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VOLUME XXIII.

April, 1899, to September, 1899.

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COMMENCEMENT
SEASON 1899
J.W.
BUTLER PAPER
COMPANY
FANCY STATIONERY DEPARTMENT
212 TO 218 MONROE STREET
CHICAGO.
Class 99
Class 99
99

PLAIN TALKS BY THE MANAGER. VI. "Mud Turtles"

The way some printers figure on some things would be laughable if it weren't so pathetic.

Many a printer, this very morning, walked down his pressroom with his thumbs in the armholes of his waistcoat, and complacently figured out how much his old mud-turtle cylinders were "worth"!

Are you the man?

If you are, I want to ask you a question.

If a competing printer in your town should set up a press that would do better work than yours, and do it at the rate of 100,000 impressions a day, at no increased expense, what would those presses of yours be "worth"?

There is only one answer to this question, and that is, "Whatever the old junk man would give."

Now, then. Suppose a competitor puts in CENTURYS, with a sure, dependable capacity for from 3,000 to 5,000 impressions a day more than any other press in the world, what would those back-number cylinders of yours be "worth"?

The only sane answer is the same answer—"Whatever the old junk man would give."

There is no use in arguing and squirming and wriggling over this matter. There is no use in kicking against the pricks.

You can't compete with CENTURYS. They will ruin you—snow you under—drive you out of business.

You won't have a leg to stand on. There won't be anything left for you to say.

You can't claim "better work." The work of the CENTURY will give the lie to that claim. It's clear,

clean, smooth impressions, perfect in register, and as handsome at the close of the run as at the beginning, show that the quality of its work cannot be assailed—cannot be equaled, for that matter.

You'll have to keep quiet about "promptness." The man with the CENTURYS will have a job completed and delivered about the time your precious old cylinders are passing the half-mile post.

You can't say anything about "low prices." The man with the CENTURYS will laugh at you. When, in a desperate attempt to keep the force working and the wheels turning, you throw your profits to the wind and offer to take a job at cost, he will cut the price still lower, get the job, *and make a profit.*

Now, lock the door, light your cigar, and think this situation over carefully.

If you can figure out any plan by which you can grapple with it and win without the aid of CENTURY presses, let me know what it is, and if it's feasible, I'll agree to throw up my hands and say you are ahead of the game.

If you can't, and if you persist in pegging along with your old cylinders, sooner or later *you* will have to throw up your hands and go out of business.

I don't want to hurt your feelings, but candor compels me to state that it will serve you about right.

The twentieth century will give the icy hand to any business man who tries it on with the ideas and equipments of the middle ages.

THE MANAGER.

THE CAMPBELL COMPANY,

334 Dearborn Street, CHICAGO. 5 Madison Avenue, NEW YORK.
5 Bridewell Place, E. C., LONDON. 73 St. James Street, MONTREAL.

WHAT "ARCHAIC" MEANS.

ARCHAIC: Belonging to or having the characteristics of a former period; no longer in common use; going out of use; antiquated; obsolescent.—*The Standard Dictionary.*

Most people have an idea that archaic means very, very old—something belonging to an extremely remote period.

That isn't true. A thing may be archaic that was made yesterday. Something may happen over night that will set it just as far back as it would be if it were covered with the rust and mold of centuries.

Are you printing your newspaper on an archaic press?

Have you got a lumbering single or double cylinder that produces from 1,000 to 1,500 sloppy-looking papers an hour, at a heavy cost?

If so, you are handicapped by an archaic outfit.

You ought to get up to date and print a real newspaper in a modern way.

The MULTIPRESS is the press of today.

It is a web press, printing directly from flat forms of type. No valuable time lost in stereotyping.

Its capacity is from 5,000 to 6,000 an hour.

It sets the papers together, pastes, folds and delivers them ready for the street.

It prints either a 4, 6 or 8 page paper.

Its work is as clean and handsome as that of any press in the world.

It is strong, simple and durable. It doesn't get out of order or break down.

A small man and a big boy can run it to the limit.

Give us a chance to tell you all about it—to prove to you that any other press is archaic.

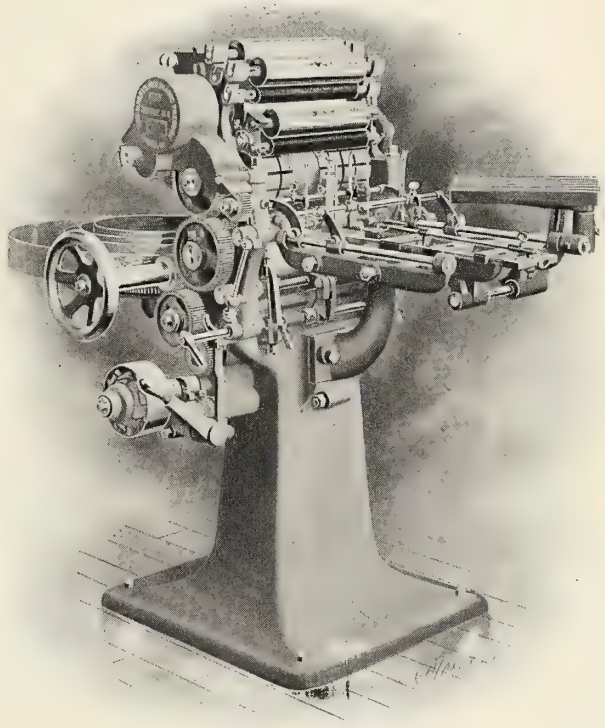
THE CAMPBELL COMPANY,

334 Dearborn Street, CHICAGO. 5 Madison Avenue, NEW YORK.
73 St. James Street, MONTREAL. 5 Bridewell Place, E. C., LONDON.

To Superintendents and Foremen...

There is an easy way to slide along in your occupation, keeping the old presses running as smoothly as possible, and not having anything new or unusual to disturb the even tenor of things if it can be avoided. The only trouble with this is that there is no money in it, and the proprietors either lose their business to more active competitors or get more active men to supervise the mechanical part of their establishments.

An apt illustration of doing things in the easy old way is the habit of multiplying car card and similar forms on cylinder presses. It looks well on the face of it; the cylinders are kept busy and seem to be turning out work advantageously. But the superintendent or foreman ought to know, and does know, if he is not so inexcusably inefficient as not to read THE INLAND PRINTER, that the little Harris Press, costing less money, occupying far less space and not requiring nearly so much power as the cylinder, *is positively guaranteed to do this work more cheaply than it can be done by multiplications of forms on cylinders.* Besides this, the Harris Press makes the price and controls the market for printing envelopes (front or back), tags (singly or in gangs), folding boxes (up to size of press) and candy bags.



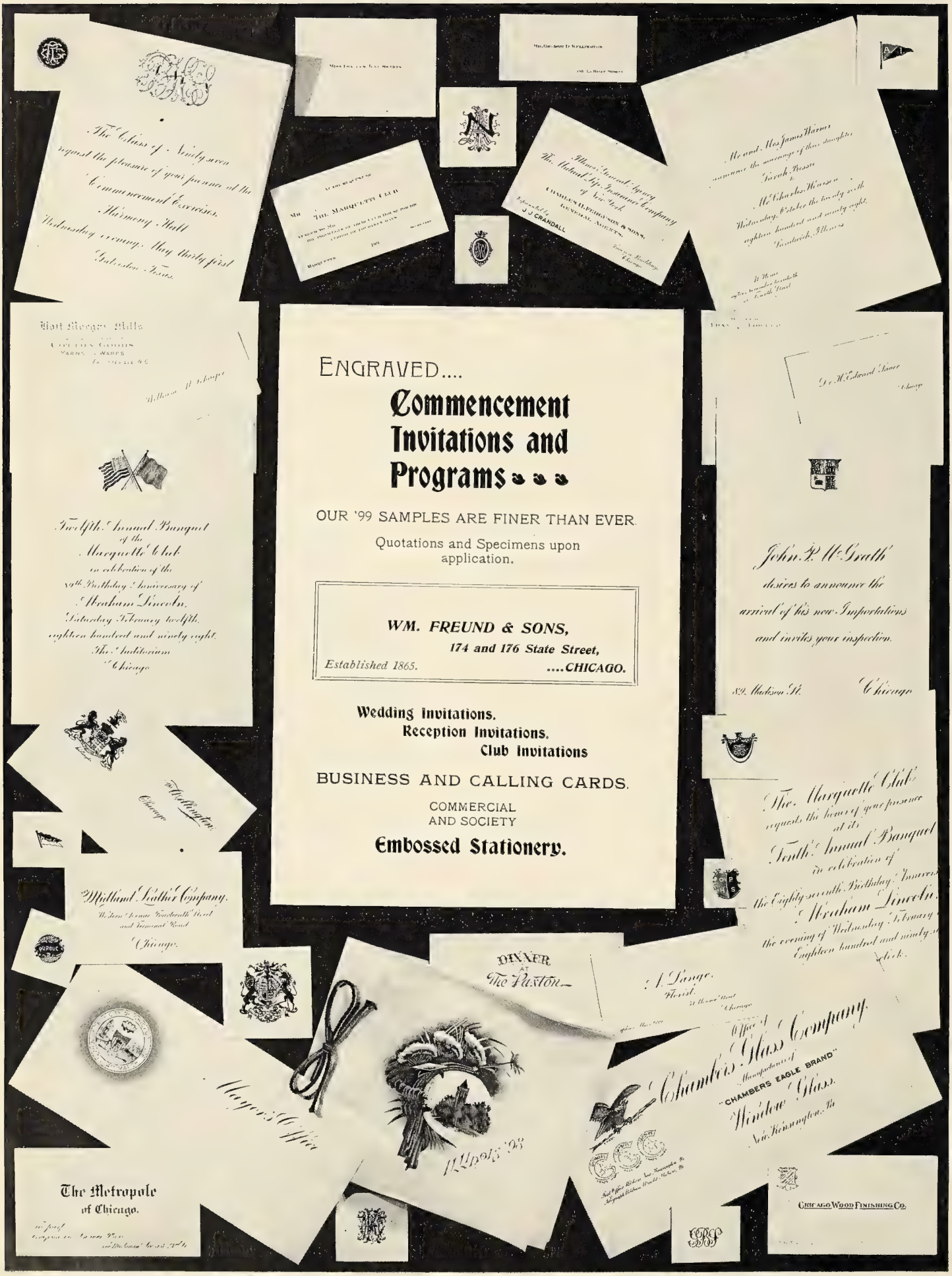
The superintendent or foreman who does not thoroughly inform himself and his employer as to the Harris Press is not doing himself or his employer justice.

DON'T FORGET OUR REMARKABLE NUMBERING PRESS AND OUR AUTOMATIC BAG PRESSES.

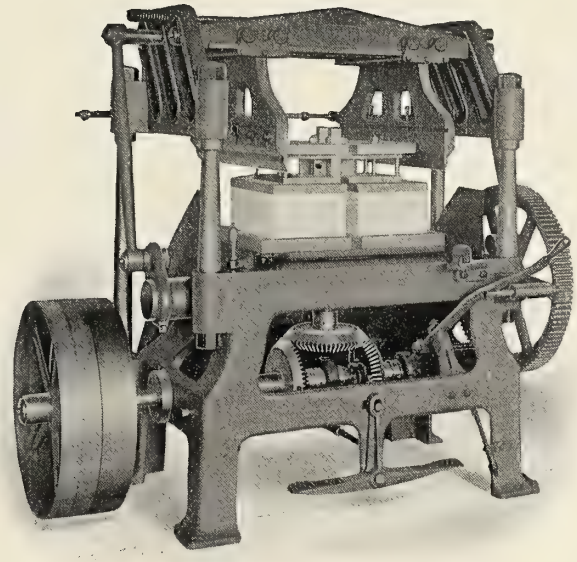
The Harris Automatic Press Co.

NILES, OHIO, U. S. A.

New York Office and Salesrooms — Havemeyer Bldg., 26 Cortlandt St.


ENGRAVED....
Commencement Invitations and Programs
OUR '99 SAMPLES ARE FINER THAN EVER.
Quotations and Specimens upon application.
WM. FREUND & SONS,
174 and 176 State Street,
Established 1865. CHICAGO.
Wedding Invitations.
Reception Invitations.
Club Invitations
BUSINESS AND CALLING CARDS.
COMMERCIAL AND SOCIETY
Embossed Stationery.

Seybold Duplex Trimmer



PATENTED NOVEMBER 30, 1897. OTHER PATENTS PENDING.

Two Strong Points { Quality. Quantity.

You have both when you buy a SEYBOLD DUPLEX TRIMMER.

QUALITY of work is the very best.

QUANTITY greater than can be done on any other ***two trimmers*** made. These are money-making features. Your customers want the ***Quality*** to be unequaled. You want the ***Quantity*** as well as ***Quality*** in order to turn out the work profitably.

THE SEYBOLD DUPLEX TRIMMER cuts ***two edges at once.*** It means ***two cuts*** to trim ***four sides*** with only one turn of the table.

THE SEYBOLD MACHINE COMPANY

Main Office and Factory:

DAYTON, OHIO, U. S. A.

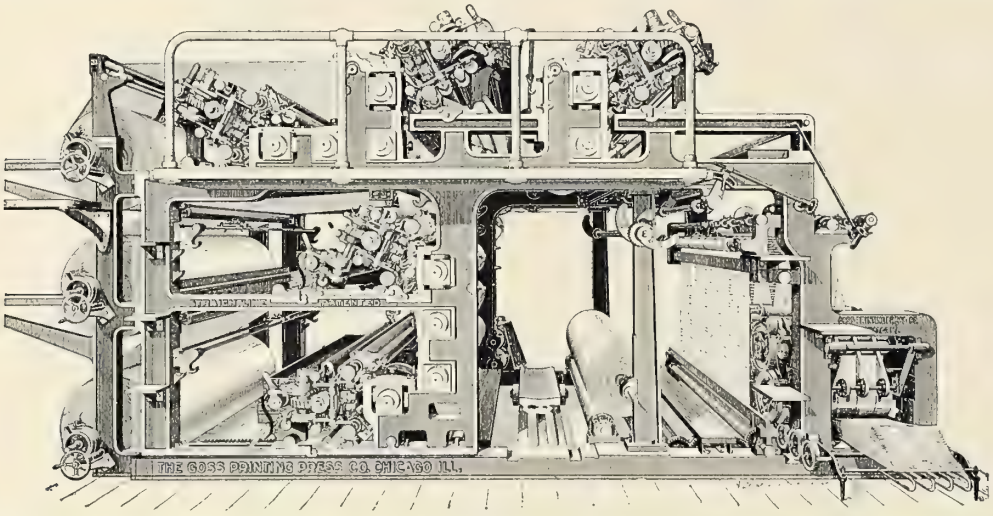
8 and 10 Reade Street, New York. **347 and 349 Dearborn St., Chicago.**

PATENTEES AND BUILDERS OF

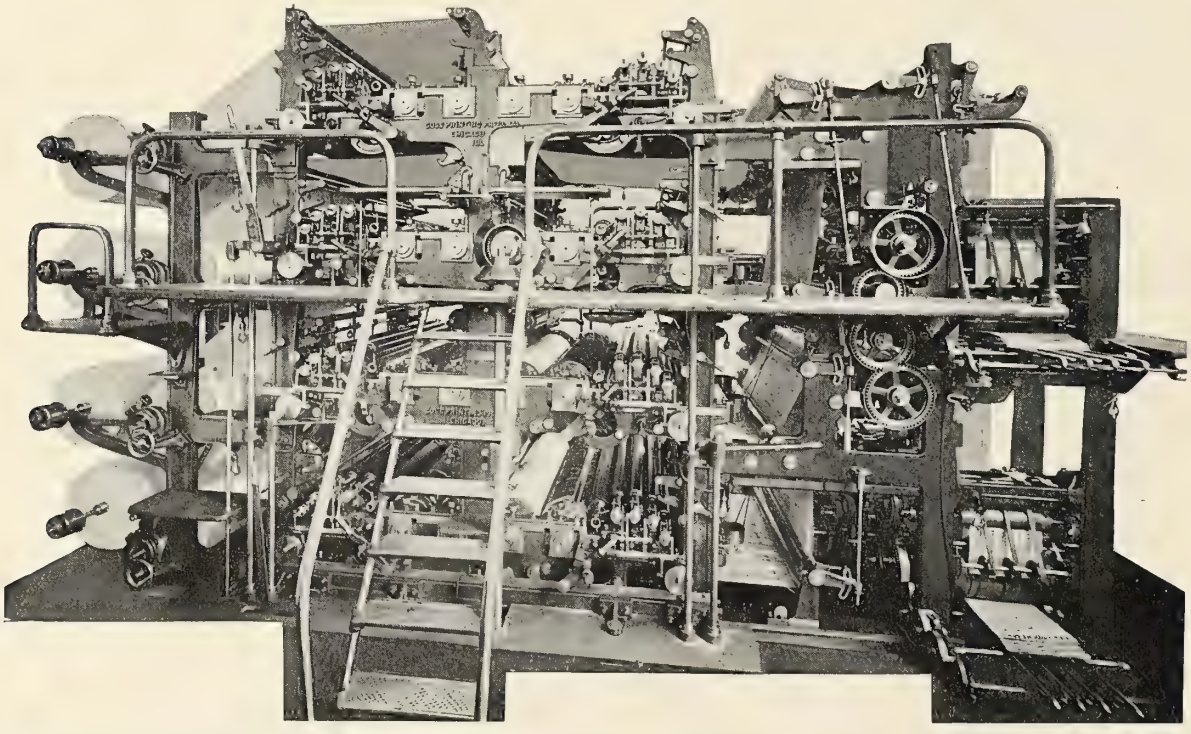
Machinery for Bookbinders, Printers, Lithographers, Paper-Box Makers, etc.

The GOSS Patented Straightline

NEWSPAPER PRINTING AND FOLDING MACHINES.



The above cut represents our **SPECIAL STRAIGHTLINE** for half-tone and color work, printing both sides and the colors at one operation. Can be used for either newspaper or pamphlet work.



The above cut represents our **OCTUPLE PRESS** with a capacity of 100,000 papers per hour. Straightline Presses are the most modern and complete machines, take up little floor space, are easily operated, and are the safest and quickest running machines ever produced. Built with a capacity of from 25,000 to 100,000 per hour, according to size. Patented and manufactured by

THE GOSS PRINTING PRESS CO.

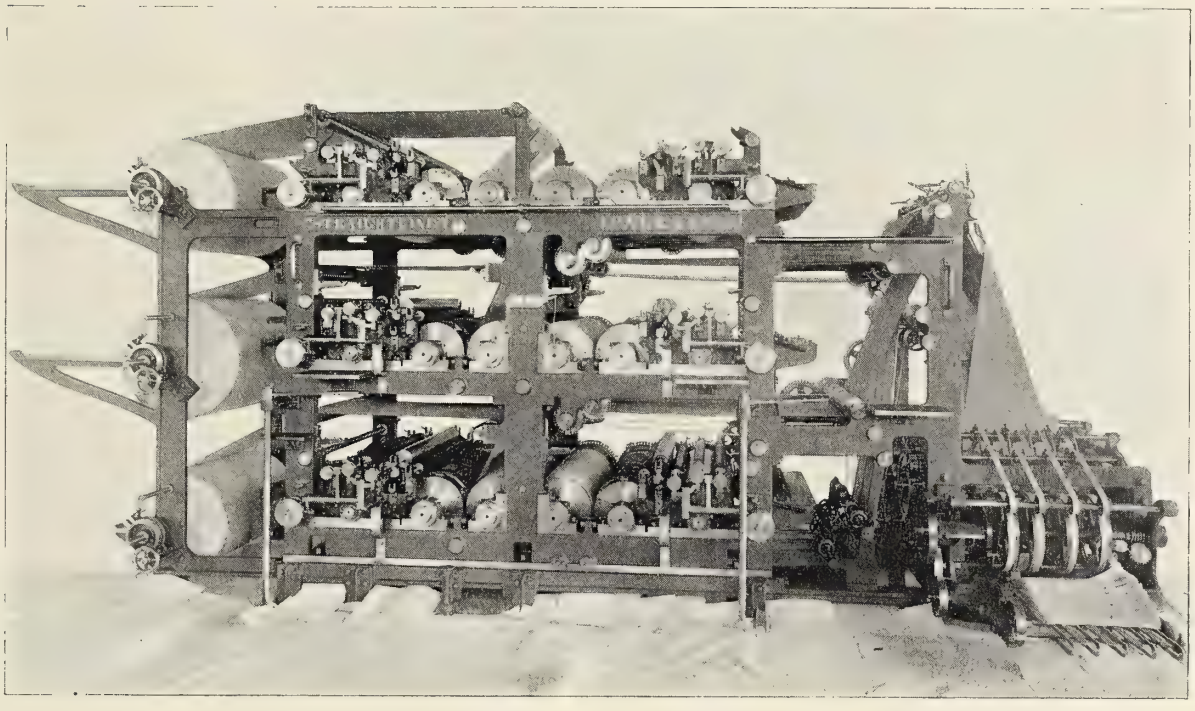
SIXTEENTH ST. AND ASHLAND AVENUE,

CHICAGO, ILL.

NEW YORK OFFICE — 312 Temple Court. BOSTON OFFICE — 12 Pearl Street.

The GOSS Patented Straightline

NEWSPAPER PRINTING AND FOLDING MACHINE.



CAPACITY—from 25,000 to 100,000 per hour, according to size. The advantages of this press are many; it is an easy runner, a quick starter, takes up small floor space, gives maximum capacity, produces first-class results, and is built to last. In use by the following:

	No. Pages
Advertiser, Boston, Mass.—quadruple straightline,	4-16
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Herald, Syracuse, N. Y.—two three-deck straightline,	4-24
Dispatch, Columbus, Ohio—one three-deck straightline,	4-24
World, Kansas City, Mo.—two three-deck straightline,	4-24
Telegram, Providence, R. I.—two three-deck straightline,	4-24
Times, Buffalo, N. Y.—two three-deck straightline,	4-24
Free Press, Detroit, Mich.—one three-deck straightline,	4-24
Press-Post, Columbus, Ohio—one three-deck straightline,	4-24
Citizen, Brooklyn, N. Y.—one three-deck straightline,	4-24
Star, St. Louis, Mo.—two three-deck straightline,	4-24
World, Toronto, Canada—one three-deck straightline,	4-24
Times-Star, Cincinnati, Ohio—three three-deck straightline,	4-24
La Presse, Montreal Can.—four three-deck st'line and one three-color,	4-24
Post, Houston, Texas—one three-deck straightline,	4-24
Republican, Denver, Colo.—one three-deck straightline,	4-24
Enquirer, Cincinnati, Ohio—one three-deck and one four-deck st'line,	4-24
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Journal, Milwaukee—one three-deck and color straightline,	4-24
La Patrie, Montreal, Canada—one three-deck straightline,	4-24
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Telegram, Elmira, N. Y.—one two-deck and color straightline,	4-16
Record, Troy, N. Y.—one two-deck straightline,	4-20
W. D. Boyce Co., Chicago—one three-deck and color straightline,	4-20
Commercial, Memphis, Tenn.—one three-deck and color straightline,	4-24
Daily States, New Orleans, La.—one three-deck straightline,	4-24
Record, Philadelphia, Pa.—one sextuple straightline,	4-32
Abendpost, Chicago, Ill.—one two-deck straightline and two inset,	4-16
Evening Journal, Chicago, Ill.—five three-deck straightline,	4-24
Irish Daily Independent, Dublin, Ireland—one two-deck and color st'line,	4-16
Weekly News, Glasgow, Scotland—one four-deck straightline,	4-32

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THE GOSS PRINTING PRESS CO.

SIXTEENTH ST. AND ASHLAND AVENUE,

CHICAGO, ILL.

NEW YORK OFFICE—312 Temple Court. BOSTON OFFICE—12 Pearl Street.

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Automatic Paper-Feeding Machine...

ADAPTED TO PRINTING PRESSES, FOLDING MACHINES AND RULING MACHINES.

THE ONLY machine on the market that will pick up but one sheet at a time, handling all qualities and grades of paper, from French folio to cardboard, and feed them in absolute register.

INDORSED by every printer who has seen or used one, including RAND, McNALLY & CO. and R. R. DONNELLEY & SONS CO. (See letters on opposite page.)

We recently secured control of and have just commenced manufacturing this machine, but already have orders for over TWO HUNDRED AND FIFTY.

Sole Owners and Manufacturers, **D. H. CHAMPLIN & CO.**

277-279 Dearborn Street,

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EASTERN AGENTS,
GIBBS-BROWER CO.
150 Nassau St., New York City.

THE LEIGER

Automatic Paper-Feeding Machine...

RAND, McNALLY & CO.

Printers and Publishers,

CHICAGO.

CHICAGO, January 11, 1899.

MESSRS. D. H. CHAMPLIN & COMPANY,
Chicago, Ill.

Gentlemen,—We have your favor asking our opinion concerning the merits of the Leiger Automatic Feeding Machine.

We have this machine running in our office on a rapid folding machine, and also on one of our large stop cylinder presses, and the results are most satisfactory. It requires very little attention as compared to other feeding machines, and we have had no trouble in handling the numerous weights and grades of paper that we are constantly printing. We have done considerable of our four-color map work on the press to which the Leiger machine is attached, and find that the register obtained is as good as any hand feed. We consider that the principle upon which your machine is built is the only correct one that we have seen up to the present time, and are much pleased to give our indorsement of it.

Yours very truly,

RAND, McNALLY & CO.

F. G. McN.

R. R. DONNELLEY & SONS CO.

Printers and Bookbinders,

CHICAGO.

CHICAGO, November 25, 1898.

MESSRS. D. H. CHAMPLIN & COMPANY,
Chicago, Ill.

Gentlemen,—In reply to your inquiry regarding the "Leiger" Automatic Feeding Machine, we would say that we take pleasure in giving it our highest commendation. We have had experience with several feeding machines, including the first Leiger machine built. It was attached to a fast folder in our establishment. Although an experimental machine, it made a more satisfactory showing than those of other makes which were alleged to be perfected. We had confidence that the main features of the machine were correct, and with the improvements which have been added since, and embodied in the last ones furnished, we can say that the machine works to our entire satisfaction. Of the two latest machines added, one is attached to a folder and the other to a "perfecting" printing press. We have no trouble whatever with them, and are considering giving you an order to equip our entire establishment with your machines. We think this is the best evidence we can give that the machines are satisfactory to us.

Yours truly,

R. R. DONNELLEY & SONS CO.

R. R. DONNELLEY, President.

WE REST OUR CASE ON THE ABOVE INDORSEMENTS.

It will pay you to investigate.

Send for descriptive circulars.

Sole Owners and Manufacturers, **D. H. CHAMPLIN & CO.**

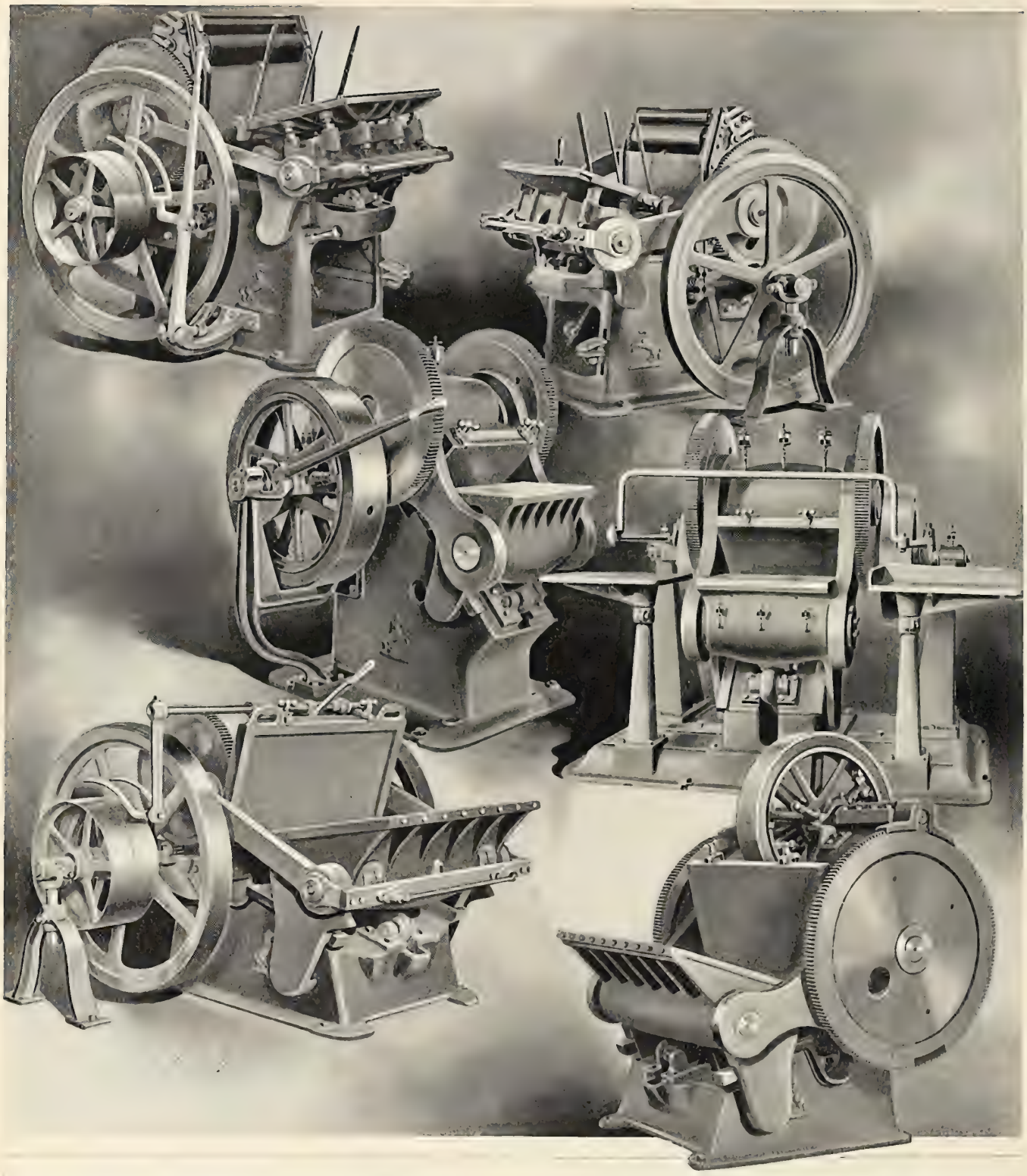
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CRANK-ACTION CUTTING AND SCORING PRESS, SIZE 20 x 30 INCHES

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IF YOU HAVE ABOUT CONCLUDED to purchase a platen press other than our "Colt's Armory," we urge you to *defer your decision* and send for a copy of our Catalogue Laureate, by the Printer Laureate of America.

IF WHAT'S IN the catalogue does not cause you to *distinctly pause*, then we will rest content and not trouble you further.

IF, HOWEVER, you are interested sufficiently to *consider well* as to the result, then write us for terms, and you may be surprised at what improved processes of manufacture and largely increased output has brought about.

JOHN THOMSON PRESS COMPANY

936 MONADNOCK BLOCK, CHICAGO 253 BROADWAY, NEW YORK CITY 57 SHOE LANE, LONDON

MANUFACTORY—COLT'S ARMORY, HARTFORD

FOUR IMPORTANT POINTS OF SUPERIORITY

OF THE

Chandler & Price Paper Cutter

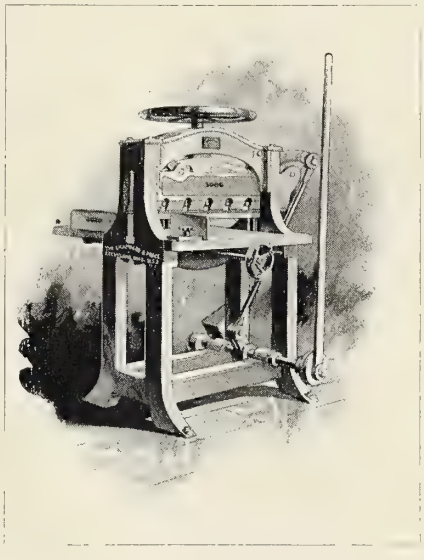
Great Strength

Box Girder frame conceded the strongest form in which metal can be placed to withstand strain. Top and bottom girths and legs have ample metal for years of hardest usage. Forged-steel rods, malleable-iron connections, very heavy knife bar and ribbed table proportioned to legs and girths. A machine being no stronger than its weakest point, these Cutters have emergency metal in every piece.

Weighs from 75 lbs. to 125 lbs. more than any other cutter on the market. Net weight—23-inch, 850 lbs.; 26-inch, 900 lbs.; 30-inch, 1,475 lbs.

Large Table Surface

The table is planed to a perfect surface, graduated lengthwise back of the knife and both ways forward by lines one-half inch apart; fitted with brass rule full length of table, and having side gauge front and back, with a divided back gauge extending almost the width of table, with capacity for paper as wide as the cutter. *Table Surface ample.*



Fine Finish

Built from new designs by scientific methods.

Knife Bar and Gauges scraped to absolute accuracy, leaving no play for knife and avoiding sheets creeping under gauge. Top and bottom sheets cut alike.

Finished a beautiful dark blue, with gold stripe, making the most artistic as well as serviceable machine offered the trade.

Every Cutter completely boxed.

Easy Leverage

The Knife Bar is perfectly counterbalanced and the lever is hung low and compounded, thus greatly reducing the amount of power necessary to operate the machine. Action, *Quick*. Result, *Absolute Accuracy*.

The Operating Screws are very coarse, permitting quick adjustment of gauge and clamp. The clamp is broad and heavy, and the nut is tapped in solid metal. The wide frame and heavy bar make deflection of knife impossible.

FOR SALE BY ALL DEALERS.

MANUFACTURED BY

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Sanders ENGRAVING Co.

PHOTO-ENGRAVERS,
HALF TONE & ZINC-ETCHERS,
ELECTROTYPERS

314 N. BROADWAY

St. Louis, Mo. March, 3, 1899.

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C I T Y.

Gentlemen:-

We take pleasure in informing you that the Electrotype machinery which you furnished us over six months ago has given excellent satisfaction and in every way comes up to our expectations. The direct motor arrangement which you furnished with your machines gives us an extremely clean and compact foundry.

We wish to especially compliment you upon the construction of your steam table and wax pot, which we were obliged to adopt, as we had no steam in the building. Your gas heater is a very convenient and economical arrangement and, contrary to our expectations, has given us no trouble whatsoever.

With best wishes for your success, we are,

Yours very truly,

Sanders Engraving Co.

Lon Sanders Pres.

The Inland Type Foundry makes a complete line of Machinery, Apparatus and Supplies for

PHOTO-ENGRAVERS,
ELECTROTYPERS AND
STEREOTYPERS.

If you are interested in any of these branches, send in your name to be placed on our special mailing-list.

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ABSOLUTELY
LOWEST PRICES.
HIGH GRADE DEEPLY ETCHED PLATES OUR SPECIALITY.
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PLATES ARE
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Getting Down to Business



IS the only way to get business. Good equipment is a strong magnet to attract business. The man who gets ready to do business generally gets business to do.

A good typographic numbering machine will help a printer to get more business, while a poor one will help him to lose the business he already has.

The "Better Wetter" is the best because it is so good that the printer who buys it *takes no risk*. We can well afford to guarantee this machine, because it can't fail when rightly used. Do you want a machine that will do your numbering precisely as your customers require it? Ask us about the "Better Wetter."

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Are trimmed to exact pica measures, saving the printer a big lot of time.

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Capacity, 2,000 Reams Daily.

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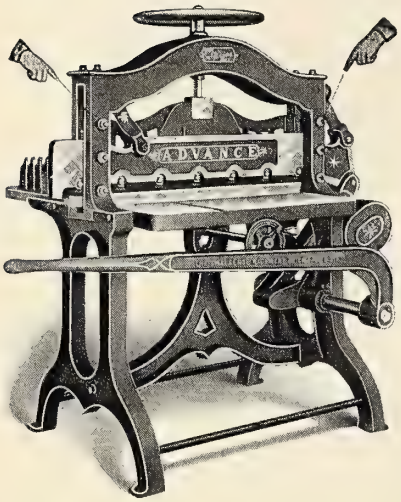
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MACHINERY
UP-TO-DATE

ADVANCE

Some nations are 'way in advance of other nations. It's the same with paper cutters. The ADVANCE, for instance, is 'way in advance of other cutters. It has the celebrated "Easy Lever," and many other improvements which you should know about. We will send full description for the asking.



Write for Booklet, "A Cut in Paper."

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One Man does all the Work on a

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And averages Over 3,000 Ems per hour.
(Ask for printed record.)

SIMPLEX
ONE-MAN TYPE SETTER.

This is not what can be done by an expert on a spurt, but what is done week after week by ordinary compositors, no smarter or more skilled than thousands of their fellows all over the country.

THE SIMPLEX is One Machine for One Man. The setter and distributer are combined, the type automatically distributing directly into the magazine of the setter. It is not necessary to have another person to do the distributing or transfer type to the setter.

THE SIMPLEX is an extremely Simple, Effective Machine—quiet, easily understood and operated, built for ordinary everyday use by ordinary everyday people. Using foundry type, it presents no new, unfamiliar problems for the printer to solve, as he handles material he has been accustomed to all his life, and the best typographical results are secured.

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Write for full particulars and a copy of our complete Catalogue.

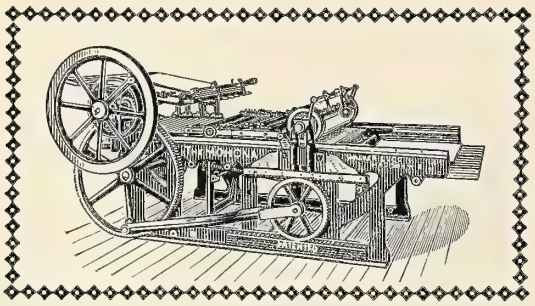
THE UNITYPE COMPANY,
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MACHINES MAY BE SEEN IN OPERATION IN EITHER OFFICE.



See Specimen of Half-tone Plate, page 52.

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One BIG TYPE FOUNDRY says:

"Your NEW LEVERLESS is ELEGANT! It has the nicest movement and is the easiest running press we ever saw. It is almost as noiseless as a sewing machine."

"It BEATS anything I EVER SAW!"

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Get our prices on GAS and GASOLINE ENGINES, we are Headquarters on 'em; also Type and Printers' Material.

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EARHART'S New Work— "THE HARMONIZER"

IT is 5 x 7½ inches in size, contains 248 pages, handsomely bound in cloth, with title stamped in two colors. It contains an average of 8 pages each of about 30 different tints, colors and shades of paper, each page showing a different color effect, over one-half of which are in two colors and the balance in one color. All the effects shown are the best that can be produced on the different tints and colors of stock used. In addition to the two-color combinations shown, there are tables giving from 10 to 50 others, for each different tint of paper. At the bottom of each combination is given a list of colors, any one of which, if used with the two shown, will produce harmony. Printers are well aware of the fact that there is today a greater demand for all kinds of colored paper than ever before. The demand has been steadily growing for many years, until today colored stock is used for nearly every purpose for which white stock is used. In printing on colored stock all printers experience more or less trouble in selecting an ink that will produce a harmonious and pleasing effect. A great deal of valuable time is wasted in trying inks of different colors before one is found that will produce a good effect. Under these conditions it often takes more than double the time necessary to turn out a satisfactory job. "The Harmonizer" will overcome this.

It is of great value to every printer who prints on tinted or colored stock, it matters not how great his experience or how large or small his concern may be. The different pages are printed with 12 original and 24 mixed colors, which are shown in the front part of the book, printed on white plate paper, with all the necessary explanatory matter. With this book before him, the printer will never be at a loss as to what ink he should use to produce the best effect on any tinted or colored stock he may select.

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THE INLAND PRINTER CO.

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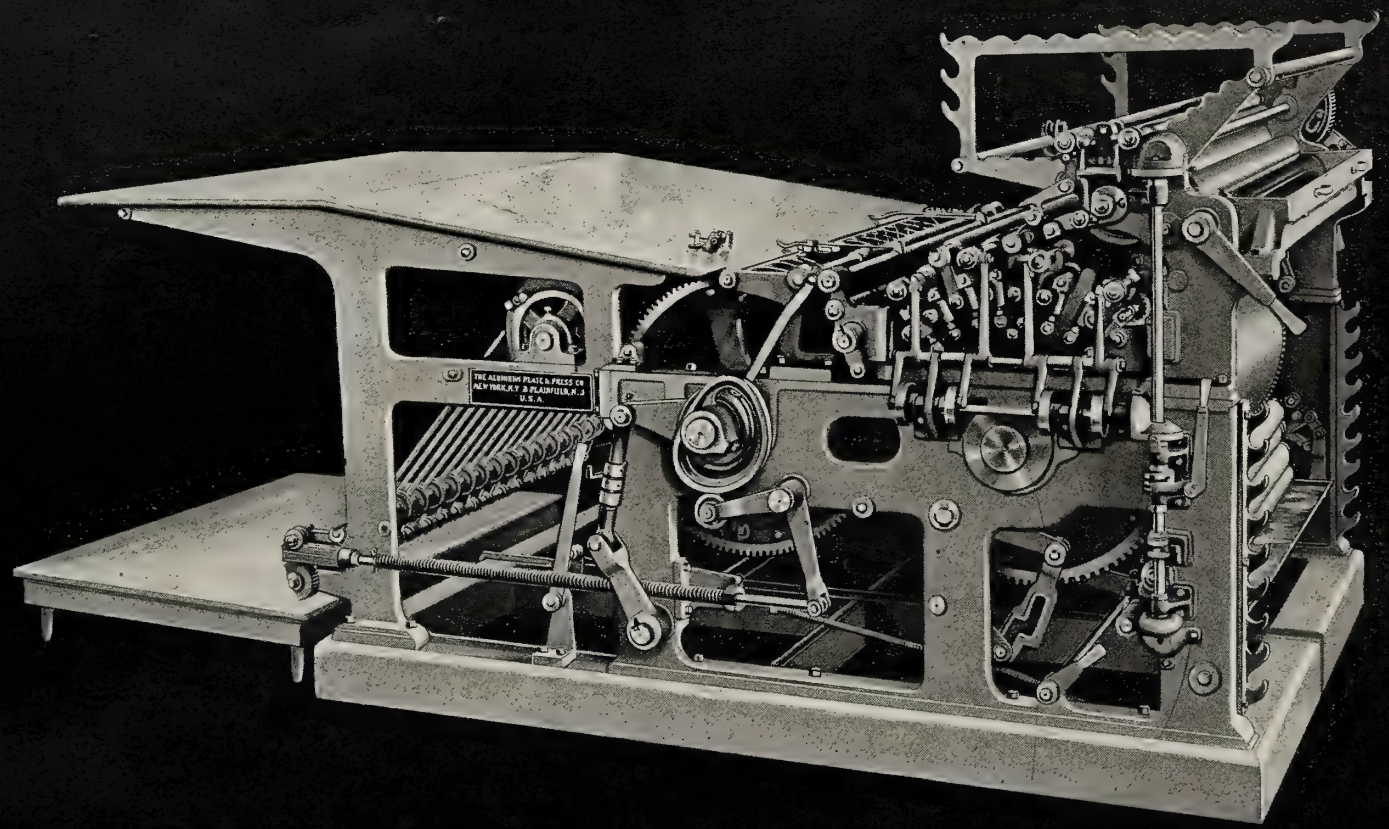
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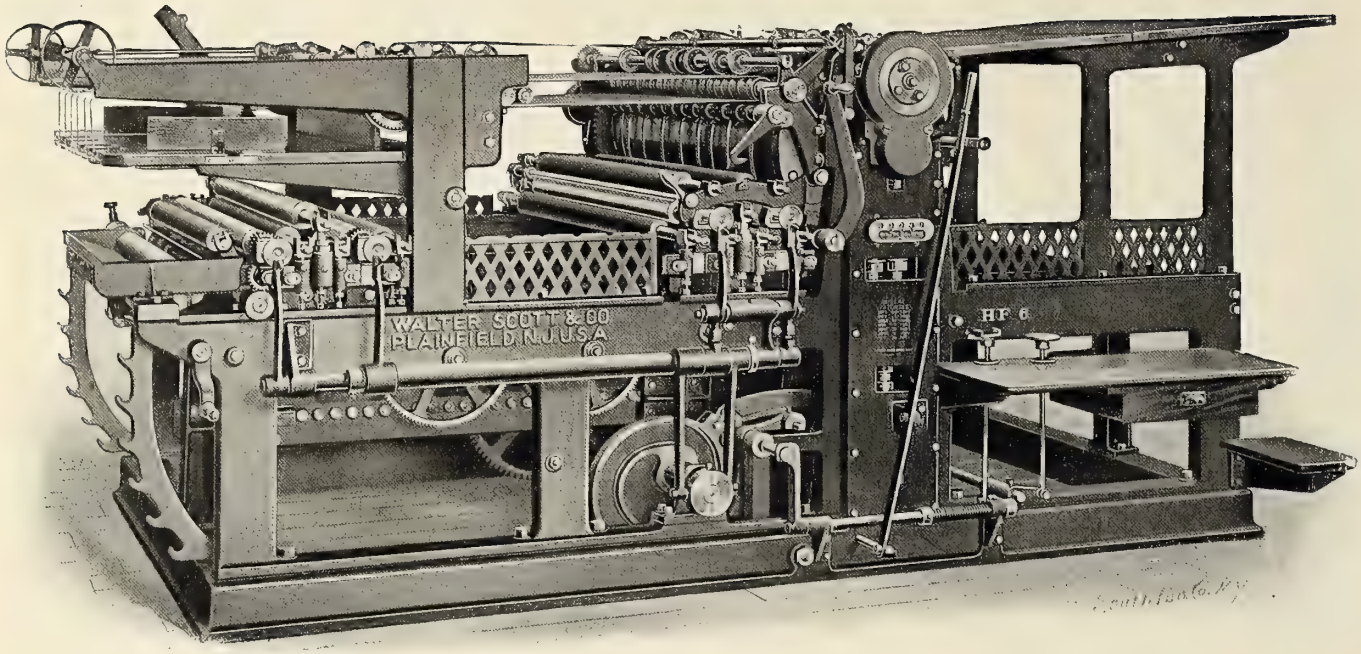


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Absolutely, every time and all the time, because bed and cylinder are securely locked in gear all through the act of impression. This important feature, which made the stop cylinder the surest press of its kind, is peculiar to the Scott Two-Revolution Presses.

But there are other important features found only in Scott Presses which make them the best Two-Revolution Presses printers can buy. A letter to any of our offices will bring full information about them. Write today.

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Unequalled for Office Stationery Manufactured by
Riverside Paper Company
Holyoke, Mass., U.S.A. Two Mills
making 20 tons Writing Paper each 24 hours

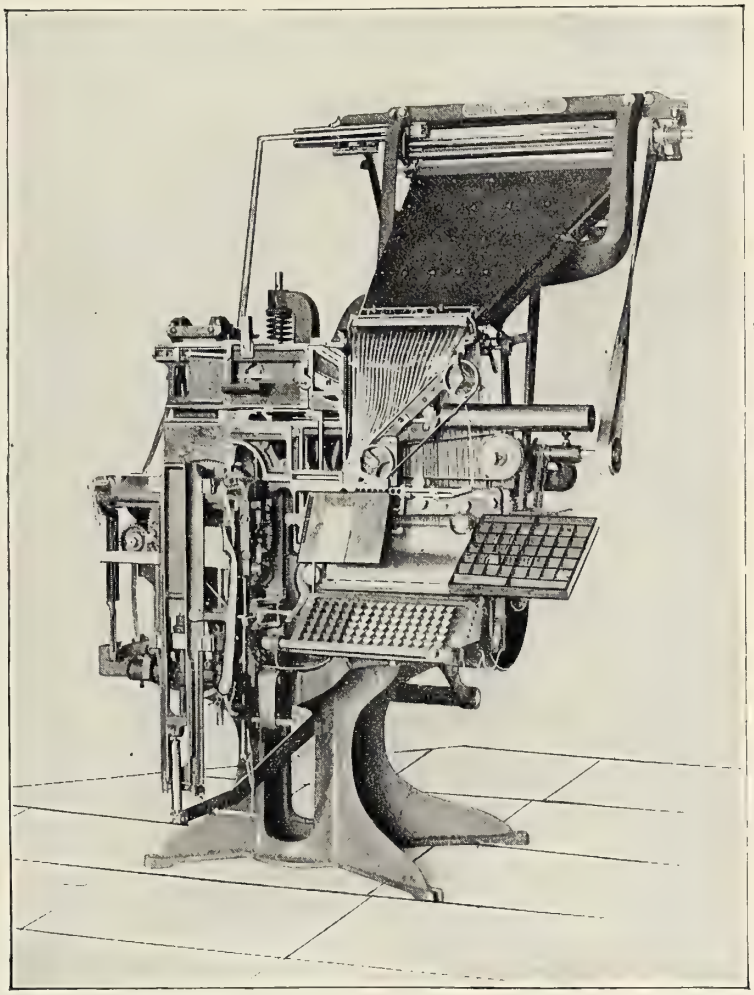
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AVERAGE MONTHLY SALES, 75 MACHINES.

Each machine sets the following bodies:

Ruby,
Agate,
Nonpareil,
Minion,
Brevier,
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Long Primer,
Small Pica,
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To change from one body to another requires less than five minutes.

A complete font of matrices costs but $35.

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No outlay for "sorts."

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All our Secondhand Machinery is thoroughly and carefully rebuilt and guaranteed.

SECONDHAND PRESSES. *April 1, 1899.*

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260 — 32x46 Two-Revolution Cottrell, 4 rollers, table distribution, air springs, rear delivery, side steam and overhead fixtures.
263 — 23x30 Two-Revolution Pony Campbell, 2 rollers, table distribution, front delivery, wire springs, side steam and overhead fixtures.
266 — 37x50 Two-Revolution Campbell, 4 rollers, table distribution, front delivery, side steam and overhead fixtures.
267 — 41x56 Two-Revolution Campbell, 4 rollers, table distribution, front delivery, side steam and overhead fixtures.
268 — 42x60 Two-Revolution Potter, 4 rollers, table distribution, air springs, rear delivery, side steam and overhead fixtures.

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203 — 40x54 Three-Revolution Taylor, air springs, steam and overhead fixtures. (Press suitable for newspaper work.)
265 — 37x54 Three-Revolution Taylor, air springs, tape delivery, side steam and overhead fixtures.

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261 — 34x48 Hoe Stop Cylinder, 6 rollers, rear delivery, side steam and overhead fixtures.
235 — 30x42 Cottrell Stop Cylinder, 4 rollers, steam and overhead fixtures.

DRUM CYLINDERS.

226 — 24x29 Hoe Pony Drum Cylinder, tape delivery, wire springs, rack and screw distribution, steam and overhead fixtures.
256 — 32x46 Campbell complete, wire springs, tapeless delivery, table distribution, side steam and overhead fixtures.
259 — 21x27 Potter Drum, wire springs, tapeless delivery, 2 rollers, steam and overhead fixtures.
258 — 18x22 Cottrell & Babcock Drum, 2 rollers, air springs, tapeless delivery, steam and overhead fixtures.
257 — 37x51 Scott Drum, 2 rollers, air springs, tapeless delivery, steam and overhead fixtures.
230 — 25x35 Potter Drum, 2 rollers, wire springs, tapeless delivery, steam and overhead fixtures.
223 — 17x21 Hoe Pony Drum, 2 rollers, wire springs, tape delivery, steam and overhead fixtures.
214 — 24x29 Country Campbell, 2 rollers, table distribution, tape delivery, wire springs, steam and overhead fixtures.
262 — 17x21 Hoe Pony Drum, 2 rollers, wire springs, tape delivery, steam and overhead fixtures.
240 — 24x30 Country Campbell, 2 rollers, table distribution, tapeless delivery, steam and overhead fixtures.
264 — 32x46 Potter Drum, 2 rollers, wire springs, tapeless delivery, steam and overhead fixtures.
269 — 33x46 Cottrell & Babcock, 4 rollers, table distribution, air springs, tapeless delivery, steam and overhead fixtures.
270 — 20x25 Country Campbell, 2 rollers, table distribution, tape delivery, steam and overhead fixtures.
213 — 19x25 Cottrell & Babcock Drum, 2 rollers, air springs, tapeless delivery, steam and overhead fixtures.

DOUBLE CYLINDERS.

217 — 33x46 Taylor, air springs, side steam and overhead fixtures.

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252 — 14x20 Shniedewend & Lee Gordon, side steam and long fountain.
253 — 12x18 C. & P. Gordon, side steam and overhead fixtures.
255 — 13x19 Globe, steam, fountain and throw-off, cylinder distribution.
244 — 10x15 Peerless, throw-off and steam fixtures.

The undersigned has purchased the plant, consisting of the machinery and tools for manufacturing and repairing, also all the printing machinery and good will of the Bronson Printers' Machinery and Warehouse Co., and is prepared to furnish thoroughly rebuilt machinery, guaranteed first class in every respect. The storeroom is ample for the display of machinery, and there is no larger or better stock in Chicago. Call and satisfy yourself at any time, or write for descriptive price lists.

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BRONSON'S PRINTERS' MACHINERY HOUSE,

54 North Clinton Street, CHICAGO, ILL.

H. BRONSON, Manager.

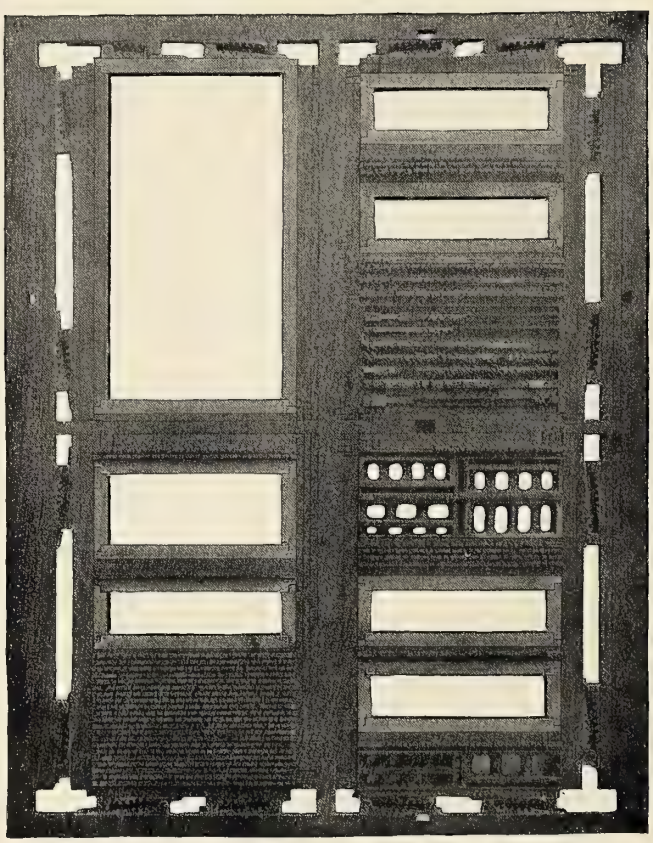
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Something worth your study.

Having a big sale.

Printers waking up to its value and surprised with good results.

Ask their opinion and lose no more good cash for lack of this handy and useful material.



Patent Steel Furniture

MADE BY

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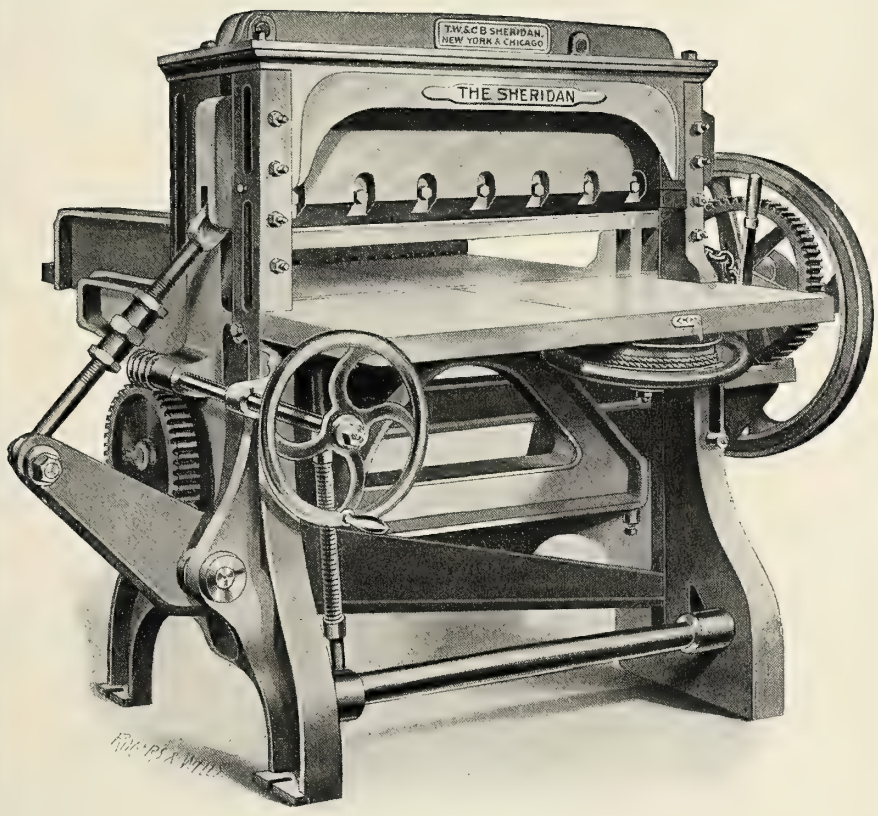
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Manufacturers of Printers' Specialties and Machinery.

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The Improved "Sheridan"

Paper Cutter



THIS machine has been entirely remodeled — all the best features being retained; but to them a great many new ideas have been added, making it by all means the heaviest, most powerful and accurate hand clamp ever offered to the trade.

THE table, which is extra heavy, is carried by a double "truss," one under the cut and the other under back of table, giving it rigidity and accuracy, never before obtained on any machine. Extra heavy side frame and head, steel gibs, combination finger and flat clamp, triple back gauge bring it strictly up to date, and satisfaction guaranteed.

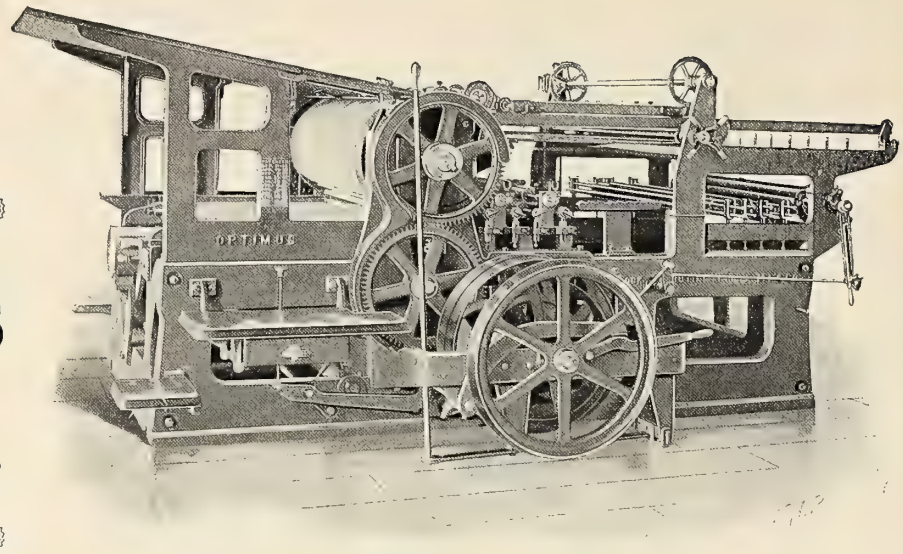
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INVITE—Investigation.
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Best Press Ever Built.



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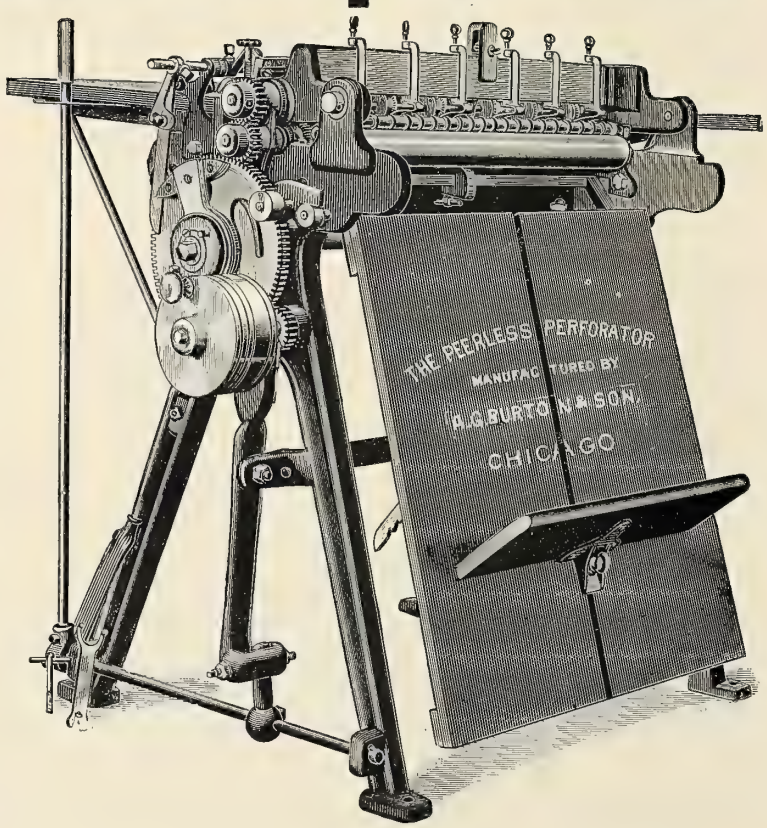
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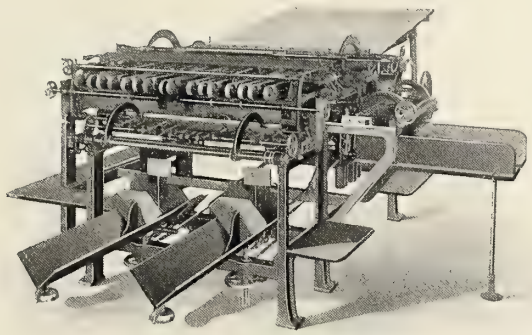
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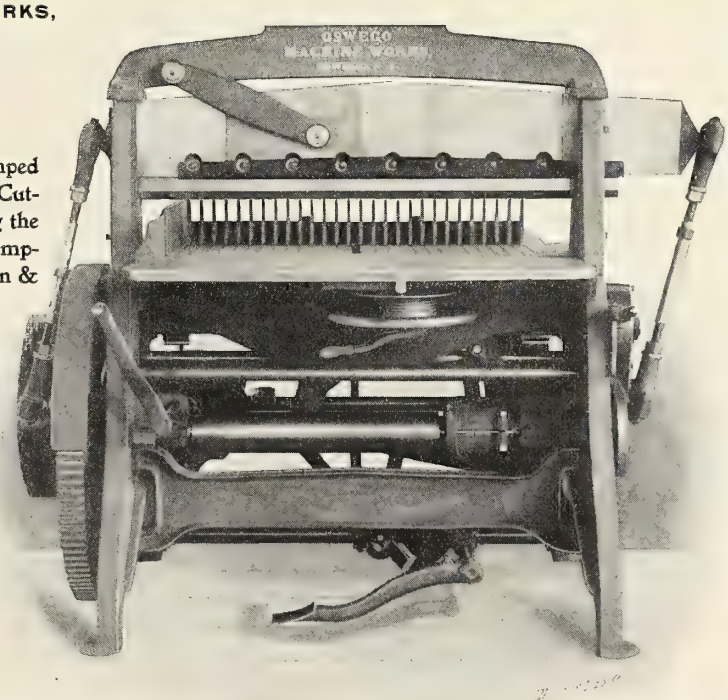
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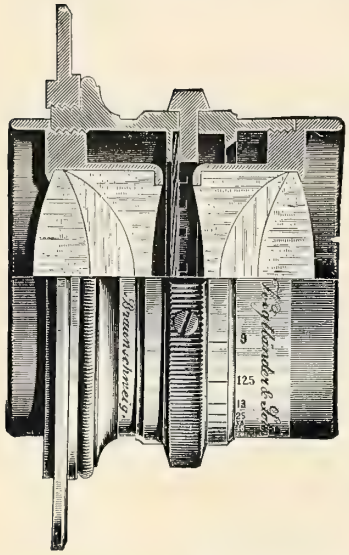
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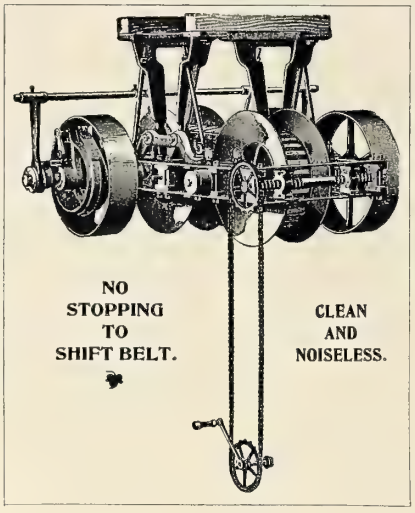
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ROCHESTER, N.Y.

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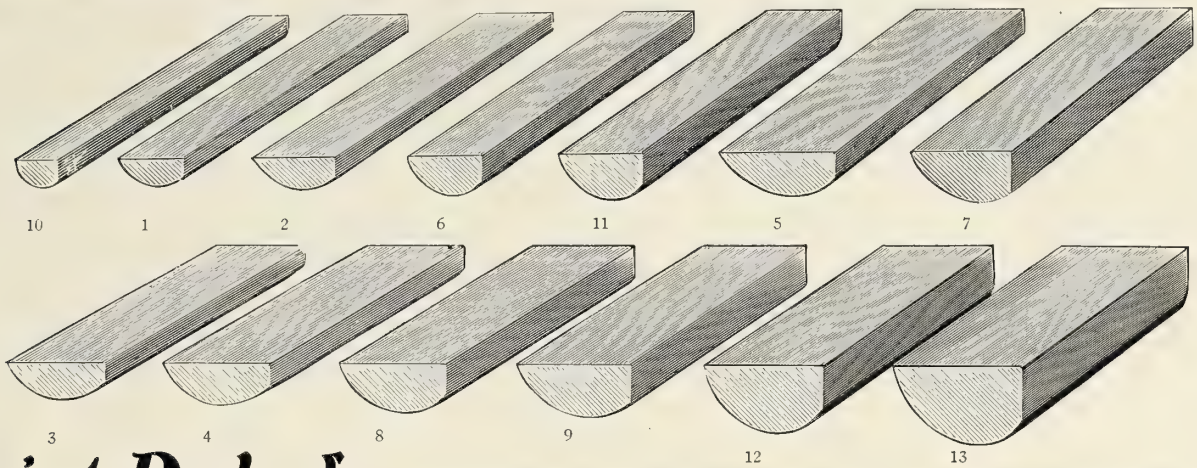
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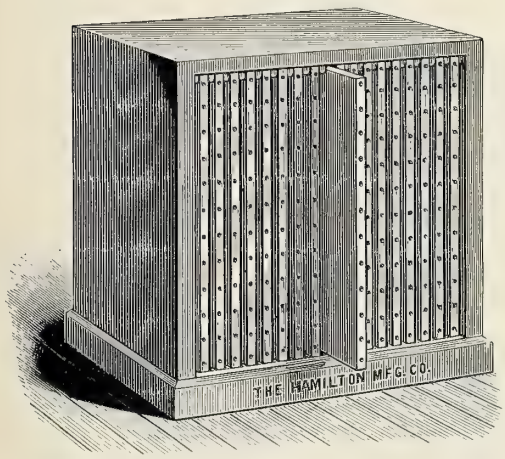


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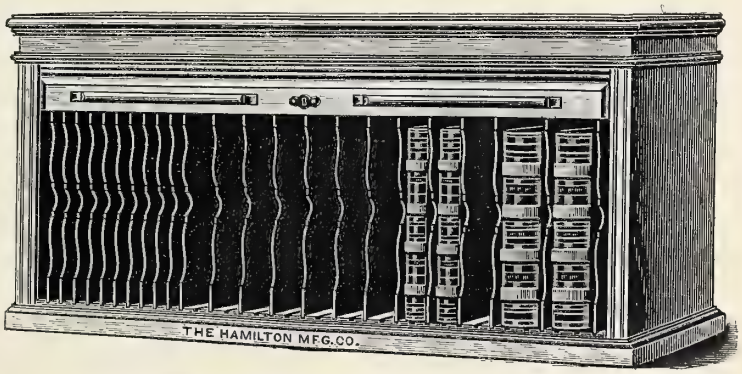
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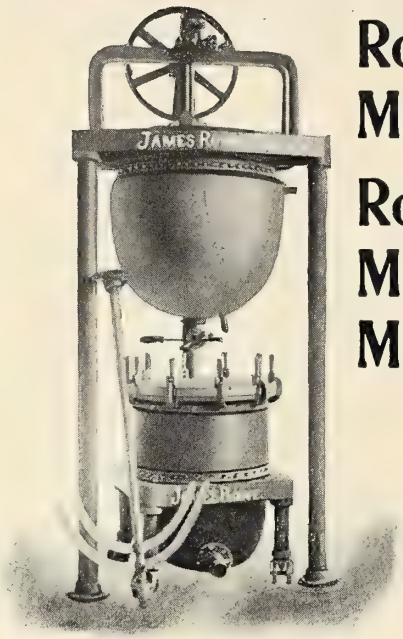
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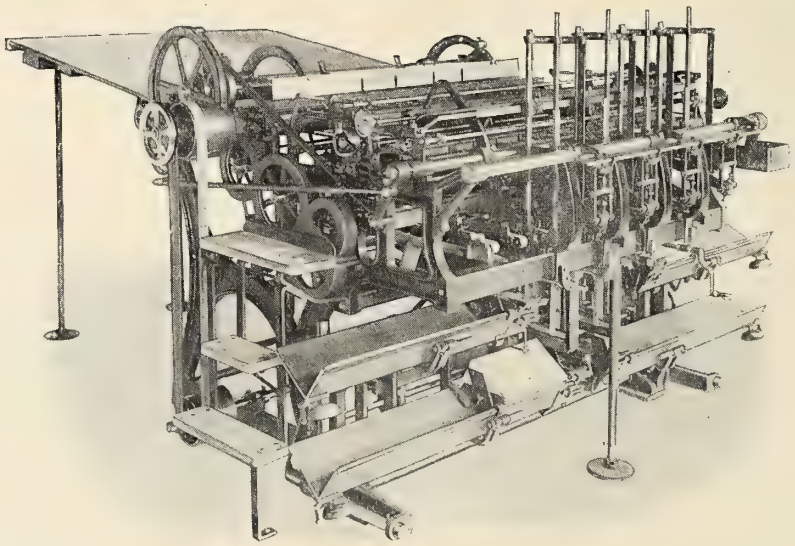
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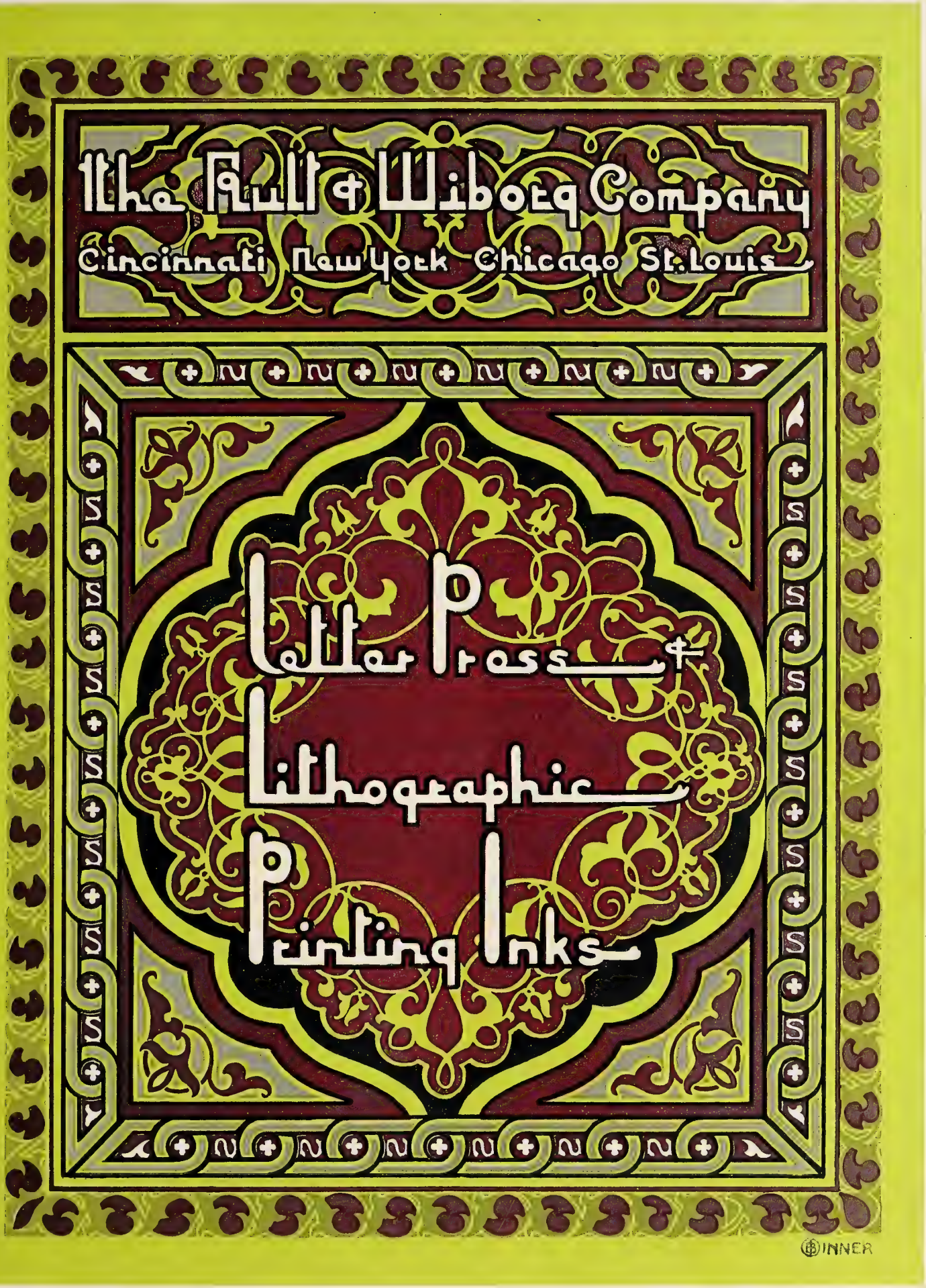
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The motif for this design, which is Arabic, is taken from the same source as the Roman or Latin design, which appeared last month. ✍ This design covers a period of the Ninth and Tenth Centuries.

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THE LEADING TRADE JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES.

VOL. XXIII. No. 1. CHICAGO, APRIL, 1899. TERMS { $2 per year, in advance. Foreign, $1.20 per year extra. }

U. APR 7 1899 S. PATENT OFFICE.

THEODORE L. DE VINNE, THE SCHOLAR PRINTER.*

BY W. IRVING WAY.

MANY of the great printers have been scholars in a restricted sense, several in a broad sense. For the first two centuries after the invention of the art of printing from movable type, printers were also the publishers of the books they printed. This was almost invariably the rule with fifteenth century printers, who often combined the functions of printer, publisher and bookseller. It has come to be the habit to put Aldus Manutius at the head of the list of printer-publishers, because, as Mr. R. Garnett has said, "No originality was infused into the business of publishing until the advent of Aldus, almost as much the father of modern bookselling as Gutenberg is the father of printing." Before Aldus, Nicolas Jenson had come to be regarded as "the most elegant of all the Italian printers." His Roman characters have served as models to type founders for nearly four and a quarter centuries. His presswork has rarely been surpassed. As a type founder he profited by his early experience as an engraver. Caxton gave the art its first impetus in England, but his scholarship took a different turn. His efforts were literary rather than artistic. Christopher Valdarfer won renown by his edition of Boccaccio's "Decameron," Venice, 1471. To another Venetian printer, Erhard Ratdolt, belongs the credit of having introduced the ornamental title-page, in 1476. But none of the Italian printers left on his time the impression that Aldus Manutius did. He was aggressive and untiring. He succeeded in attaching to himself scholars and men of affairs who represented the best spirit of the age in which he lived. Though he introduced the font of type known as *Italic*, his reputation as a typographer is secondary to that of publisher of the classics in handy-volume size. Yet his *magnum opus* is the "Hypnerotomachia Poliphili" of 1499, a small folio volume in roman type, with most wonderful wood cut illustrations that have been variously attributed to Mantegna and Giovanni Bellini. From whatever point of view it may be considered, the "Dream of Poliphilus" is destined to remain a monument of the bookmaking arts.

Geofroy Tory was another designer, printer, bookseller and binder, who left a strong impress on his time. As to his remarkable stamped bindings it is supposed that he did little more than furnish the designs. A "pot cassé" almost invariably figures somewhere in his designs, and the frequent use of this broken vase (it served as his printer's mark) seems to have been inspired by the death of a little daughter. Besides Tory, the other scholar-printers of Paris in the first half of the sixteenth century were Henry and Robert Stephens, Stephen Dolet (burned at the stake as a heretic), Badius, and Colines. In Antwerp were Plantin and his successor Moretus. About a century later came the Elzevirs; still later Baskerville, and our own Franklin, the Didots, Foulis brothers, the Whittinghams, and William Blades. I have named only a few of the master spirits in the typographic arts, but I have endeavored to name those who were foremost in advancing the art, as it is with such as these that the name of Theodore Low De Vinne will be identified in the coming time — not as a publisher or bookseller, but as a typographer in the broadest sense.

Born at Stamford, Connecticut, in 1828, Mr. De Vinne began to learn the printers' trade at Newburgh, New York, in 1843. Four years later he was in New York learning the several branches of the

*NOTE.—The illustrations accompanying this article are from photographs in the historic collection of Mr. H. W. Fay, De Kalb, Illinois, and are shown by the courtesy of that gentleman.—EDITOR.

trade in various offices. In 1849 he entered the printing office of Francis Hart as a job compositor. A year later he was made foreman, a position which he held for nine years, when he was taken into partnership. In 1873 the firm of Francis Hart & Co. began to print *St. Nicholas*, and a little later the *Century Magazine*. "At that time," says the American Dictionary of Printing and Bookmaking, "all magazines were printed upon wet paper, although a great deal of fine jobwork and bookwork was done upon dry paper. Mr. De Vinne determined to attempt the presswork of the cut forms of the *Century* upon dry paper, and after many discouragements was successful in attaining the results he desired and in producing a more brilliant effect from fine engravings than had been thought possible. His methods were adopted in other offices, but the difficulties of printing upon dry paper were not entirely surmounted for many years. He was the first to use surfaced paper for magazine work and fine bookwork with illustrations."



MR. DE VINNE IN 1847.
(From an old ambrotype.)

On the death of Francis Hart, Mr. De Vinne took his son, Theodore B., into partnership with him, but the firm name remained Francis Hart & Co. until 1883, or thereabouts, when it was changed to Theodore L. De Vinne & Co. In 1886 the firm removed to 12 Lafayette place, where a very handsome building had been erected for them. Mr. De Vinne has always paid much attention to the question of prices, and one of his principal books is his Printers' Price-List, "a manual intended to furnish printers facts for making estimates correctly." The first edition of this manual appeared in 1869, and a second was called for in 1871, "which was warmly welcomed by the trade."

Always a student of the art, and a man of positive opinions, Mr. De Vinne long ago felt the need of some authoritative work on the subject, which should seek to reduce traditions to facts, and serve as a guide to bibliographers and students generally. If he had never written another word on the subject, and if he had not been the means of introducing many improvements into the composing room, pressroom and elsewhere, his great book, "The Invention of Printing," would have placed him at the head of his profession, and given him a permanent place among historians. This book was in its second edition in 1878.

During the Civil War Mr. De Vinne was instrumental in organizing the society now known as The Typothetæ of the City of New York, and he was chosen its first secretary. It is probably largely due to his efforts that this society "proved valuable in allaying animosities and in giving to all its members a truer knowledge of the conditions of the trade" than they had hitherto enjoyed. Similar societies were formed in other cities of the Union, and in 1887, when the United Typothetæ was organized in Chicago, Mr. De Vinne, although absent, was chosen its president; he had been elected president of the New York society in 1883 on its reorganization. In 1896, when the New York Typothetæ reprinted the fine edition of Moxon's "Mechanick Exercises," Mr. De Vinne prepared for it the Preface and Notes, which enabled him to correct many of Moxon's errors, and bring his valuable work down to date by the introduction of data on modern methods. The historical interest and value of this book should have commended it to every institution or individual in the country making any pretense to a fairly complete collection of reference books. It is a very handsome specimen of bookmaking — the printing being done at the De Vinne Press — and is invaluable to the bibliographer.

If Mr. De Vinne's magazine articles, a number of which have formed the basis of several of his books, could be brought together, it would surprise some of his best friends to see what an active, studious life he has led outside his regular business as the first of American present-day printers. As one of the organizers of the Grolier Club of New York he has been called upon to do an immense amount of gratuitous work. Besides being a member of the first council of the club, he was a member of the first House Committee, as also of the first Publication Committee, and in these and other capacities he has served the club continuously since its organization in 1884. He prepared the Preface to the first publication of the Grolier Club, the "Decree of Starre Chamber Concerning Printing," which "Decree" was reprinted from the first edition of Robert Barker, 1637. Mr. De Vinne has lived in an enlightened age, during which there have been no obnoxious decrees limiting the rights and defining the duties of printers. And the unfettered performance of his duties has been attended with a degree of pleasure that was unknown to Plantin, Moretus, the Stephani, and the English printers of the seventeenth century. There is one paragraph in Mr. De Vinne's Preface to the Star Chamber Decree, which has always struck me as a



MR. DE VINNE IN 1860.

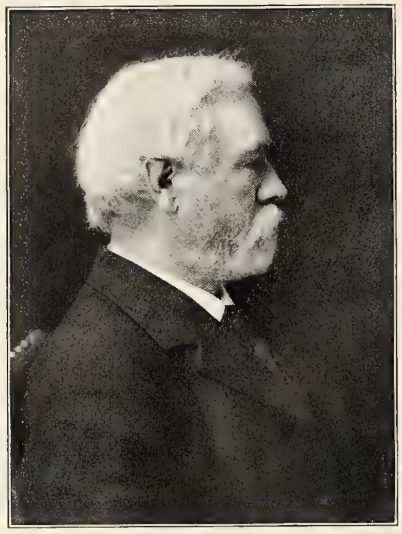


THEODORE L. DE VINNE, THE MASTER OF THE DE VINNE PRESS, IN HIS PRIVATE OFFICE.

particularly forcible bit of English, and I am tempted to reproduce it here. He is descanting upon the futility of such legislation: "Annoyed by a little hissing of steam, they closed all the valves and outlets, but did not draw or deaden the fires which made the steam. They sat down in peace, gratified with their work, just before the explosion which destroyed them and their privileges."

With one or two minor exceptions, the publications of the Grolier Club have been printed at the De Vinne Press, and no such notable set of club publications, in point of typographical merit, have ever been printed. One of the earliest of these publications was Mr. De Vinne's own address to the club, delivered at the monthly meeting, in January, 1885, on "Historic Printing Types." In its published form, "with additions and new illustrations," this small quarto book of 110 pages has more "bullion sense," and exact information on the subject than can be found in any other book written in English. In fact, I know of no other such comprehensive treatment of this vast subject within the limits of a small volume. It is an invaluable *vade mecum* to one who wishes his historical diet to be in the "potted" form. The importance of any subject must be more or less confined to specialists, and a pardonable enthusiasm should be allowed to one treating that subject. Hence, whether you agree with him or not, and for one I most unqualifiedly do, no one will deny the justice of Mr. De Vinne's claim that the Gutenberg Bible "is emphatically The Book, not because it is the Bible and to be regarded as the Book of Books, but because it is generally regarded as the first printed book. It is not only the typographic *editio princeps* of what had been a manuscript, but *princeps facile* over all books, in matter as in manner. It stands like a monument at the great turn between the old and the new method of manufacture. It shows the best features of each method — the dignity, the quaintness, the decorative beauty of the manuscript, and the superior exactness and uniformity of the printed book." To many the prices realized for this book in recent years, prices which vary from $10,000 to $25,000, "according to condition and circumstances," may seem like large sums. "But greater prices," to use Mr. De Vinne's language, "have been paid for cracked and faded paintings, and for mutilated statues; the sum of $200,000 has been asked in this city (New York) for a Madonna not larger than a barrel-head, and as

much by another dealer for a collection of mediæval pottery. . . . But has not this book a greater value in its history and associations? Is not the first product of an art which has done so much for the pleasure, the knowledge, the civilization of the



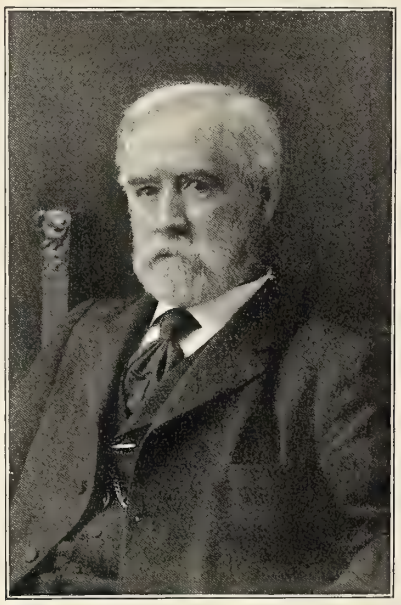
MR. DE VINNE IN 1898.
(Profile View.)

world of more value as an historical relic than any work of brush or potter's wheel? Mine may be the pride of a man who magnifies his art, yet it is my belief that the time will come when a copy of this Bible of forty-two lines will be held of more value than any painting. For although it is accepted as the first of all printed books, there is nothing about it that seems experimental — nothing that is timid, or petty, or mean. It bears the stamp and seal of a great invention, and a perfected invention. One need not scrutinize it to be convinced that it was the work of a great inventor who knew the value of his art and knew how to use it."

Mr. De Vinne's short monograph is divided into twelve chapters, and in these the reader is led from Black Letter or Gothic into the Early Roman period, thence to Italic, French, Dutch, English Black Letter, Styles of Caslon and Baskerville, Styles of other British Type Founders, Bodoni, etc., Revival of Old Style, and Types of American Founders. In going over these periods one is struck by the singular fact that the common people, especially in Italy and Germany and the Netherlands, had grown so accustomed to the old Black Letter and Gothic forms that the Roman came into general use only after centuries of education — indeed, the Roman character has never to this day succeeded in taking the place of the modernized Gothic used in Germany. The late Prince Bismarck seems to have been unalterably opposed to the Roman character.

In 1888 the Grolier Club printed for its members Mr. De Vinne's monograph on "Christopher Plantin and the Plantin-Moretus Museum at Antwerp," the substance of which had already appeared in the *Century Magazine*. No more sympathetic monograph has been written by one great printer of another, if we except the one by William Blades on Caxton. If anyone has doubts that ours is an enlightened and progressive age, let him but follow the "vicissitudes of fortune" attending Christopher Plantin during his stormy career, as presented by Mr. De Vinne. He lived in the days of St. Bartholomew, when those guilty of heresy were burned at the stake. The property of printers was confiscated by the Church or the State on the slightest pretext. Kings, princes, and others high in authority would engage the services of a printer with no thought of paying for them. "Nine times," said Plantin, "did I have to pay ransom to save my property from destruction; it would have been cheaper to have abandoned it." What barbarians there were in those days!

Besides those publications of the Grolier Club with which Mr. De Vinne's name is identified as author, there are doubtless a number on which he performed editorial duties. Mr. Arthur Warren, in the prefatory note to his work on the Whittinghams, says, "It is not conceivable that any author could be served with greater loyalty and enthusiasm on the part of his printer than I have been by Mr. Theodore L. De Vinne. In his advice and cheerful, untiring labor I have found inestimable help. Of his skill I need not speak." It is only fair to acknowledge, as has often been done both publicly and in private by members of the Grolier Club, that without his valuable assistance the success of the club must have fallen far short of what it has

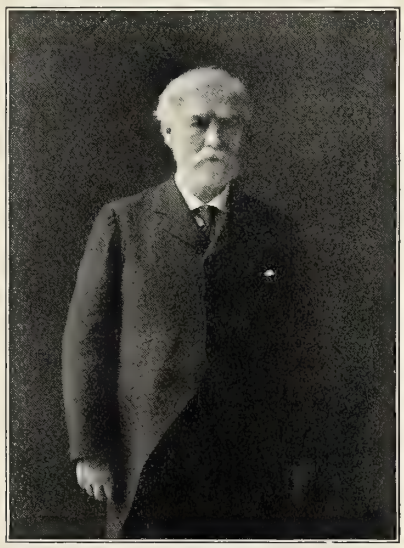


A RECENT PORTRAIT OF MR. DE VINNE.
(Bust view.)

achieved. But many outside of the Grolier Club have acknowledged their indebtedness to Mr. De Vinne for advice and assistance. It would be well nigh impossible to enumerate the books of note that bear the imprimatur of The De Vinne Press.

Among others not already mentioned are the Century Dictionary; the "Book of Common Prayer," which is, perhaps, one of the most beautiful specimens of printing produced during the present century; "Sakoontala," an exquisite example of modern color printing; the two dainty volumes issued by the Book-Fellows' Club; the volume of "Locker's Lyrics," printed for the Rowfant Club, of Cleveland; the two books issued by The Duodecimos; the monograph on Mr. Robert Hoe's library; the publications of the Dunlap Society; the Ormsby "Don Quixote"; "Pepys' Diary," and the beautiful little monographs by Mr. W. L. Andrews.

It is something to have one say of you that you know all that is to be known on any one subject, but this praise seems not too high in its application to Mr. Theodore L. De Vinne. To be so expert and so well equipped with exact knowledge that a mere



ANOTHER RECENT PORTRAIT OF MR. DE VINNE.
(Two-thirds view.)

casual glance will enable one to assign a particular cut of type, old or new, to its rightful designer, can be said of few typographers anywhere, and yet I understand this can be truthfully said of Mr. De Vinne. He has inspired some of the most notable fonts in current use today, and he has introduced many improved methods into the conduct of a thoroughly equipped printing establishment. For bookwork he is an advocate of the bold-face, or masculine, types, as against the thin, or feminine. He has gone so far in his efforts to improve typography that some of his innovations have startled printers who were supposed to be prepared for anything. A short time since he designed a new font of type for use in the *Century Magazine*. He did not like the orthodox quotation-marks — the two inverted commas and the two conjoined apostrophes — so he introduced new characters, or characters which, at least, were new to most printers, though characters of similar cut had been introduced by the Didots of Paris at the close of the last century. Whatever may be said for and against these new characters, one thing is certain, they are not mismated monstrosities. And their general use in Spain and Italy would seem to justify their general adoption by English and American printers.

For the work of William Morris Mr. De Vinne seems to have a genuine admiration. He has not hesitated to criticise the work of the master of Kelmscott Press where he considered that work to be faulty, yet he conceded to him high praise "for his attempts to put typography back in its proper field." "About the mechanical merit of his work," says Mr. De Vinne, "there can be no difference of opinion. For an amateur in difficult trades, his workmanship is surprising, if not unexampled. . . . A printer of the old school may dislike many of his mannerisms of composition and make-up, but he will cheerfully admit that his types and decorations and initials are in admirable accord; that the evenness of color he maintains on his rough paper is remarkable, and that his registry of black with red is unexceptionable. No one can examine a book made by Morris without the conviction that it shows the hand of a master." Mr. De Vinne has elsewhere said, or some one else has said for him, that he regarded Mr. Morris' work as the "crowning glory of the nineteenth century."

No one knows better than Mr. De Vinne the position that may properly be taken by the printer in good bookmaking. In an article that he contributed to the Book Number of the *Outlook* for December, 1897, he says: "A book should be so planned that every contributor to it keeps his place, and the first place should always be given to the author. The handicraft of the mechanical contributors, and even of the illustrator, should be subordinate and unobtrusive." Mr. De Vinne's relative position is often unduly subordinated — which is permissible, perhaps, in the office of printer — and this high office is hidden in the Greek quotation which forms part of his printer's mark. Æschylus, the Greek tragic poet, in the person of Prometheus, who is charged with having snatched fire from heaven, uses the words in question, which are thus freely rendered into English verse:

"The wealth of Numbers to the world I gave,
With Letters ranged in mystical array;
And Memory with sweet mother-care to save
All art — all wisdom — changeless and for aye!"

In closing this note on the "Prince of American Printers," which I have been asked to write as an accompaniment to these new pictures, I should not neglect to mention his valuable contribution to *The Bookman* for May, 1897, on "The Adaptability of Paper,"* an article which has reminded me of some things and instructed me in others.

*NOTE.—Reprinted elsewhere in this issue of THE INLAND PRINTER.—EDITOR.

Written for THE INLAND PRINTER.

ELECTROTYPING—BLOCKING.

NO. XXIII.—BY C. S. PARTRIDGE.

BOOK plates are usually worked on patent blocks, with which every large publishing house is supplied. These blocks are made in some cases of wood, but preferably of iron, accurately finished and provided with clamping devices for securing the plate to the base. The best blocks are made in sections, and may be arranged and adjusted to fit various sizes of plates. The clamps are beveled and made adjustable so that they will fit snugly over the beveled edge of the plates.

Plates which cannot be worked on patent blocks are secured by screws, tacks or anchors to wooden blocks. Mahogany makes the best blocking wood, but is rather expensive for general work. Cherry comes next, and is the wood most generally employed for blocks; birch and maple are also used to some extent. Blocking wood may be procured ready for use, kiln dried, and surfaced to proper thickness; but most electrotypers prefer to purchase lumber in the rough and dress it to thickness as it is required

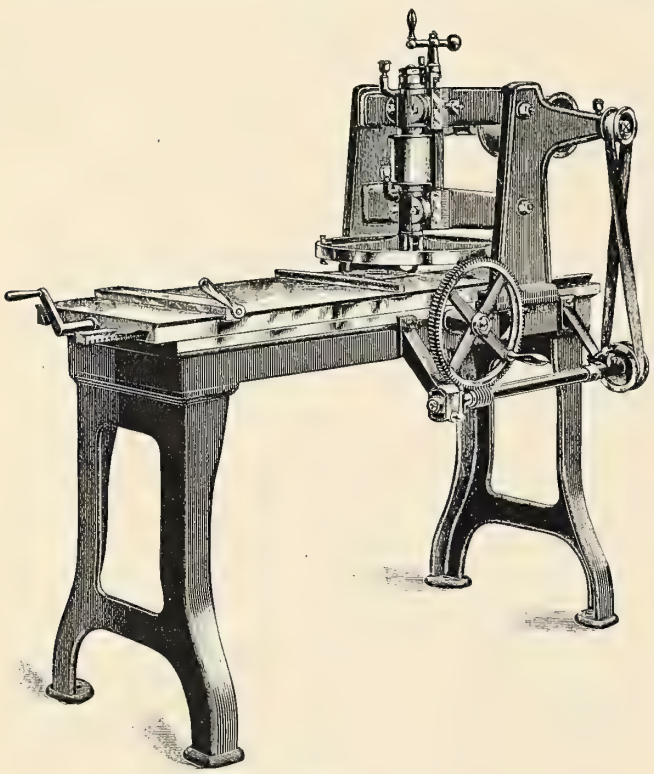


FIG. 43.

for blocking, thus avoiding danger of warping, which is likely to occur when the wood is dressed several days in advance of its use.

Lumber which has been thoroughly dried in the yard is superior to kiln dried lumber because it is less susceptible to changes of atmosphere. When sufficient space is available it is always advisable to carry a stock in the foundry, where it soon becomes seasoned. It often happens, however, that well-seasoned lumber cannot be procured and kiln drying then becomes necessary. By whatever process the wood is dried it should be thoroughly done, otherwise the block will warp after the electrotype has been secured to it, probably after it has been delivered to the printer, in which case much annoyance and expense will inevitably result.

Blocking wood must be surfaced on both sides and with perfect accuracy to insure good printing. For this purpose a rotary planer, Fig. 43, is almost indispensable. The peculiar advantage of this machine consists in the fact that it dresses the wood perfectly flat and level, no matter how badly it may have been warped or sprung before planing. In this respect it is far superior to the ordinary wood planer, for, while the wood is flattened by the pressure rollers during the operation of planing, it springs back to its original shape on being released.

Referring to Fig. 43, it will be observed that the cutting tools of the rotary planer are secured in a revolving disk which is made vertically adjustable by means of the crank shown at the top of the machine. Power is communicated to the disk by a belt passing over idlers at the rear of the upright frame to the pulley on the disk shaft. One of these idlers is secured to a shaft which carries on its outer end a grooved pulley which provides a means of transmitting power to the worm shaft shown at the side of the machine. The worm wheel driven by this shaft is secured to a shaft passing under the traveling bed, and is provided on its inner end with a small pinion which engages the rack attached to the under side of the bed. By a simple mechanism which is at all times in control of the operator, the worm is thrown out of gear at the termination of the cut and the bed returned to its first position by hand. The lumber is held during the operation of planing between the jaws of two clamps, one of which is stationary and the other connected with a screw which terminates in the crank handle shown at the front of the machine. In operation, the board is placed between the jaws of the clamps and locked by means of the crank mentioned. The board is thus secured against springing or rocking while its upper surface is dressed perfectly true and level. The board is then turned over with its flat surface against the bed of the machine, and again passed under the cutters, which reduce it to the required thickness. The disk is raised and lowered by a graduated adjusting screw operated by the crank shown at the top of the machine, and may, therefore, always be returned to the proper height for the finishing cut without going to the trouble of comparing each board with a standard. Owing to the large size of the disk and the fact that the tools are located near its periphery, the machine should be driven at a speed not exceeding 1,500 revolutions per minute.

After planing, the boards are cut into convenient lengths for handling, and the plates secured to them

by means of wire brads or screws, or both. Brads may be driven through the thin places (spaces) in the plates, but for the screws holes should be drilled and countersunk in order that the heads may be sufficiently depressed to avoid danger of blacking or smutting in printing. Where a plate has no spaces or blanks where brads or screws may be driven, it is customary to "anchor" the plate to the block. For this purpose holes about one-fourth of an inch in diameter are bored through the block and deeply countersunk on both sides. If the plate has been finished long enough to have become oxidized, the back should be brightened by filing, and is then laid on the block and temporarily secured thereto by hand clamps. It is then turned over on its face, and, after a very small quantity of soldering fluid has been applied to the plate through the holes, melted solder is poured in until the holes are full. It is important, of course, not to get the solder too hot, as in that case there would be danger of its melting through the plate. There is always an element of uncertainty in securing electrotypes to blocks by this method, and, when possible, it is best as an additional safeguard to rabbet the edges of the plate and drive in a few brads. When the plate is small, it may sometimes be fastened securely in this way without the use of anchors.

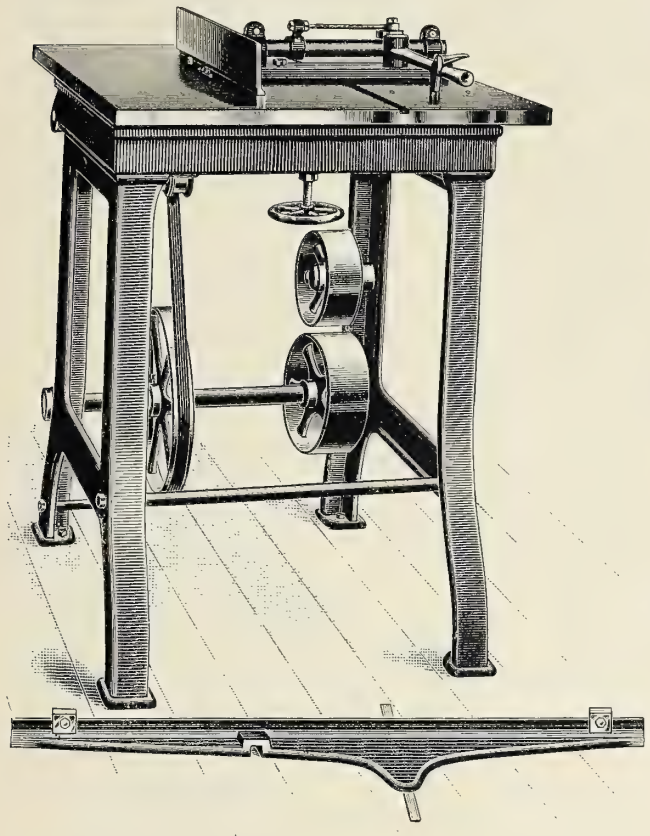


FIG. 44.

When several small cuts are to be blocked at one time, it is customary to tack them on to a board as large as may be conveniently planed, leaving sufficient room between the cuts to saw them apart. Should it be necessary to take a final shaving off the bottom of the cuts after they have been blocked, it may be done more economically if several are shaved at a time than if each one were to be handled separately.

Very large blocks are liable to warp in time, in spite of any precautions which may be taken to prevent it, and to reduce this tendency to a minimum each block should be strengthened by end strips crossing the grain of the block. The strips may be secured to the blocks by countersunk screws, but a more satisfactory method is to dovetail them together. A machine specially designed for this work is illustrated in Fig. 44. The cutting tools are a thick gouge saw of about No. 3 gauge, which cuts a slot in the board or strip, and a vertical revolving cutter, which follows in the slot and changes it into a dovetail groove. The mechanism for driving the tools is sufficiently explained by the engraving. The parallel side gauge, against which the board is pressed during the cutting of the dovetail, can be instantly changed by means of the small lever at the right of the machine so that either the center or the edge of the strip may be thrown in alignment with the cutters, thus providing a means of cutting a dovetail in one board and a tenon on the other. The mechanism for changing the side gauge from one position to the other is such that there can be no variation in the distance it is moved, and whatever position it occupies it is automatically locked therein, thus insuring absolute uniformity of work. The machine may be readily adjusted to operate on lumber of different thicknesses.

(To be continued.)



Photo by F. E. Foster, Iowa Falls, Iowa.

THE SPIRIT OF 1898.



TROUT LAKE, NEAR TELLURIDE, COLORADO.

THE INLAND PRINTER

[Entered at the Chicago Post Office as second-class matter.]

A. H. McQUILKIN, EDITOR.

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ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY.

NEW YORK OFFICE: 602 American Tract Society Building, 150 Nassau street.

ALBERT MELBER, Eastern Agent.

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THE INLAND PRINTER is issued promptly on the first of each month, and will spare no endeavor to furnish valuable news and information to those interested professionally or incidentally in printing, engraving, electrotyping, stereotyping, bookbinding, and in the paper and stationery trades. Persons connected with any of these lines will confer a favor by sending news from their section of the country pertaining to the above trades, particularly individual theories and experiences of practical value.

Subscribers and others having questions they desire answered by letter or through THE INLAND PRINTER should place such queries on separate sheets of paper, and not include them in business letters intended for the subscription department. If so written they can be sent with business letters, but it is better to forward them under separate cover, marking plainly on outside of envelope the name of department under which answer is expected. Read paragraph at the beginning of each department head for particulars. Letters asking reply by mail should be accompanied by stamp. The large amount of correspondence reaching this office makes compliance with these requests absolutely necessary.

SUBSCRIPTION RATES.

TWO DOLLARS per annum in advance; one dollar for six months in advance; sample copies, 20 cents each.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Do not send checks on local banks; send draft on New York or Chicago. Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

Foreign Subscriptions.—To countries within the postal union, postage prepaid, three dollars and twenty cents, or thirteen shillings two pence, per annum, in advance. Make *foreign* money orders payable to Henry O. Shepard. No foreign postage stamps accepted, and no attention will be paid to postal-card requests for free samples.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the twentieth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfill the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

THE INLAND PRINTER may be obtained at retail from, and subscriptions will be received by, all newsdealers and type founders throughout the United States and Canada.

Patrons will confer a favor by sending us the names of responsible newsdealers who do not keep it on sale.

FOREIGN AGENTS.

M. P. McCOY, Phœnix Works, Phœnix Place, London, W. C., England.
W. C. HORNE, 5 Torrens street, City Road, London, E. C., England.
JOHN HADDON & CO., Bouverie House, Salisbury Square, Fleet street, London, E. C., England.
RAITHBY, LAWRENCE & CO. (Limited), Queen street, Leicester, England, and 1 Imperial Buildings, Ludgate Circus, London, E. C., England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.
F. T. WIMBLE & CO., 87 Clarence street, Sydney, N. S. W.
HERBERT BAILLIE & CO., 39 Cuba street, Wellington, New Zealand.
G. HEDELER, Grimmaischer Steinweg 3, Leipsic, Germany.
A. W. PENROSE & CO., 44 Rue Notre Dame des Champs, Paris, France.
JAMES G. MOSSON, Iwanowskaja No. 15, St. Petersburg, Russia.
JOHN DICKINSON & CO. (Limited), Capetown and Johannesburg, South Africa.

EDITORIAL NOTES.

IT is almost incomprehensible that a number of men may year after year be occupied as typesetters and be as ignorant of the purposes and varied uses of display or decorative lettering as when they learned the lay of the cases.

WHAT the European attachés mostly admired in the American soldier was the "initiative" faculty. In other words, a faculty to grasp individually the meaning of a movement or order, and to execute it quickly and in an orderly way, and with a personal interest that overcame all minor obstacles. It is this faculty that makes the superior and valued workman—nowhere more superior or more valued than in the printing office.

AND now we are told that anyone can make monotype pictures, may illustrate books and papers and other literature, and all with a clothes-wringer, a plate of copper or zinc, and some spare moments on a Sunday afternoon. Monotype-making may be artistic in the hands of the artist—but the tyro needs an art education, and if that education is to be obtained for the sole purpose of making monotypes it is but another instance of misdirected effort.

WHEN a courtesy is desired it is reasonable to expect that it should be courteously requested. The postal card habit does more to bring unthinking persons into contempt than one might believe. If printers desire catalogues from business houses or specimens from brother printers, a postal card request is certainly not the means to obtain what they wish. When the printer desires specimens which have been noticed in this paper he should guard against the assumption that the persons responsible for the work are of less importance or less busy than himself. Not only should his request be by letter, but ample postage should be inclosed, and self-addressed stamped envelope should accompany all such requests, and no means neglected to avoid imposing on the time or convenience of the person addressed.

THE EDUCATION OF THE PRINTER.

A YOUNG printer sends a communication to the editor complaining that while the office in which he is employed gives him plenty of latitude in the way of working at all of the departments of the trade, yet it is so poorly stocked with material that his efforts are frustrated in attaining to art in printing. It is a very poor office indeed in which the capabilities of the types can be exhausted. The fault really is that there are too many types and not too few—too many faces and too small fonts, in other words—and the knowledge and versatility of the printer is not in keeping with their proper use. Let the printer tyro beware of the large offices.

There is great opportunity in them for the careful observer to learn, but the beginner needs training first, and that training can be had nowhere in a better way than in the country office. A sound training in a country office, reading the best literature of the trade and studying the best examples, will equip the printer for a tour subsequently of the great printing offices of the metropolitan cities. A printer nowadays needs to have a good many resources, for the trades promise to change their methods quickly, and success will depend on the adaptability of the learner to follow the changes and take advantage of them.

Some one has said that there is no genius but the genius of hard work, and no printer has won success but at the expense of many so-called pleasures and an infinity of time, and the exercise of patient and tireless reading and study. In this way will the printer be equipped with an education equal to all demands.

OUR APRIL COVER.

THE cover this month will be considered a novelty, and one in which a striking effect has been produced by one printing. The original design was modeled in clay, and the half-tone from which the printing was done made direct from the model. The design, modeling and plate are by the Electro-Tint Engraving Company, of Philadelphia. The cover represents the advent of spring. A joyous maiden, scattering flowers from the folds of a cloak bearing the emblem of the month, leads Taurus by the horn, the bull in their advance breaking the ice-bound stream with his hoofs.



REMOVAL OF THE NEW YORK OFFICE.

THE New York office of The Inland Printer has been removed from 34 Park Row to room 602, American Tract Society building, 150 Nassau street. The office will be in charge of Mr. Albert Melber, who will attend to the sales department in New York and to the forwarding of advertising matter to the office of publication. Mr. J. G. Simpson, the advertising manager, may be addressed at this office or at 212 Monroe street, Chicago, and from either office letters, etc., will reach him promptly.

A NEW DRESS.

WITH the Easter season, as customarily, The Inland Printer dons a new dress. There is little of self-consciousness in wearing the present up-to-date garb, for The Inland Printer always wears good clothes, and so a modern and tasteful appearance is second nature to it. Its purpose has been to inculcate not only the best methods of business, but to be in itself an example of good taste and of the best in typographic art. Its efforts for the future will be enlarged and made of greater force. The paper has a way of more than fulfilling its promises, and as its issues are speedily exhausted the present time is most favorable for new subscribers to send in their names.

THE UNION LABEL.

IT is not absolutely necessary for The Inland Printer to enter on a defense of its course respecting the interests of employers or employes in the printing trades. Unqualified commendation and unqualified denunciation may be taken as indications of integrity of purpose and strength of character, but The Inland Printer has not laid down any "policy." It speaks from a simple integrity of purpose. Fault has been found with it that it has neither absolutely denounced nor absolutely upheld the union label. Let it be so. The union label has done more than anything else to improve the condition of sweatshops. It is a testimonial that the goods to which it is attached have been produced under reasonably safe sanitary conditions, and that they have not been wrought out of the necessities of the poor. The Inland Printer believes, however, that the union label should never have been forced on anyone. As before asserted, as an instrument of good its usefulness has been thwarted by the lack of wisdom of its so-called friends. In this view of the matter The Inland Printer does not attempt to "straddle" or to "stay on the fence" in order to make friends. When integrity of purpose and sincerity of utterance leaves The Inland Printer without respect or without friends, it will be very glad to do without such respect and without such friends. Meantime it shall continue to be fair in its treatment of every question respecting the trades it represents, and to sustain its envied reputation with the workman at the bench and the workman who employs him.

JOB ALSO HAD PATIENCE.

AS the strength of a chain depends on its weakest link, so the strength of a business house is dependent on the weakest of any of the departments into which the others merge. For instance, in many houses the shipping clerk is looked on as a very unimportant person; yet on the shipping clerk and on the receiving clerk depend very much whether the custom of the house shall increase or decline, other things being equal. This is particularly so with paper houses, who should nail up the legend, "Despise not the receipt of small orders, for no one knows how large an order is back of them." The attention of The Inland Printer has been called to two instances of crass indifference to the orders of printers, orders which, while compara-

tively unimportant in themselves, have indirectly caused a money loss of good proportions to the houses responsible — but they will never know it. The printer in one case ordered a small bill of goods sent at once by express, remitting with the rush order. He received a note from the paper house stating that they had that day sent him by freight such-and-such goods and had placed such-and-such an amount to his credit. A Chicago house which has a well-deserved reputation for industry, received an order a short time ago from a country printer in answer to a line of samples sent him by request. The house wrote the printer that they found they were out of that stock but could send another. The printer consulted his customer and told the house to send the substitute. The house wrote that they were sorry, but they could not fill that either, and appreciating the fact that it was a rush order they had taken upon themselves to select a stock and ship it subject to approval. But the house forgot the "rush" part — did not express the goods — but sent them by freight by such a round-about route that the printer used up stock he had on hand, and the order from that Chicago house may be traveling yet. This is no fancy sketch. THE INLAND PRINTER has the facts. And yet printers are accused of being everything but what is nice. We can imagine one of these victims acknowledging a bill of stock thus:

———— March 2, 1899.

U. B. Upanatit & Co., 414 Hurrah street, Chicago:

GENTLEMEN,—I am in receipt of your bill of stock. I regret that you have sent the wrong grade of paper. The size is not as ordered. The paper is also of the wrong color. Shipment has been made by freight instead of by express as you were instructed. In consequence I have lost my customer. Otherwise, and with these trifling exceptions, my order has been very satisfactorily filled.

Yours respectfully,

JOB JOBSON.

RULE OR RUIN COMPETITION.

THE offer made by Mr. George H. Benedict to writers on the subject of unwise competition has brought in a very satisfactory number of articles on the subject of "The Fallacy of Fillers," or "leaders" as some merchants call them. No instance will illustrate more forcibly the extreme folly of this form of desperate competition than the following, taken from the *Caxton Caveat*, of January 15:

Where Public Printing is Free.

A long-drawn-out and novel fight for the county printing, county stationery and county advertising has been closed at Tipton, Indiana, by the contract for the coming year being let to M. W. Pershing, of the *Republican-Advocate*. He will do the work one entire year for $1, and has filed a $5,000 bond to faithfully carry out the contract.

The contract was let under extraordinary circumstances. Heretofore the county has made an annual outlay of about $5,000 for the work. This year bids were asked and they were found to be about eighty per cent less than the rate fixed by law. The *Times* offered to do the work free of charge and the *Republican-Advocate* offered to take it five per cent less than the lowest bid. In order to make it binding it was necessary to have a consideration to the contract, and it was decided on at $1.

The contract, it is said, will cost Pershing not less than $3,000.

This manner of doing business is against the best interests of the community, and it would seem that public printing needs protection against unjust prices, whether too high or two low.

Written for THE INLAND PRINTER.

DRAWING FOR PRINTERS.*

PART II. NO. X.—BY ERNEST KNAUFFT.

(Editor of the *Art Student*, and Director of the Chautauqua Society of Fine Arts.)

THE preceding chapter was devoted to wood engraving; the other processes by which illustrations are made come outside the province of "Drawing for Printers"; and as we are in haste to get this series of articles ready for publication in book form, we shall merely give a paragraph to each process.



Copy of typographical design by Grasset. Etched on zinc without the help of photography.

ZINC PLATES.—Experiments may be made on zinc plates. The cut above was traced from the Grasset cut given with Chapter III, Part I. Between the tracing paper and the zinc, typewriting carbon paper was laid. The tracing was gone over with a hard pencil; the design was thus transferred to the zinc. The lines were then covered with asphaltum (which is the same as bitumen), bought in a tube at a paint store. Any colored oil paint or varnish or transfer ink will do, as its use is simply to hold the dragon's blood. It may be thinned with turpentine so that it will flow easily from the brush. While the asphaltum was still wet, the plate was dusted with dragon's blood, which was put in a coarse linen rag held like a bag over the plate by the right hand; the left hand tapping the right made the powder fall evenly over the plate. Do this carefully for practice in order to learn to powder a plate evenly for a stipple tint (see further on); the dragon's blood may be dumped on the plate. The plate was then dusted off with a camel's-hair brush, which removed the dragon's blood from the plate except where bitumen held it. The plate was then held over a flame till the dragon's blood turned black; it was then immersed in an acid bath, about ninety per cent water and ten per cent nitric acid. The

*Copyrighted, 1897, by Ernest Knaufft. All rights reserved.

vessel (an old baking pan painted with asphaltum) holding the bath was rocked from time to time. The dragon's blood served as a stopping-out varnish. The acid will eat away the plate where it is not protected by dragon's blood. After five or ten minutes, when the acid seemed to be eating into the stopping-out varnish, the plate was taken out, washed and dried, and again dusted with dragon's blood. (In using a large plate, of course, it would be easier to roll it up with lithographic transfer ink.) A second and third etching reduced the background, so that a proof was taken. For printing in this magazine the plate has been routed. The ragged edge is due to our 'prentice hand; this is our second experiment, but a little practice, we are certain, would bring more satisfactory results. The Pan lettering is copied from the title-page by Stuck, given in Chapter II, Part II. It is produced as was the Grasset, except that it was etched on copper and required more bitings than the zinc.

Designs for this process should not be drawn in fine lines like Engström's portrait of himself, but should be heavy like his portrait of "Hedin" and the Molock "Crispi." (See Chapters I and II, Part I.) When a white background is not required, the dragon's blood dusted on the plate may be allowed to remain upon it, in which case a stipple background is the result. An ingenious experimenter can get many different results by this stipple method.

Copperplate Engraving.—Copperplate engraving, and etching in intaglio are not used by the typographical printer, but the printer who executes very fine work would find that he could make handsome frontispieces for limited editions, or book-plates, by



Copy of lettering by Stuck. Etched on copper without the assistance of photography.

either of these processes. For about 25 cents one may obtain Winsor & Newton's handbook on "The Art of Etching," by H. R. Robertson, which will give a description of the first process.

Copperplate engraving is most difficult to master and should not be attempted by anyone who cannot draw a sure line. A designer with a sure hand might attempt a simple book-plate. Anyone who can use the burin on wood can use it on copper, though in the latter case the pressure from the palm of the hand, which the beginner in wood engraving should avoid, is used because the resistance of copper is much greater than that of wood. The first finger may be placed *on top* of the burin when engraving in copper, but at the side for wood cutting. We would say that the engraved line of the copperplate is one of the handsomest lines in the graphic arts.

Etching in intaglio is easier than copper engraving and can be mastered by anyone who can etch in relief.



Portrait of Félicien Rops, the etcher, by P. Matlay. Half-tone from a half-tone. Showing copperplate press.

Lithographing. — Lithography, like copperplate, requires a special press, but a secondhand press can be bought for $25 or $30, and it is certainly the cheapest process known for short runs of pictorial color work; and any printer who has many orders for posters or picture printing would do well to investigate the process; for it is not difficult to draw on the stone, and, after the stones are bought, they last for years, and every new design simply necessitates the scouring off of the previous design, which will take a boy only about an hour. A hand press will easily print a 16 by 24 poster, and if it is to be printed in three or four colors by relief printing, the cost of zinc relief plates or wood blocks would be considerable, while in the case of the lithograph it is merely the hire of the boy who cleans the stone. There is no end to the variety of effects to be got in lithography by different combinations of technic, by using, separately or in combination, pen, crayon or brush line; crayon or spatter work tints; solid brush tints of color, or solid brush tints of color with letters or forms scratched out of them with a penknife.

Chalk Plate.— The chalk-plate process is one that has never been adequately studied by designers. There are very many possibilities in it. It was first introduced into Japan through the instrumentality of the writer. The editor of the "Kohumin Shimbun" called at my studio to investigate the working of the chalk plate, and I drew an outline portrait on the chalk plate, cast it, mounted it, and took a proof of it, all in forty minutes! Full information in regard to the process may be obtained from the Hoke

Engraving Plate Company, owners of the patents. Every newspaper owning a stereotype outfit will find that it will pay to use the chalk-plate process.

Written for THE INLAND PRINTER.

DISCRIMINATION IN THE USE OF WORDS.*

NO. XIX.—BY F. HORACE TEALL.

YOU may read page after page of Macaulay's "History of England" and not meet the word "upon." You may take many other books, by good writers, and find "upon" in the majority of places where Macaulay would say "on." Thus, Oliver Wendell Holmes, in the Introduction to "A Mortal Antipathy," speaks of venturing upon a memoir, agreeing upon a subject, and once of "the planet we live on," and again of an old house that "stood upon a little patch of the planet." Macaulay used "on" for all such expressions, and Holmes sometimes the simple preposition, sometimes the compound one. All this is introductory to a question of history. It is asserted in the dictionaries that "on" and "upon" are in many uses exactly synonymous, with no choice between them on a basis of sense, though the Century Dictionary does say that choice is influenced by reasons of euphony and meter. If this latter assertion is correct — and it does seem to be so, judged by the occurrence of the two words interchangeably as to sense, but with choice according to sound and syllables — there is no way apparent to indicate at all definitely when one of the words should be used and when the other.

So much for mere usage. But it may well be supposed that one who wishes to be accurate in using words will desire a more definite indication of choice, and one may be stated, though it cannot be averred that usage or authority sanctions it. "Upon" should always mean something more than "on," for if nothing additional is meant, nothing additional is needed. "Upon" in the best use includes the sense of "up" added to that of "on." Thus it is not right to say upon a day, upon an occasion, to write or speak upon a subject, or anything similar, although very many writers and speakers do so express these phrases. Coleridge, for instance, entitled one of his writings "Notes and Lectures upon Shakespeare," but in doing so he did not use good English. G. P. Marsh's preposition is far better in his title "Lectures on the English Language."

Some very strange statements are published in dictionaries, and some of this from the Webster's International may fairly be called strange, while the writer is strongly tempted to say that it is not true, but will tone that criticism down by saying that it does not accord with his impression from research: "'Upon' conveys a more distinct notion than 'on' carries with it of something that literally or metaphorically bears or supports. It is less employed than it used to be, 'on' having for the most part taken its place." The first sentence of this seems right enough, but it may at least be open to question whether "upon" is being or has been largely displaced by "on." The contrary impression is that "on" has latterly been rejected in favor of "upon." What is stated in the dictionary should be true, if words are to be used reasonably, but common practice does not seem to accord with it.

One of the most persistent errors in the use of English is "over" instead of "more than." It is not right to say "over a mile" for a distance greater than a mile, or "over a dollar" for more money than a dollar, or to make any similar use of "over," though many of the best writers and speakers do it. It is a strange inaccuracy, and a typical example of common tendency to adopt loose expression rather than that which accords with principle. The Standard Dictionary says that "over" for "more than" is "objected to by some critics, but supported by literary usage, and further defensible as having a tinge of metaphor suggestive of overflowing quantity or overtopping height." But there is strong reason for criticising the wrong use of the word that is objected to, and it would be hard to find such an expression that would support the assertion of defensibleness on the ground of metaphor.

"Party" should not be used in the mere sense of "person." As meaning one who takes part or participates in a certain action, especially as in the making of a contract, "party" is the regular legal word, and probably this fact is the basis of the assumption that the word is rightly used for any person. It is said that the misuse is now condemned as a vulgarism, and it is; but the vulgarism is indulged and perpetuated by many who are presumably qualified for acceptance as exemplars, though even such qualification is not always agreed on among critics. Here is evidence of disagreement on this point, from Fitzedward Hall's "False Philology": "Elsewhere [among those whom Richard Grant White calls American model writers of English] Mr. Thackeray and Mr. Hawthorne are especially singled out for the correctness of their English. . . . Now, on the score of the copiousness with which Mr. Irving and Mr. Thackeray exemplify bad English, I have long been accustomed, when in quest of that disagreeable article, to confine myself to their pages. Mr. Hawthorne is better; and yet, in turning over 'Our Old Home' for a few minutes, I have lighted upon 'bug' for 'insect,' 'demean' for 'disgrace,' 'parties' for 'persons,'" etc.

No sharp distinction has been drawn between "partially" and "partly." The dictionaries define them exactly alike, and it seems impossible to separate them by mere definition. Thus, the Standard Dictionary defines "partially," as in fact all dictionaries do, as meaning "in part," and gives as an

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example of the use of the adverb the expression "partially true." Undoubtedly it is better to say that anything is partly true than to say that it is partially true, and most language critics have made such averment, but no one has attempted to explain how to choose between the two adverbs except by utterly condemning "partially" as meaning in part, and such condemnation is worse than leaving the two words to be used indiscriminately. The present writer was employed in the making of a dictionary larger than the Standard, in a capacity that included close verbal criticism among his duties. One day the managing editor told him peremptorily that he must not allow "partially" to be used instead of "partly." On requesting a rule by which he could distinguish so as to suit the editor, the peremptoriness was dropped because the editor could not formulate a rule, and the matter was left to the critic's discretion, which he tried to exercise wisely. It may be possible, though, to formulate a rule that is practicable in general, though no rule, in this case especially, should be perverted through slavish literal application. It has been said above that "partly true" is better than "partially true." Likewise Richard Grant White was right in saying that "If this view of the poem be wholly or partially correct" was not good, but he was not right in the reason he gave, which was that "partially" means "with unjust or unreasonable bias." That is one meaning of the word, but not the only one, for Ruskin used it correctly in saying that "Shakespeare did perfectly what Æschylus did partially." It seems plain that in our first two examples the reference is to an actual physical or material part, separable from other parts, and in the Ruskin example it is to imperfection pervading or running through the whole performance, not so that one part may be separated from the rest. From this we may derive a rule that "partly" is the right word for the strictly literal sense of in a part divisible from other parts, and "partially" for in an imperfect or incomplete manner.

The following is a specimen of the criticism that has been uttered by every writer who has tried to indicate proper choice between the two words instanced: "'Past' is improperly used for 'last' in saying 'the past few days,' 'the past three days,' 'within the past year,' 'for the past twenty years.' Read 'last' instead of 'past' in every such expression. 'Past' does not in a single instance express what the writer intends to say." Another critic says, "Past two weeks for last two weeks is indefensible." No writer states any reason, and this is probably so because no reason other than the sense of the words is necessary, and they are clearly defined in all dictionaries. Nevertheless, the misuse of "past" instead of "last" is one of the most persistent of common errors.

(To be continued.)

PERSISTENT ADVERTISING.

BY ASA FORREST, SR.

As incessant drops of water,
With persistent, tiny blows,
Beat down the rugged mountains,
And dissolve the deepest snows;

As when thread to thread is added,
Larger still the fabric grows,
And the most persistent knitter
Wears the longest, warmest hose;

As the dog by dogged gnawing
Tastes the marrow of the bone,
And repeated mallet-tapping
Brings the statue from the stone;

As the most untiring printer,
With incessant "click, click, click,"
Marches largest verbal armies
By divisions, o'er his stick;

As letter to letters added
Makes complete the longest page,
And minutes oft recounted
Tell the sum of longest age;

As oft-gained bits of wisdom
Make the store of knowledge great,
And man after man enlisted
Fills the armies of the State;

As rivulet joining rivulet
Swells the river o'er its banks,
And continued penny-savings
Aggregate the wealth of banks:

So the constant advertiser,
By a law of common sense,
Builds his business enterprises
Into volumes most immense.

Canton, South Dakota.

"A MESSAGE TO GARCIA."

IN all this Cuban business there is one man stands out on the horizon of my memory like Mars at perihelion. When war broke out between Spain and the United States, it was very necessary to communicate quickly with the leader of the insurgents. Garcia was somewhere in the mountain fastnesses of Cuba—no one knew where. No mail nor telegraph message could reach him. The President must secure his coöperation, and quickly.

What to do?

Some one said to the President: "There's a fellow by the name of Rowan will find Garcia for you, if anybody can."

Rowan was sent for and given a letter to be delivered to Garcia.

How "the fellow by the name of Rowan" took the letter, sealed it up in an oil-skin pouch, strapped it over his heart, in four days landed by night off the coast of Cuba from an open boat, disappeared into the jungle, and in three weeks came out on the other side of the island, having traversed a hostile country on foot, and delivered his letter to Garcia, are things I have no special desire now to tell in detail.

The point I wish to make is this: McKinley gave Rowan a letter to be delivered to Garcia; Rowan took the letter and did not ask, "Where is he at?"

By the Eternal! there is a man whose form should be cast in deathless bronze and the statue placed in every college of the land. It is not book learning young men need, nor instruction about this and that, but a stiffening of the vertebra which will cause them to be loyal to a trust, to act promptly, concentrate their energies: do the thing—"Carry a message to Garcia!"

General Garcia is dead now, but there are other Garcias.

No man, who has endeavored to carry out an enterprise where many hands were needed, but has been well nigh appalled at times by the imbecility of the average man—the

inability or unwillingness to concentrate on a thing and do it. Slipshod assistance, foolish inattention, dowdy indifference and half-hearted work seem the rule; and no man succeeds unless, by hook or crook or threat, he forces or bribes other men to assist him; or mayhap, God in His goodness performs a miracle, and sends him an Angel of Light for an assistant.

You, reader, put this matter to a test: You are sitting now in your office—six clerks are within call. Summon any one and make this request: "Please look in the encyclopedia and make a brief memorandum for me concerning the life of Correggio."

Will the clerk quietly say, "Yes, sir," and go do the task?

On your life, he will not. He will look at you out of a fishy eye and ask one or more of the following questions:

Who was he?

Which encyclopedia?

Where is the encyclopedia?

Was I hired for that?

Don't you mean Bismarck?

What's the matter with Charlie doing it?

Is he dead?

Is there any hurry?

Shan't I bring you the book and let you look it up yourself?

What do you want to know for?

And I will lay you ten to one that after you have answered the questions, and explained how to find the information, and why you want it, the clerk will go off and get one of the other clerks to help him try to find Garcia—and then come back and tell you there is no such man. Of course, I may lose my bet, but according to the Law of Average, I will not.

Now, if you are wise you will not bother to explain to your "assistant" that Correggio is indexed under the C's, not in the K's, but you will smile sweetly and say, "Never mind," and go and look it up yourself.

And this incapacity for independent action, this moral stupidity, this infirmity of the will, this unwillingness to cheerfully catch hold and lift, are the things that put pure Socialism so far into the future. If men will not act for themselves, what will they do when the benefit of their effort is for all?

A first mate with knotted club seems necessary; and the dread of getting "the bounce" Saturday night, holds many a worker to his place.

Advertise for a stenographer and nine out of ten who apply can neither spell nor punctuate—and do not think it necessary to.

Can such a one write a letter to Garcia?

"You see that bookkeeper?" said the foreman to me in a large factory.

"Yes, what about him?"

"Well, he's a fine accountant, but if I'd send him up town on an errand, he might accomplish the errand all right, and on the other hand, might stop at four saloons on the way, and when he got to Main street, would forget what he had been sent for."

Can such a man be intrusted to carry a message to Garcia?

We have recently been hearing much maudlin sympathy expressed for the "down-trodden denizen of the sweatshop" and the "homeless wanderer searching for honest employment," and with it all often goes many hard words for the men in power.

Nothing is said about the employer who grows old before his time in a vain attempt to get frowsy ne'er-do-well's to do intelligent work, and his long, patient striving with "help" that does nothing but loaf when his back is turned. In every store and factory there is a constant weeding-out process going on. The employer is constantly sending away "help" that have shown their incapacity to further the interests of the business, and others are being taken on. No matter how good times are, this sorting continues, only if times are hard and work is scarce, the sorting is done finer—but out and forever out, the incompetent and unworthy go. It is the survival of the fittest. Self-interest prompts every employer to keep the best—those who can carry a message to Garcia.

I know one man of really brilliant parts who has not the ability to manage a business of his own, and yet who is absolutely worthless to anyone else, because he carries with him constantly the insane suspicion that his employer is oppressing, or intending to oppress him. Should a message be given him to take to Garcia, his answer would probably be, "Take it yourself, and be damned!"

Tonight this man walks the streets looking for work, the wind whistling through his threadbare coat. No one who knows him dare employ him, for he is a regular firebrand of discontent. He is impervious to reason, and the only thing that can impress him is the toe of a thick-soled No. 9 boot.

Of course, I know that one so morally deformed is no less to be pitied than a physical cripple; but in our pitying, let us drop a tear, too, for the men who are striving to carry on a great enterprise, whose working hours are not limited by the whistle, and whose hair is fast turning white through the struggle to hold in line dowdy indifference, slipshod imbecility, and the heartless ingratitude, which, but for their enterprise, would be both hungry and homeless.

Have I put the matter too strongly?

Possibly I have; but when all the world has gone a-slumming I wish to speak a word of sympathy for the man who succeeds—the man who, against great odds, has directed the efforts of others, and having succeeded, finds there's nothing in it: nothing but bare board and clothes.

I have carried a dinner pail and worked for day's wages, and I have also been an employer of labor, and I know there is something to be said on both sides. There is no excellence, per se, in poverty: rags are no recommendation; and all employers are not rapacious and high-handed, any more than all poor men are virtuous.

My heart goes out to the man who does his work when the "boss" is away, as well as when he is at home. And the man who, when given a letter for Garcia, quietly takes the missive, without asking any idiotic questions, and with no lurking intention of chucking it into the nearest sewer, or of doing aught else but deliver it, never gets "laid off," nor has to go on a strike for higher wages. Civilization is one long, anxious search for just such individuals. Anything such a man asks shall be granted; his kind is so rare that no employer can afford to let him go. He is wanted in every city, town and village—in every office, shop, store and factory. The world cries out for such; he is needed, and needed badly—the man who can carry a message to Garcia.—*Elbert Hubbard in the March Philistine.*

THE PRINTERS' SCHOOLMASTER.

Inclosed please find $1, for which send me THE INLAND PRINTER for six months, beginning December 1. I have been taking it for several years through a bookstore here, but I do not get it until about the middle of the month, which makes it rather ancient. I regard it the leading periodical for printers in the country. It is a veritable text-book, and should be in the hands of every printer in the land. I was one of its first subscribers, and I frequently compare the first numbers of the first volume with the present. Just think of the cut of Theodore L. De Vinne, which you then produced, and imagine the one you would print today if occasion required it! Quite a difference. And think of the printer who has failed to keep pace with the business. What an antediluvian he is. Best wishes for the printers' schoolmaster.—*W. A. Brown, book and job printer, Canandaigua, New York.*



SHOW US THE SPANIARDS WHO BLEW UP THE MAINE!

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CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names—not necessarily for publication, but as a guarantee of good faith. All letters of more than 1,000 words will be subject to revision.

A PRINTERY ON WHEELS.

To the Editor: DECATUR, ILL., March 2, 1899.

An ingenious, energetic and progressive printer friend has solved the problem of high rents, or unprofitable location, together with economic change of base whenever desired, in a manner that will not prove uninteresting to the printer readers of THE INLAND PRINTER.

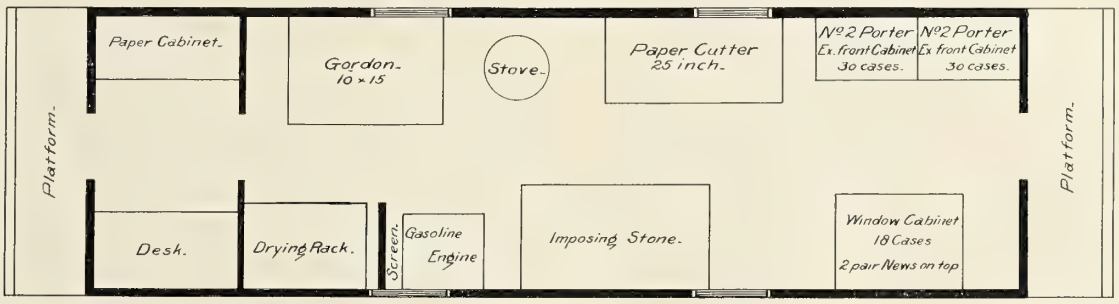
For several years this disciple of typography had struggled along in an out-of-the-way upstairs room on a side street, requiring a special trip from any prospective customer, and much wearisome solicitation and time-devouring excursions after business on his own part, until he had become decidedly tired of the situation and welcomed an opportunity to sell out his modest plant at a sacrifice.

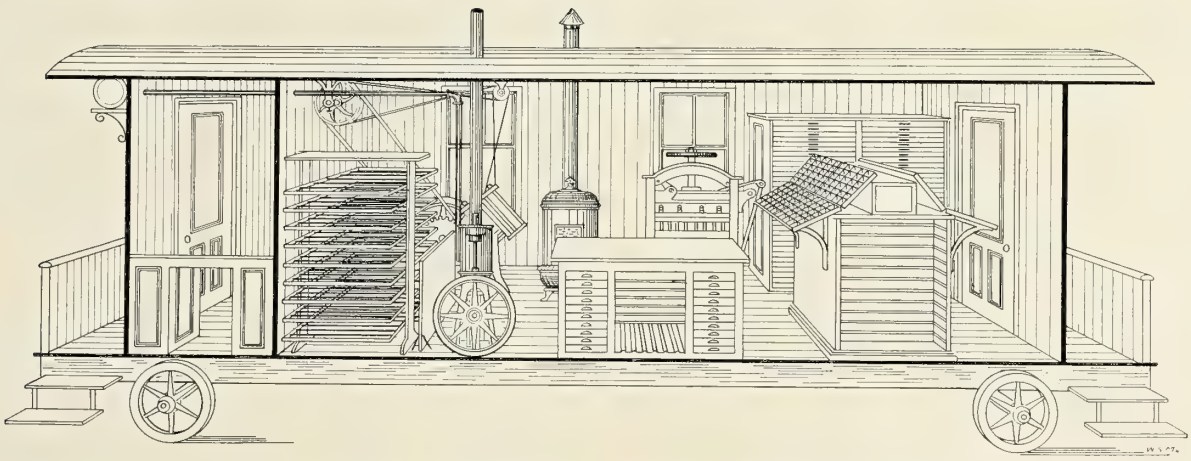
Out of this experience, however, he has evolved an idea which, while it may not be altogether original, is certainly unique, and has every apparent prospect of success.

This is nothing more nor less than a printing office on wheels, which may be easily moved to any vacant business lot, or other desirable location in the town; or, if business should become unprofitably dull, can as easily be transferred to another town at slight expense.

For the basis of his operations our inventive friend has procured a heavy transfer wagon, with low, broad-tired wheels and massive frame, built to sustain the heaviest loads, and to withstand the roughest usage. Upon this stout gearing he has constructed a substantial platform 8 by 24 feet, which, in turn, supports a light but strongly framed and well-lighted car, in which he will place a small but complete and compact printing outfit, which he proposes shall be thoroughly up-to-date in every respect. The car, plainly but neatly finished, oiled hard pine inside, painted and varnished outside, cost him less than $250 when ready for the outfit.

This car, as will be noted from the sketches submitted herewith, is divided into two compartments, the smaller of which is the business office and stockroom, while the remainder of the car, 8 by 20 feet, is the workroom. The office is only 4 by 8 feet, but is wonderfully compact and businesslike. Across one end is the stock cupboard. This is 30 inches deep by 4 feet wide, and extends from the floor to the ceiling, 7 feet. It is divided into two parts; the lower half with sliding drawers, the fronts of which drop down on hinges when the drawer is pulled out, thus making the contents readily accessible, being intended for book and poster papers, while the upper part of the cabinet, with permanent shelves, is intended for flats and cardboards. Opposite this, the other end of the office is filled with a handsome and conveniently arranged desk, extending above which is another narrow-shelved cabinet for ruled goods, cut cards, etc. A chair, with a square of linoleum, completes the furnishing of this modest apartment, the remaining available floor space of which is less than 4 feet square.





But it is in the workroom that the beauties of convenient compactness in modern printing office furniture becomes most apparent. Stepping in from the office we find on the right a full-sized 24 by 36 drying rack, which is flanked on the left by a 10 by 15 Gordon press, complete with fountain, and which is run by a two-horse gasoline engine.

Next to the press, on the left-hand side of the car, is a small heating stove, and adjoining that, on the same side of the car, is a 25-inch lever paper cutter, and two tall, projecting-front, fifty-case, steel-run cabinets of latest pattern. On the other side of the car, beside the engine and drying rack, are a window cabinet with racks for two pairs of news cases and twenty cases in the cabinet, and one of the new style

imposing stones with frame containing sort drawers, type boards and chase racks.

Needless to say, everything is anchored securely to the floor, and when the car is to be moved, each case has fitted into it heavy pieces of binders' board, to the underside of which soft pads have been attached by glue, and which fit into the boxes so closely and compactly that they prevent the type from being lost out or injured by the jostling over rough roads or cobble stones. The car is well lighted by four windows and two glass doors, and every available space on the walls is taken up with lockers and cabinets for stowing away the numerous odds and ends which are at once the bane and the delight of every printing office.

The proprietor of this novel establishment is no ordinary printer, and in the selection of his material has prepared to do the best work that can be procured in the largest establishments in the country, being limited only as to quantity or size by the facilities of his plant, which, as will be seen from the description above, is far superior to many more pretentious establishments. He expects to devote his personal attention to all the work that may come into his hands, and believes that he can find in every large town more of the better class of work, usually shunned by the average printer, than himself and able assistant can do.

He has placed his faith and a small fortune upon the issue of this theory, and with his long practical experience should have but little difficulty in substantiating it.

CARL H. UHLER.

REQUESTS FOR SAMPLES.

To the Editor: SCRANTON, PA., January 18, 1899.

We thank you for your complimentary notice in regard to our brochure, in the last number of THE INLAND PRINTER. We have received a large number of requests for a copy of "Printing-up-to-Date," the brochure above mentioned, many of them being made by postal card. To this manner of request we have paid no attention, believing that those who would not take the trouble to write a letter, inclosed in a sealed envelope, were not worthy of receiving the same. It is at least worth this. We are always willing to send samples for the encouragement of those seeking to improve, but they cannot blame us for not responding to such a request. I would also suggest that it would show good intention, if those desiring samples of any work that may receive favorable comment in the columns of your invaluable magazine would inclose return postage for the same. This, of course, is only a little matter, but there are a large number who request such samples, and it amounts to quite an item. Knowing full well that this will be taken in the good spirit that it is meant, and that it will receive due consideration from you, I am, Very truly, JOHN J. F. YORK,

Foreman F. H. Gerlock & Co.

MUNICIPAL PRINTING OFFICES.

To the Editor: BOSTON, February 14, 1899.

In perusing the magazine of magazines, THE INLAND PRINTER, I am compelled to pay tribute to it, not only from the standpoint of excellence in the typographical line, and its make-up generally, but for its clearness of conception in what goes to make a popular magazine. Your editor evidently believes that there are two sides to every question, if we may judge from the correspondence in your columns, which are open not only to the master printers, but also to the "jour." and trade-unionist. It gives me great pleasure to note the utterances of a Cadillac, with master-printer leanings, side by side with that of a McCraith of the conservative trade-union type. Indeed, no doubt such a line of policy will tend to build up your subscription list to an unlimited extent, and it should do so.

I find in your February number, however, much which gives food for thought to the average printer, notably that from your correspondent Cadillac, with whom I am necessitated to take issue, not necessarily because he writes from the master printer's point of view, but because the greater proportion of his conclusions is based on the-wish-is-father-to-the-thought tendencies. Now, the writer is not an "ultra-unionist," and he does believe that there are two sides to a question, and for that reason proposes to show the other side of the union label question, the legal lights of San Diego, California—Messrs. Withington & Carter (ably assisted by your correspondent)—to the contrary, notwithstanding. The decision rendered in the case in question is no doubt a "sweet morsel to roll under the average master printer's tongue," but other decisions, twenty to one in favor of the label, might be quoted on the other side if we had space.

The union label stands for protection of the honest master printer, in that it prevents competition from the dishonest, who would grow fat from the spoils wrenched from their employes.

It insures protection for the "jour." and gives him living wages.

It keeps up the wages of nonunionists, who receive its benefits, even when they do not contribute a cent toward its protection.

It is no hardship on the public, in that it enables unionist and nonunionist to live respectably instead of existing, and thereby helps them to contribute more generously to public demands, thus increasing the output to the standard of the income.

It is no hardship on the municipality or State which adopts it upon its work, for it shows that the work done was by practical printers at living rates, and not by blacksmiths and boys (sometimes girls in short dresses) who get sweat-shop rates for their work. And it is a well-known fact that the citizens of any commonwealth's or municipality's standard of manhood is measured by the liberality extended to its workmen.

It is no injustice to the nonunion printer, in that the ranks of the union are open to him at any time, and he that cares not to be with us must necessarily be against us, and if he desires to be so placed then the responsibility rests on his own shoulders.

It is no injustice to the master printer, for the public pays the bills; and if the dishonest, irresponsible, crafty, gain-seeking employer stands in the way of the honest men, then the latter should join hands with the union and exterminate him from their path.

In a word, the printer's union label is a blessing to the craft generally, as well as the public, in that it demands fair wages for fair work; and it dooms those who by "ways that are dark and tricks that are vain" loom up in public gaze to receive therefrom the well-merited contempt which they richly deserve; and the sooner the American master printer recognizes that his place is by the side of the trades-unionist, instead of fighting him, the sooner will the disciples of Faust and Franklin place their business on the plane which it should always occupy—second to none.

Some time ago the writer noted an advertisement in a Boston paper for a proofreader and a job compositor. The advertiser wanted the proofreader to be a master of French and Latin, and first-class in all other respects, for which he was willing to pay him $8 per week; the first-class job compositor was to receive $6 if he suited. What generosity! And this in Boston! It is safe to say that the advertiser has not applied for the union label. Now, this employer was in competition with other printers paying their men from $15 to $25 per week, and still the master printers are fighting the label!

So much for the label. Now just a few words in relation to government printing plants. Strange as it may seem, the State of Massachusetts and the municipality of Boston have

not been driven into bankruptcy yet through the evil effect of the Boston Municipal Printing Plant! Cadillac's tale of woe, in which he connects that ever-present word with him, "Socialist," to throw cold water upon municipalization of work, and in which he resorts to the ridiculous, in order to disparage municipal ownership as well as governmental, is laughable, to say the least, and he resorts to quoting the spleen exhibited by a discharged employe of the Boston municipal printing office as evidence of lack of business management and other evils, promising to wait with interest for the further disclosures that this disgruntled employe may make. A cause that requires bolstering up by such means certainly requires no comment from the writer.

The fact is that Boston's printing office has not been, and never can be, an asylum for the politicians' lazy friends. It is conducted solely on a business basis. Its employes, from superintendent down, are second to none in the city; its workmanship will compare favorably, in any sense, with the output of any other office in Boston, and the very fact that the



Photo by C. F. Whitmarsh.

WHEN THE BASS BITE.

"faker" or malcontent who wrote to the trade paper quoted being one of the lay-offs at the time mentioned, and through malice would disparage an office whose every employe is a union man from "cellar to attic," warrants no credence to be given to what he may say. If Cadillac will send his address to the Superintendent of Printing, the writer has no doubt but he will be forwarded the report of the Boston office for the past year when published, if he will promise to quote figures and show the savings to the taxpayer and the advantage to the journeyman printer with the same zeal as he did the statement of a discharged employe of that office in your last issue. The philosophy of self-preservation as demonstrated in the past, and as carried on at present by the American master printers, surely warrants a like policy on the part of the journeyman printers in the future. I should be pleased, however, to see the master-printer lion and the journeyman-printer lamb lie down together—the lamb outside of the lion, however.

Now, one word in conclusion in relation to some belated news (?) in Mr. McCraith's column, quoted from the Boston *Evening Record*, touching the "touched" printers of the Boston printing office. Permit me to assure him that the democracy of the men employed there, as individuals, requires no prompting to aid in helping the cause of the party, and that no assessment was levied on any man in that office, and whatever was given (if any) was done unsolicited by party managers. Brother McCraith's well-known unionism, in our opinion, hardly warranted the insertion of a clipping from ex-Congressman Barrett's paper, unless the *entente cordiale* has been promulgated lately between them, which I cannot believe.

C. G. W.

THE ADAPTABILITY OF PAPER.

BY THEODORE L. DE VINNE.

EVERY writer is to some extent a critic of paper. He knows the difference between the half-sized and sized, between the hard paper of business and the soft, thick paper of ceremony. He knows that papers are made for different purposes, and that pen and ink and style of writing must also be adapted to the paper and the purpose. When he undertakes to control the printing of a pamphlet or a book, his experience with writing papers does not serve.

He does not consider the mechanical adaptability of paper to types and illustrations when he proposes to put fine wood cuts in outline or half-tone engravings upon dry papers of rough surfaces. He is surprised when told that he is asking for a mechanical impossibility. "Why! I have prints of great delicacy from etchings and line engravings that have been printed on the roughest paper. The hair lines are not thickened, and the perspective and shading are admirably maintained."

By the copperplate process every line that appears black in the print is engraved or etched below the surface of the plate. This engraved line, which may be no deeper than that made by a light scratch of the needle, when filled with ink is transferred unthickened to the paper. To do this the rough paper must have been previously made damp and limp, so that its fibers, when strained under impression, will dip or sag in the channel made by the engraver. As the ink is closely confined to this channel, impression does not thicken the line, no matter how hard the impression may be. Impression is greatest on the surface of the plate; least on the engraved line.

In relief printing the printed line or type is the only part of the surface that receives impression. If this line is exposed, as it is in the pencil scrabble of a sketchy wood cut, or in the construction lines of an architectural drawing, it will receive, unless a proper prevention has been taken, as much pressure as the dense types that may surround it. The types may need a pressure of twenty-five pounds to the square inch; the exposed lines may not need one pound to the square inch. If the impression on the engraved line is made as strong as it is on the types, the line will begin to thicken after a dozen impressions. At the end of one thousand impressions it will be thick, muddy and practically worn out. To preserve the delicacy of exposed lines in an illustration, impression must be made unequal. The typographic process is obviously handicapped at the start, and this handicap is increased if a handmade paper is selected.

A sheet of handmade paper, or, indeed, any kind of rough-faced paper, when seen through a magnifying glass, shows a continuous series of elevations and depressions. The surface of a wood cut or process engraving is intended to be as smooth as a plate of polished metal. A sheet of rough-faced paper laid upon it or lightly impressed will touch it only at the top of each of these little elevations. The depressed surface of the paper will not touch the plate at all, and this is precisely the condition in which the paper meets the engraving when it has been coated with ink. If impression is adjusted so as to show delicacy of line, all the hair lines will be broken and crumbly; the middle lines will be mussy; the solid blacks will be gray and spotty. Strengthen the impression so that the lowest depressions in the paper shall meet the engraving, and you will find that the hair lines or delicate lines are three or four times as thick as was



Half-tone by Electric City Engraving Co., Buffalo, N. Y.

THE MASTER OF THE HOUNDS.

intended. All the fine work of the engraver has been spoiled.

Half-tone or process cuts are sometimes made by exposure to a screen or mesh of 150 or 200 lines to the square inch. A screen that contains 150 lines to the square inch necessarily has counters or intervals of white between them that are much less than 150 to the square inch, for these lines are not the geometrical lines that have extension and no width; they do have a positive width. It follows that the interval of white space between lines is much less—in many cases not more than one-five-hundredth part of an inch. The counter or the lowest depression in a fine half-tone plate is also about one-five-hundredth part of an inch below the surface. This is the average depth of the fine half-tone plate provided for fine book and magazine work. It cannot be printed properly unless it meets an extremely smooth paper. It is not possible to print half-tones upon rough paper.

What is true of handmade and imitation handmade paper applies, but with diminished force, to ordinary book papers, and even to many thin calendered book and writing papers. Let anyone examine under an ordinary magnifying glass a sheet of the best ceremonial paper that has been hot pressed or rolled and calendered to the ultimate degree of compactness. Smooth as it may appear to sight and touch, it is full of minute little pits. It can be impressed on ordinary types and ordinary wood cuts, and show their fine lines with great sharpness and delicacy, but it will not show in print to best advantage all of the finest work of the photo-engraver.

To get an absolutely uniform surface, the paper after being made must be coated with a paste of white that fills up all the pits and is finally flattened by means of the calendering roller. It is only the well-made coated paper, with its hard, smooth, semi-metallic surface, that shows no pits below that surface. It is the only paper that perfectly meets at every point of its surface the equally flat surface of the photo-engraved plate. It is consequently the paper best adapted for the reproduction of the printing of photo-engravings and half-tone work, and this is the reason why it is so

largely used, much as it may be disliked by the critical reader.

Fifty years ago the merit of the paper to the reader was largely in its smoothness and glossiness. That paper was best that shone like a polished mirror. It was the rarity and the high price of this polished paper that gave it its attractive qualities. When papermakers discovered a way of putting a high polish on very plain paper at a cost of not more than 2 or 3 cents a pound, polished paper lost its attraction. We now go to the other extreme—the paper that is rough has a higher merit.—*The Bookman, May, 1897.*

THE EMPLOYING PRINTER.

BY CADILLAC.

This department is published in the interests of the employing printers' organizations. Brief letters upon subjects of interest to employers, and the doings of master printers' societies are especially welcome.

PREPARATIONS FOR THE NEXT ANNUAL CONVENTION OF THE UNITED TYPOTHETÆ.

From New Haven, Connecticut, comes the information that every effort is being made to make the approaching convention of the United Typothetæ of America the banner one in the history of the society. Many attractive features for the entertainment of the delegates are being planned by the local organization, and the indications are that the New Haven convention will be second to none in attendance as well as in the attractiveness of the programme provided. At the last meeting of the Connecticut Typothetæ association, the preliminary steps for making the convention a success were taken by the selection of the following committees:



WILSON H. LEE,
President Connecticut Typothetæ.

Executive Committee.—Wilson H. Lee, chairman; Fred H. Benton, George H. Tuttle, Edward I. Atwater, R. H. Brown, J. M. Emerson, Hon. W. H. Marigold, Col. N. G. Osborn, George M. Adkins, O. A. Dorman, M. E. Chatfield, E. H. Parkhurst, John D. Jackson, F. A. Ryder, W. C. Warren.

Finance Committee.—Wilson H. Lee, chairman; C. S. Morehouse, Hon. Leverett Brainard, Hon. W. H. Marigold, Willis E. Miller, J. M. Emerson, W. C. Warren, John D. Jackson, R. S. Peck, Francis Atwater, E. E. Smith, F. H. Stevens, R. M. Hoggson, George A. Matthews, F. M. Ryder, J. B. Carrington, E. H. Parkhurst, Samuel MacLauchlan, R. H. Brown.

Reception Committee.—Hon. W. H. Marigold, chairman; Hon. John A. Porter, Prof. Henry W. Farnam, Hon. George C. Waldo, Hon. Leverett Brainard, J. M. Emerson, Willis E. Miller, William W. Price, Frederick Plimpton, John D. Jackson, R. S. Peck, O. A. Dorman, S. A. York, M. W. Curtiss, George W. Flint, John Rearden, Julius G. Day, Fred H. Benton, F. M. Ryder, Charles Scholey, L. R. Hammond, M. E. Chatfield, Col. N. G. Osborn, J. E. Dennis, E. E. Smith, R. H. Brown, G. A. Matthews, Col. C. W. Pickett, J. B. Carrington, A. I. Bill, R. H. Gillespie, W. H. Barnard, W. C. Warren, E. C. Geer, F. B. Sheldon, Francis Atwater, G. W. Hills, F. S. Buckingham, W. A. House, Arthur H. Tyrell.

Entertainment Committee.—John D. Jackson, chairman; C. H. Morehouse, Fred H. Benton, George H. Tuttle, John Rearden, F. M. Ryder, S. A. York, Julius G. Day, R. Peck, Hon. W. H. Marigold, Wilson H. Lee, W. H. Barnard, E. O. Dorman, Edward I. Atwater, O. A. Dorman, George M. Adkins, F. F. Norman, E. M. Butler, E. W. Baldwin.

Banquet Committee.—Fred H. Benton, chairman; Edward I. Atwater, F. F. Norman, E. M. Butler, Samuel MacLauchlan, O. H. Hall, William W. Price, E. O. Dorman, M. W. Curtis, Wilson H. Lee, P. Wade.

Toast Committee.—Col. N. G. Osborn, chairman; Hon. W. H. Marigold, Hon. Leverett Brainard, Col. C. W. Pickett.

Press Committee.—F. M. Ryder, chairman; Col. N. G. Osborn, Hon. George C. Waldo, G. W. Hills, L. R. Hammond, J. E. Dennis, Jerome B. Lucke.

Printing Committee.—George H. Tuttle, chairman; George M. Adkins, J. W. Hunn, E. A. Robinson, Edward O. Dorman, R. W. MacLauchlan.

Badge Committee.—George M. Adkins, chairman; D. E. Brewer, E. C. Geer, R. M. Hoggson, E. A. Robinson, John H. Taylor, P. F. Stoddard.

Carriage Committee.—M. E. Chatfield, chairman; O. A. Dorman, John H. Taylor, F. S. Buckingham, L. G. Wiley, W. H. Lockwood, John R. Rembert, W. J. Platt, R. W. MacLauchlan, E. W. Baldwin.

Transportation Committee.—Edward I. Atwater, chairman; Edward O. Dorman, M. A. Casey, W. T. Barnum, John R. Rembert, A. S. Bradley, A. S. Barnes.

Souvenir Committee.—W. C. Warren, chairman; George H. Tuttle, W. H. Barnum, Wilson H. Lee, Hon. W. H. Marigold, R. S. Peck.

Auditing Committee.—E. H. Parkhurst, chairman; A. S. Barnes, E. W. Baldwin, M. W. Curtis.

Preceding the meeting, a dinner was served, after which the election of officers of the State society was taken up, with the following result: President, Wilson H. Lee, of New Haven; vice-president, Hon. Leverett Brainard, of Hartford; second vice-president, Hon. W. H. Marigold, of Bridgeport; third vice-president, E. E. Smith, of Meriden. Executive committee—J. M. Emerson, of Ansonia; George H. Tuttle, of New Haven; John D. Jackson, of New Haven; W. H. Barnard, of Hartford; O. Howard Hall, of Bridgeport. Secretary, George M. Adkins, of New Haven. Treasurer, O. A. Dorman, of New Haven. Auditors—E. H. Parkhurst and Samuel MacLauchlan. The Norman Printers Supply Company, the Eagle Printing Company, the Stoddard Engraving Company and C. L. Whaples & Co. were admitted to membership. C. S. Morehouse, the retiring president, whose reëlection was prevented by reason of his election to the presidency of the United Society, had been president of the State society since 1886. Wilson H. Lee, chosen as his successor, has served as chairman of the executive committee for a number of years. He was a delegate to the Milwaukee convention, and it was largely through his influence that New Haven secured the honor of entertaining the United Society next October.

INVESTIGATION INTO THE BUREAU OF PRINTING AND ENGRAVING.

The committee appointed last May by Secretary Gage to examine into the affairs of the Bureau of Engraving and Printing has made its report. The committee says:

> We are glad to be able to report that in the main we have found the bureau to be in good condition. The administration of the present director has been efficient, and with the exceptions which will be stated, has been economical and satisfactory as far as we have discovered. Discipline, which is a very important matter in an establishment of this sort, has been well maintained. Many more changes have occurred in the personnel of the bureau in the last four years than we think were called for by the requirements of good administration.

The conclusions of the committee are summed up as follows:

> First. The F. W. Devoe and C. T. Raynolds companies have enjoyed undue advantage in their dealings with the bureau in the matter of supplying "Treasury-mixed black," "postage stamp red," and "national currency brown."
>
> Second. The methods employed in the bureau for testing samples of dry colors, linseed oil, and perhaps other items, for the purposes of contract, are incomplete and unsatisfactory, and should be perfected before another annual letting of contracts.
>
> Third. The schedules for proposals for annual contracts are in many respects unsatisfactory and should be carefully revised.
>
> The committee will make a separate report in regard to complaints by the Adler Color and Chemical Works, A. B. Ansbacher & Co., H. Kohnstamm & Co., and Harrison Bros. & Co.

The dismissal of Mr. McGill, chief of the binding division, is recommended by the report for the following reasons:

> We have evidence that Mr. Crocker, foreman of the gumming department, condemned without just cause one of the employes of the force in his charge to refrain from speaking thirty days, and as a further punishment compelled him to stand in a position removed from his work, in close proximity to a "hot box," which was at a temperature of 110 degrees. The man thus punished was an intelligent colored man and a skilled laborer. Mr. McGill declined to interfere with his foreman's mode of punishment.

A number of violations were reported in the civil service rules. In reference to the bids for ink the committee reported that the charges made that bids have been invited by the director under circumstances which would make it impracticable for more than one house to bid, have been sustained.

A reply is made to this report at length by the director, Claude M. Johnson, in which he sets forth his side of the matter, and pleads economy in excuse for his methods. This again is replied to by the chairman of the committee. The report was ordered printed and referred to the Committee on Printing.

MORE ABOUT GOVERNMENT PRINTING OFFICES.

The past month has brought forth little to encourage the advocates of State printing offices. Despite the assertions of interested parties, level-headed business men and taxpayers with an eye to getting value received for their money decline to be convinced that the State can do its own printing any cheaper or more satisfactorily than can be done when the contracts are let in open competition. 'Tis true, a bill has been introduced in the Michigan legislature for the appropriation of money for the establishment of a State plant, but the bill is hardly likely to become law. The Michigan Press Association, in session at Lansing, adopted strong resolutions against the proposed innovation and will put forth every effort to defeat the measure. As a nonpartisan association, the Michigan newspaper men view with grave suspicion the effort to create an expensive and ponderous political machine.

From San Francisco comes the information that a prominent printing concern of that city has made a formal offer to the governor and the legislature to do the State printing, except the text-books, for $65,000 per annum, which is $95,000 less than it has cost the State to do the same work. The firm also offers to "furnish the State text-books at the price they are at present costing the State at the State Printing Office as per published list," and to pay transportation charges besides, making "all revisions that are necessary to bring the text-books up to date without any cost to the State," quality of materials and work to be equal to that of the State office; also to employ none but union labor and eight hours per day and to pay a monthly rental of $1,000 for the use of the State Printing Office. The San Francisco *Star*, naturally, objects to the acceptance of the proposition, but advances rather a lame defense of the present system. It says:

> So far as the statements are correct relative to the cost of the labor under the present system, they simply show that the office has been badly conducted, to subserve the ends of political bosses and their henchmen. If under these circumstances the work costs double the tender of the company referred to, or double what it should cost, it is not to be wondered at. The remedy, however, is not to let the printing by contract (under which, by various well-known means, substantial performance can be evaded), but to limit the appropriation to a reasonable figure, and demand that all the work shall be done at that figure. The State Printer will then be compelled to employ the best help he can get, regardless of politics. If the legislature does not choose to take this course, then the governor should veto extravagant appropriations. The State Printing Office ought to be conducted for far less money than any private concern doing the same work, because it has every facility; and if it is not, the business of the legislators and the governor is to find out why not. If the legislature will not apply the proper remedy (which is obvious), the governor can apply "heroic treatment."

FALSE PROPHETS PUT TO SHAME.

In speaking of the success of the recent move of the master printers of Germany and their employes to unite upon a common scale for universal application, the *Leibschrift* says:

> The latest measures of the German Guild toward the general introduction of their common scale have so far brought about most remarkable results. There were nowhere serious difficulties between employers and journeymen. Simple persuasion has proved sufficient to convert a large number of employers to the principles of the common scale and there is good reason to believe that within the next few weeks many more printing offices will recognize it.
>
> According to the publication of the general office, more than six hundred firms, together with their men, have joined the guild and established thereby uniform wages. Remembering what a noise the opponents of the guild measures have made, the actual results seem all the more gratifying. The pessimistic prophets were all wrong. Neither the employers' nor the journeymen's associations were destroyed. No employing printers were driven into bankruptcy. Policemen and district attorneys did not find their duties increased. The proposition to engage regiments of apprentices and cheap female help against the strikers simply brought shame upon its promoters. How ridiculous seem the exaggerations of the individualists in the light of actual facts!
>
> We have often taken the pains to show that the guild by no means expects the master printers to do anything which could in any possible way endanger their business interests. What thousands of master printers in small and large places have done is not impossible or dangerous for others to attempt, and therefore it will be insisted upon that all printers who are still outside of the guild shall recognize the common scale.
>
> It is especially necessary for employers not only to join the guild, but also the Employers' Association, upon which it rests, so that the master printers may be enabled to guard their own interests in the guild as well as the journeymen do in theirs. It is observed that in the present, as well as in every former joint movement, every journeyman gained for the common scale also becomes a member of the organization of his class. As, then, the journeymen's union has grown very strong by the present joint movement, it is most desirable also to strengthen the National Employers' Union, and we take occasion to admonish all employers to take an active part in our movement. For it is only by a strong and close organization and active participation of all members of the craft that its common interests in the states and provinces can be properly advocated. To stand aside, to growl, and to complain does no good.
>
> This admonition is also timely in view of the recent attempts of the German publishers to interfere with the printing trades. The *Borsenblatt*, the leading organ of the German publishers, went so far as to publicly threaten the cheap country printers with a withdrawal of their custom in case they should join the guild. But this should not discourage our colleagues in country towns. Through the guild they will get decent prices, decent profits, and, above all, the conviction that the existence of provincial printers does not at all depend on the good will of "cheap" city publishers. The German Publishers' Association, which proceeds more severely against "cut-throat" competition within its own ranks than the guild printers have ever attempted to do, should indeed apply its own maxims to the printers' trade. What is right for the publishers is also right for the printers. That the common scale will not interfere with healthy competition is evident from the clauses which grade the wages according to the size of the different towns in the empire. But that is where the trouble comes in. The opponents of the common scale do not acquaint themselves with its provisions, or read the documents of the General Office. They merely spread vague and suspicious remarks, of which the quoted article of the publishers' journal is a sample.

DICTATION AND COMPULSION IN BUSINESS.

Under the above caption Mr. Henry W. Cherouny sends this department another long argument in favor of a closer relationship between the employing printers and the journeymen. Mr. Cherouny, I take it, would not be displeased to see the formation of a committee or board, made up of representatives from the Typothetæ and the printing trades unions (somewhat similar to the German Printers' Guild elsewhere referred to) to regulate matters of common interest. I submit the following extracts from his letter:

> Looking backward over two generations of printers in the city of New York, I often ask: Where are the Grays, Wynkoops, Hallenbecks, Alvords, Trows, etc., who built up the printing trade and became generals in the craft after they had learned to obey in regular apprenticeship, seven years well and true? They have passed away, and their sons, educated from the top down, are in most cases but reluctant clerks, who succeeded to the command in the printing trades without having learned the A B C thereof. They, perhaps, possess more school knowledge than their fathers, but they lack those sentiments which constitute the craftsman's pride and bind the master to the laborer. Or, indifferent shareholders have taken the place of the ancient masters by virtue of "natural selection." What are types and presses, apprentices and journeymen to these employers? Merely dividend-making instruments, good to be thrown overboard if by mismanagement they fail to do this. What are trade custom and craftsmen's pride to them? Nothing but antiquated notions, hampering the flow of dividends.
>
> And these two—the sons of the fathers with inclinations beyond the workshop, and the shareholder with an eye on dividends—have appointed a most unhappy set of foremen, who, if they know what is meet and right, lack the power of doing it. They are censured if they expend money for improvements, censured if they give the workmen their dues; but never praised if they succeed in increasing the profits of a place together with the output—because they might then ask for an increase of salary.
>
> As, in the course of years, the control of the printing plants came into the hands of men who knew little about them, but still made money on the traditions of their predecessors, a motley crowd invaded their domain. There came the hustling agents, who could talk every manufacturer to death, until—for mercy's sake—they got their printing at rates that left a commission to the drummer and worn-out type to the printer. There arrived an army of Huns, who live in crowded tenement houses and tread the Gordon in daytime, and lodge rooms in the evening. There hustled along the Messrs. Rush, Push & Overtime, who show what

nervous fidgetiness can do on a hot day on a stubble field. And the whole crowd have ravaged the domain of printerdom to such an extent that a whole-souled printer must either leave the trade or cease to be a gentleman in his intercourse with workingmen, and drop all notions of class pride in his dealings with the world. No man can nowadays succeed without condescending to the practice of the lowest tricks of virulent competition.

To increase the difficulties of the craft, that *esprit du corps* on which captains of the trade must, under all circumstances, rely for success in large operations has been obliterated from the hearts of the journeymen. In its stead there is a mutinous spirit leading to the formation of trade unions, resisting the compulsion of discipline exerted by the masters



From collection of H. W. Fay, De Kalb, Ill. Photo by Rowley.

APPLE BLOSSOMS.

and their officers. Natural selection does no longer stimulate emulation, and self-reliance seems to have been superseded by a sense of reliance on union strength.

What is the meaning of this concentrated revolt of the workingmen against the rules of business discipline? The final cause of every organization of good men is to secure the vital conditions of the existence of the people. The State is organized to provide for justice, peace and protection; the Church has the task to secure the means of spiritual existence; the family regulations exist for the sake of propagation and education; and the business organization provides for the means of subsistence. For these high purposes, young and old tacitly submit to the compulsion of discipline. However, when the ruling classes abuse these organizations of the people for selfish ends, when the governments ruin their country, as the ancient régime did with France previous to the great revolution; and when the rulers in business ruin one fair trade after another, so that the "common lot" suffer want, although they toil day and night—then the people refuse to obey and take the lawmaking power into their own hands, and, if necessary, use force against their rulers. Thus speaks the high court of history, and against its sentence there is no appellation. The Creator wills it so.

The American laborers have begun to resist the compulsion exerted by their rulers in business under the same impulse. As Christ advised: "Ye shall know them by their fruits" (Matt. vii, 16), so the printers declare by their rebellious acts: "You, masters, have almost ruined our fair trade in our fair country; you do not know how to govern the printing trades; we shall resist your compulsion as far as is necessary to secure at least our bread and butter!" And I repeat—what the over-wisdom of economists does not see, that is clearly understood by the common folks—namely, that the decline of the whole trade in our land of plenty is due to mismanagement of those who govern its labor and capital. Please stop saying, "Somebody else did it!" That is simply childish!

In consequence of the action of the journeymen, we find the printing trades in a state of confusion. The compulsion of discipline is contrarily wielded by labor and by capital. The unions regulate wages, time of labor, apprenticeship, and the usages of the craft. The employers regulate types, presses, stock, the custom of the trade in relation to society, and fix the prices of printed matter. On the whole, the unions discipline their men very well. The great majority of the employers, however, acting under the idiosyncrasy that liberty requires free sway of competition, manage the prices for printed matter as badly as the productive power of their plants. In regard to types, the maxim of most employers is: "Many kinds and little of each." About cases, etc., and office furniture: "Any old thing will do, if the new faces are only somewhere in the office." So with presses. The common rule for prices is: "Keep the plant agoing; if one job does not pay, another will!" And for brother printers: "The devil take care of the hindmost."

Of course, instead of improving the government of the masters' domain, the employers make war on the unions and arrogantly demand that the journeymen shall reduce their standard of life for the employers' sake. Labor resents and the trade vacillates between war and anarchy. But there is a hopeful feature even in the most distressing aspect of the situation. Neither employers nor journeymen want to abolish business discipline; on the contrary, both parties grope like blind men for the right way to restrain individual members from hurting the craft. The cry is not for more liberty, but for more law.

On this strong trait in the American character we can build up again the shattered ruins of our trade. The employing printers can well afford to extend the hand of friendship to their journeymen. Labor, if not driven to desperation, does not attack vested rights, but merely the assumption of capital that it should have the legal right of exerting exclusively the compulsion of business discipline. Labor does not contend against any statutory law, but merely against the custom of settling the terms of its sale by individual contract. As there is neither a State nor moral law barring labor from changing this hurtful custom, trade unionism may at present be extra legal, but it is certainly not illegal. The philosophy of mankind argues also for labor's endeavors to establish a union contract system by the side of present individual contract system. The American employers, however, who conceive the latter to be the essence of liberty, have nothing but the so-called Manchester economy to stand on, and this rests on very bad philosophy.

So the way of the trade out of its predicament seems plain. The legal status of its ruling powers is equal: Employers have the right to dictate the price of labor, and the unions can do the same; masters can refuse to employ union men, and union men can refuse to work with nonunionists. Capital can dominate in trade government when it has the power, and labor can do the same when their unions are strong enough. In union districts capitalists are subject to union domination, just the same as isolated laborers; and labor cannot escape dictation where there are no unions. Capitalists must accept the prices forced on them by the competition of the worst men in their trade; and workingmen must take whatever terms the worst employer may see fit to grant them.

So let the two opposing trade-powers form into one body and exert the compulsion of business discipline by a Common Rule. The very notion that either a master printer or a journeyman could ever "conduct his own business"—that is, decide for himself under what conditions he will work—is a barefaced fallacy, anyway. Behind the estimate and the labor contract of the individual there is always somebody to dictate its terms. The worst printers do this under the present system, and the least respectable members of the craft compel the best ones to follow their course. Let us change this abominable system and give control of our fortunes to the best men in the trade. If a congress of printers declares what is right and meet in the American printing trades, then neither the employers nor the journeymen will dictate, but both will exert the compulsion of discipline, not against each other, but against their common enemy—the unfair competitor. The price of labor is the natural limit of competition.

What have employing printers to say of this idea of Mr. Cherouny's?

NOTES.

UNWISE burglars attempted to rob James Hogan & Co's printing office in St. Louis, Missouri. They got nothing.

LAWTON & BURNAP have commenced suit in Kansas City, Missouri, to test the legality of a "union labor" ordinance.

THE R. H. & B. C. Reeves Company, of Camden, New Jersey, will erect a new three-story building for their printing plant.

OTTO H. HASSELMAN, doing business as the Journal Job Printing Company, Indianapolis, Indiana, recently assigned to D. M. Ramsdell, as trustee.

THE Connecticut Typothetæ has a committee at work upon the problem of meeting the increased cost of produc-

tion, occasioned by the recent decrease in the hours of the employes. An advance in prices all along the line has been suggested.

THE report that the United States Printing Company is to remove from Cincinnati to Indianapolis is denied by Col. Robert Morgan of that firm.

THE printing plant of the Brethren of Dunkards, valued at $50,000, with a pay roll of $1,000, is to be moved from Mount Morris to Elgin, Illinois.

THE J. J. Pastoriza Printing & Lithographing Company, of Houston, Texas, celebrated its nineteenth anniversary with a luncheon tendered to its employes.

FREE HESS, a nonunion printer, has been awarded $1,200 damages against the San Francisco Typographical Union for being forced out of employment by that organization.

WILLIAM DOXEY, the San Francisco publisher who recently failed in business, has made a settlement with his creditors, and the business will be carried on as before.

THOMAS KNAPP is the new president of the Chicago Typothetæ; Amos Pettibone and A. R. Barnes, vice-presidents; W. F. Hall, secretary; Franz Gindele, treasurer; C. O. Owen, N. B. Barlow, C. F. Blakely, Willis J. Wells and Toby Rubovits, executive committee.

CITY ATTORNEY HEALY, of Minneapolis, when asked for an opinion as to the legality and binding force of a proposed "union label" resolution offered by a member of the Minneapolis board of alderman, said: "The council cannot by a resolution nullify the section of the charter which provides that the contracts shall be let to the lowest bidder. The resolution could not have any greater significance than a mere expression of good will for the Allied Printing Trades Council."

THE ARTISAN.

CONDUCTED BY AUG. M'CRAITH.

The purpose of this department is to give a fair consideration to the conditions in the printing trade which weigh upon the interests of the artisan, with notes and comments on relevant topics.

THE INTERNATIONAL TYPOGRAPHICAL CONVENTION.

Preparations are well under way for the next convention of the International Typographical Union, which will convene on the second Monday in August of the present year, in the city of Detroit, Michigan. Detroit Typographical Union, No. 18, is already actively and enthusiastically at work arranging a programme of entertainment for its expected guests, which is calculated to excel anything in the line of entertainment ever before bestowed on a visiting convention. The committee in charge of the arrangements consists of Daniel Black, chairman; Robert W. Hamilton, Charles O. Bryce, Thomas Neston, John Carroll, Walter Rist, E. B. Nord, John Madigan, E. B. Welsh and Charles Roepke. The committee has had a number of conferences to discuss plans, and while nothing has yet been definitely decided upon, the tentative programme arranged provides for numerous excursions along the beautiful Detroit river and adjacent lakes, and visits to the famous parks of the City of the Straits; banquets, receptions and side trips to places of interest in and about the convention city. It is the aim of the committee to provide as much entertainment as it is possible to squeeze into the six days of the convention week and still leave sufficient time for the consideration of matters of legislation which will come before the convention, and all arrangements are being made with this end in view. It is probable that the Griswold House, which was the headquarters of the International Printing Pressmen's Union two years ago, will be selected as headquarters of the coming convention.

It is expected that the coming convention will be the largest in the history of the International Typographical Union, the accessibility of the convention city and the well-known hospitality of her citizens conducing to this end. Not less than five hundred delegates and visitors are expected.

Detroit is at her best in August. Her natural attractions are so abundant that even without the entertainment, which will be furnished by the local committee of arrangements, a vast amount of enjoyment would be assured the visitors. Belle Isle, the famous island park, unsurpassed by any in the country, is in itself a great attraction, while the numerous other places of interest within easy reach of the city have long made Detroit famous as a summer resort and an ideal place for conventions. Last year over fifty gatherings of greater or less importance were held in the metropolis of Michigan, and this year, in addition to the Typographical Union, many important organizations will hold their annual gatherings there. Among the most important are the United Christian Endeavor Society, which is expected to have an attendance aggregating 75,000; the American Federation of Labor, and the Supreme Council of Odd Fellows of the World.

NOTES ON CHICAGO UNION MATTERS.

Never, since it was organized in 1852, has Chicago Typographical Union, No. 16, been placed in such a delicate and trying position as it is today—that is, so far as its relations with the Daily Newspaper Publishers' Association are concerned. This has been brought about by the unfortunate strike or lock-out of the Chicago stereotypers in July, 1898. Few of the members of other trades unions understand its position, and to this day insist that No. 16 is a "scab" organization, because at a special meeting, on the advice of President Prescott, of the International Typographical Union, the members almost unanimously voted to stand by their contract with the Chicago Daily Newspaper Publishers' Association, and returned to work with "scab" stereotypers. President Prescott said: "The stereotypers' strike is undoubtedly illegal, and if Chicago Typographical Union, No. 16, strikes to assist them it will do so against the wish of the International Council, and members of the International Typographical Union who come here to take the places of such strikers will be protected under the law of the International, and they would have a perfect right to do so." Chicago is loyal to the International Typographical Union, and if the International Council had sent Prescott here to say "strike," No. 16 would have undoubtedly obeyed orders—"consistent with their contract relations with the Publishers' Association"; that is, if there could possibly, under the circumstances, be such a thing as "consistency." Matters have become worse rather than better during the last few months, and No. 16 finds itself, under these contract relations, working on boycotted papers, and at the same time being represented and paying per-capita tax to the central bodies that have instituted the boycott, namely, the Allied Printing Trades Council and the Chicago Federation of Labor. But the members of No. 16 appreciate their position, and months ago instructed their conference committee (Messrs. John McParland, A. C. Rice, and Michael Colbert) to use their best endeavors to restore the amicable relations that were enjoyed by the stereotypers previous to the strike. These gentlemen have worked hard, and No. 16 has spared no expense, but the Publishers' Association absolutely refuses to recognize any union in the Allied Printing Trades Council except Typographical Union No. 16. The central bodies have therefore taken matters in their own hands and propose to fight it out.

The contract referred to is signed for four years ending September 19, 1902, and calls for eight hours per day at 50 cents per hour, day, and 55 cents, night; overtime, price and a half.

The Allied Printing Trades Label is making great progress in Chicago. The label committee reports a peculiar incident of recent occurrence. A firm called up headquarters,

saying the label was desired. The committee waited on the president of the firm who said he employed union pressmen and feeders, and that they wanted permission to use the label. He was informed that he could have it if they employed union compositors. "Not without?" he replied. "No, sir." "Then we don't want it." In 1864, the records show, this same gentleman was president of No. 16.

The job branch of the business never was better than it has been for the last month, and the shorter workday has been accepted by all concerned, with the greater percentage of the offices working fifty-four hours a week for $17.

Chicago Typographical Union, No. 16, has just purchased a new burial lot, of 5,000 square feet, in Elmwood Cemetery (nonsectarian), on the Chicago, Milwaukee & St. Paul Railway. The lot in Rosehill Cemetery, which is fast filling up, was bought in 1866, by Messrs. Brown, Langley and Shea, "a committee appointed to make all necessary arrangements." It is interesting to note that Mr. A. H. Brown is still one of the permanent trustees of the cemetery lots, who is proud of the fact that he has been able to purchase another lot for the union for "cash," which is a little different to the way they were able to do business in the old times. Mr. Brown was president of No. 16 for three years.

The portrait herewith presented to our readers is that of George Thompson, the well-known and efficient recording secretary and organizer of Chicago Union. He has been a member since 1885. From the beginning of his connection he took an active part in the union's affairs, being a constant attendant at its meetings and an active participator in its debates. He has served the union in many ways, as chairman of the constitutional committee, as reading clerk and as delegate to a convention of the State Federation of Labor. In 1897 he was elected vice-president, and, at the request of the president, George W. Day, resigned that position to accept temporarily the office of recording secretary and organizer, Organizer Deacon having been appointed superintendent of the Home at Colorado Springs. At the meeting of the union he was almost unanimously elected to fill out the unexpired term of Mr. Deacon. Mr. Thompson was a candidate for reëlection, and, so well had he done his work, though opposed by a man who had efficiently served two terms as president, was again elected. He is now working industriously among the book and job offices of the city, and their condition from a union standpoint is the evidence of his faithfulness and ability. The position of organizer for Chicago Union is no sinecure; there is abundance of work for a man who is willing to work, and the salary, $21, is more than earned by Mr. Thompson, according to all reports. Of himself he says: "I don't believe I have done anything worthy of particular notice except it be getting into jail at Hammond charged with conspiracy over the Conkey affair."



GEORGE THOMPSON.

MATTERS IN WASHINGTON, D. C.

Columbia Typographical Union holds the proud distinction of being the only body of organized toilers in the United States that owns and controls its own home, and as it is the present scheme in the commercial and financial world to centralize all great forces, it is not beyond the dream of the promoters of the labor movement to have all the labor forces of the country centralized under one roof here at the seat of government, that legislation may be guarded and promoted for the benefit of the toilers. Typographical Temple is now the home and central office of the American Federation of Labor and the meeting place of numerous local labor organizations, fraternal societies, and social functions supported by the men and women who toil, and the same object that induced the American Federation of Labor to transfer its headquarters to Washington will soon induce that great body of intelligent workmen, the International Typographical Union, to also remove its central offices to the center of the nation's influence. The Typographical Temple is a handsome and commodious structure, but it is already contemplated that another decade will find it necessary to expand; and as a healthy plant is but the nucleus of the mature tree, so it is expected that the present building is but the nucleus of a noble Temple of Labor, builded in and along with the capital of what is destined to be the greatest nation of earth. The fact that organized labor has won its way to the consideration of the lawmakers of the nation was fully demonstrated the other day when, in the House of Representatives, that veteran legislator and astute politician, General Grosvenor, of Ohio, introduced a bill directing the Public Printer to place the label of the Allied Printing Trades upon Government publications. The following extract from a local paper gives an indication of a widespread sentiment in regard to the subject:

> General Grosvenor has introduced a bill in the House which directs the Public Printer to place the label of the Typographical Union and Allied Printing Trades on all publications of the Government. Mr. Grosvenor does not intend to press the bill at this session, but will reintroduce it at the beginning of the next Congress. The bill will then have behind it all the influence of organized labor, and its friends are confident that it will be enacted into law. The Government Printing Office, being thoroughly union, is entitled to use the label, but the Public Printer would not be justified in placing it on Government publications, because if that were done they would then lose their frankable privilege. In previous campaigns both the Republican and Democratic campaign committees have been denied the privilege of putting the label on frankable speeches, under a decision of a former postmaster-general that speeches bearing it could not go through the mails. Some of the labor people throughout the country are raising the question of refusing to answer the syllabi of the Industrial Commission because they do not bear the label. The commission is unable to gratify them, because, under the law, it must have all its printing done in the Government Printing Office.

The present session of Congress created an extraordinary demand for members of the craft at the Government Printing Office. Over one hundred compositors were given temporary employment, their names being taken from the roster of the civil service. This number exhausted the list of local members, and necessitated the Public Printer to ignore, for the first time since its advent, the civil service register. Over one hundred more printers were demanded, and taken from the idle ranks, thus relieving the situation to a considerable extent in this city. These emergency hands have continued to work over their thirty-day appointment, and will probably serve until Congress adjourns. Last year Columbia Union amended its by-laws so as to provide for the annual election in May instead of July, consequently we are at the commencement of an official campaign. The Detroit handicap is proving strong in the number of entries. Those mentioned so far are Messrs. Holmes, Carter, Roberts, Hodes, Stacy, Maddox, Leech, Galbraith, Benzler, Lerch, Babcock, M. M. Smith and Goodrell. At its last meeting No. 101 acted on the appeal of Pittsburg Union for a loan of $500 to aid in the enforcement of the shorter workday in that city. The proposition was unanimously favored by those present, and the trustees were authorized to comply with No. 7's request. A donation for the same cause was given Lansing (Mich.) Union. The union was anxious to set itself straight on this question, and no better way could be devised than that adopted.

Death assessments are becoming numerous. The past three months have been especially heavy on the sick-benefit fund. During the five weeks just closing we have laid to rest Messrs. Atkinson, Hamilton, Wood, Baltzell and Doherty (Skipper).

William McCabe, at one time publisher of the *New York Union Printer*, and at another of the *Washington Union*

Printer, but now employed in the Government Printing Office, has been quite ill for some time.

LOUISVILLE (KY.) NOTES.

Organizer Higgins received a call from President Donnelly last Friday. He left Saturday morning for Indianapolis, and is now, perhaps, "pouring oil on the the troubled waters" of some threatened sister union.

President Binford, the other day, instructed the local board of directors to invite the Courier-Journal jobroom chapel members to a special conference—to consider and to place construction upon portions of the recently adopted book and job scale of prices of No. 10. Things have not been "smooth" in that office for some time.

J. R. Watson, eighty-six years of age, and perhaps the oldest active member of any union under the International Typographical Union jurisdiction, died from heart failure January 29. Mr. Watson had been a member of No. 10 for thirty-five years, and in 1888 represented the union as delegate at the Boston convention. He was at one time assistant auditor of the State of Kentucky.

The recent visit of President Donnelly to Louisville was a pleasant one for the visitor and for those he visited. He attended the February meeting of No. 10, and delivered one of the nicest little speeches we have listened to for many moons. He was given a banquet at the St. Nicholas Hotel, which was largely attended. Mr. Donnelly is much admired by the Falls City typos and operators, and during his visit he made a good impression.

NOTES.

THE striking printers of Lima, Ohio, have issued the *Daily Herald*.

MINNEAPOLIS Union is endeavoring to have a union label ordinance passed.

NEW YORK Union has appropriated $2,500 for next summer's farming venture.

AUSTIN (Tex.) union has reduced the hours on morning papers from seven to six and the machine scale from 14 to 12½ cents per thousand.

THE *Pacific Printer* presents a bright appearance and is filled with interesting matter.

I. N. COLTNIE, the oldest printer in central Illinois, has been elected president of Decatur Union.

THE death of Rev. Myron W. Reed, of Denver, has been received with general regret in labor circles.

THE bookbinders in the Public Library of Cleveland are asking for the wages paid binders in the general trade.

SAMUEL CAMPBELL MEREDITH, Indiana's oldest printer and a veteran newspaper writer, is dying at his home there.

THE election of delegates to the International Typographical Union convention will take place on the third Wednesday in May.

THE New York *Union Printer* is now the *Unionist*, and its editor says: "It was my intention at the start to change the name, so that I might be in a better position to repudiate the crookedness of the *Union Printer* and the *New York Printer* in the past."

THE United Brethren Publishing House has got into trouble with the several unions over the employment of non-union pressmen.

THE Press Bowling League championship of New York and the Hearst cup have been won by the *Journal* team of the linotype department.

SENATOR LODGE will move to appropriate $750,000 to begin the construction of a new Government Printing Office. The building is to cost $2,000,000.

THE Lord Mayor of Liverpool, accompanied by his wife, presided at the recent fourth annual soiree and ball of the Liverpool Typographical Society.

A PROPOSITION to reduce the legal rate of interest from six to five per cent is opposed by the New York Credit Men's Association, before the legislature, as "inimical to the best interests of the borrower." It is to be hoped that the latter will not be killed with kindness.

THE People's Club of books, beer and sociability proposed by Bishop Potter and others for the benefit of workingmen, intended to attract from the saloon, is received with some doubt by labor, it would seem. Those who abstain are naturally opposed and those who indulge are skeptical of greater attraction.

THE Typothetæ of New York and the union are coöperating to advantage. The Charles Francis Press, after eight years' estrangement, will be unionized "at the earliest practical moment," according to its manager, and Organizer Terry has received notice from Jennings that his "request to organize the job department of this establishment has been complied with."

A WRITER who has been for years connected with some of the foremost magazines in the country recently wrote to one of New York's printer-farmers: "I wish I had sufficient strength to work on a farm. If I had, nothing could hinder me from trying that way of getting an honest living. Indeed, I have some doubts whether an entirely honest living can be



Photo by J. H. Tarbell, Asheville, N. C.

IN THE HEART OF THE GREAT SMOKY MOUNTAINS.

made otherwise save by manual work, though I must make a few exceptions, as of genuine schoolmasters and true philosophers. The fellows that push pens for a livelihood must most of the time despise themselves and their work."

THE House of Representatives in the sundry civil bill has again declared against the introduction of machinery for plate printing in the Bureau of Engraving and Printing. It has expressly provided that all revenue and postage stamps, as well as money and bonds, which covers nearly all of the engraving and printing that is done for the Government, shall be done by hand work, and not by steam presses.

OXFORD UNIVERSITY (England) is composed of twenty-five different colleges, devoted to divinity, law, arts and science. Now another is established, to be known as Ruskin Hall, as a labor college, in which will be taught the history of the human race, of free institutions, of science and achievement. Special courses will be civil government, the results of science, and existing political and other institutions. The cost of a yearly term is: living, £25; tuition, £6.

THE social clubs for the advancement of labor now established in several cities—such as the Hull House, of Chicago, the University Settlement, of Boston, and the Social Reform Club, of New York—contain many distinguished women. A New York woman recently entertained two hundred working girls at her home. Sarah Bernhardt has a labor play on the continent. Ibsen has said: "An element of aristocracy must be introduced into our social life, of character and of will. That alone can free us. From two groups will this aristocracy come—from the women and our workmen."

NEW YORK UNION'S fiftieth anniversary will occur in 1900, and it is suggested that the event be celebrated by a printing exposition at which would be shown printing devices, machinery, type, books, the manufacture of paper, the publishing of a daily newspaper, stereotyping, electrotyping, linotyping, presswork, bookbinding, inkmaking and all matters appertaining to the trade. Old-time methods and antique specimens in comparison with modern would serve to show the immense advance in the art and its influences on civilization, forming an attractive feature to the general public. Craft conventions could also be held in New York during the exposition. The coöperation of the city could be solicited, as well as railroads and business houses. Booths to be rented to those desiring to display their wares. A committee to consider the matter has been appointed by the union, consisting of President James P. Farrell, Nathan Newman (*Journal*), Charles E. Gehring (*Tribune*), John F. Surratt (*Herald*), Claude Stoddard (*Journal*). The project sounds big, but No. 6 has a membership of 5,300 members, comprising much talent in various ways, to say nothing of the organizations grouped under the allied trades.

THE easiest way out is generally accepted toward the solution of any problem. It may not be the best way, however, and it may carry with it greater evils than those it is intended to remedy. So we see the tendency to offset the burden of monopolies by invoking State control, and those who seek public favor are quick to grasp the opportunity offered. But while some headway is made in minor instances, as soon as the movement reaches dangerous proportions—when it directly touches individual and private affairs and property—a revolt will set in, a struggle will commence, with imperialism on one side and liberty on the other. What is the law of the universe? To integrate and again to disintegrate—always change, variety in unity. Any attempt to prevent this—to fix things—must result in revolution, such as we are now passing through, and such as will continue in greater ratio as the condition becomes fixed. Both the atoms in worlds and the individuals in societies must be left free to combine and again to depart. This cannot be when the elements of life are monopolized by either government, corporations or individuals. If society or government cannot permit of this, so much the worse for it. There can be no unity where the unit is suppressed.

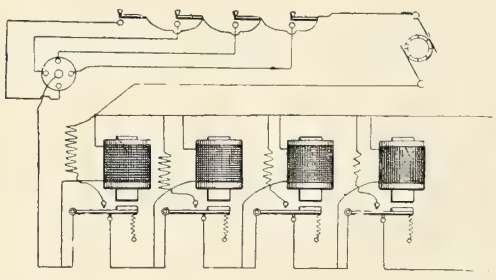
THAT the employe is not the only party to arbitrary methods in the industrial struggle is again exemplified in the following from J. A. Onyun, secretary-treasurer of Illinois State Typographical Union, who writes us from Peoria: "The purchase by the *Herald* of the *Transcript* and *Evening Times* and their consequent suspension was a serious blow to some of our members. The object was to get a monopoly of the Associated Press franchise and to put up advertising rates. The *Evening Star* is using the Scripps-McRae franchise. The monopoly thinks it can squeeze it out, but the ice is not cold enough and the *Star* is increasing in circulation every day. It is more than twice that of the other papers combined. The 9½-hour law went into force without a hitch, and the coming year we are to have nine hours without reduction. The job scale was $16.50, now $16.20, and will remain so under nine hours. The machine scale in book offices is $18 for eight hours, for evening papers the same, and for morning papers $20. Peoria Union has levied a 5-cent assessment for twelve weeks to replenish International Typographical Union funds. The membership is large enough to send two delegates to Detroit, but it is likely only one will be sent. W. S. Bush has bought the *Trades and Labor Gazette* and is now sole proprietor. W. S. Timblin, ex-president of Chicago Union, is working on the *Herald*. He thinks of returning to Chicago."

DANIEL D. MOORE, well known throughout the Southwest, and who was a delegate to Syracuse convention, sends an interesting letter from New Orleans, from which we make extracts: "Two seasons of quarantine from yellow fever have made matters bad enough in this city, and taken with the low price of the South's leading staple, cotton, and various other unfortunate conditions, it at times seemed as though we might bid farewell to prosperity, and content ourselves with the worst conditions and the darkest outlook this section has known since its release from the evils of reconstruction. There is now before the people a proposition to levy a two-mill tax to provide for sewerage, drainage and water works. These are the improvements New Orleans has so long needed, the lack of which has so seriously retarded her progress. The proposition is to be voted on in April, and if it pass, the future is bright. It is the chance to make a city of this place, but I have very grave fears that it will not carry for want of public spirit. Our Press Club is quite a prosperous institution, comprising about one hundred newspaper workers and some thirty-five printers, as an active membership, and an associate membership of five hundred professional and business men. We have very cozy quarters, and have been much in the public eye, locally, the past fourteen months. THE INLAND PRINTER is on our free list. It attracts much attention, and I hear many nice things said about it. During Mardi Gras the visiting newspaper men were our guests to the number of four hundred from all sections, two from Havana and five from Mexico, including the prospective candidate for the seat of President Diaz. All the offices in New Orleans employing union printers signed the 9½-hour agreement and the forthcoming nine-hour day, in accordance with the recent International-Typothetæ programme. A further agreement was signed not to do work for offices employing nonunionists, which arrangement has been found satisfactory to both parties. The city printing, which for several years has been done by one of the evening papers at 50 cents per square (ten agate lines) was recently let, after spirited bidding by three papers, at 0 per square, one bid of $\frac{98}{100}$ of a cent bonus being refused. Some fat goes with it. The Crescent City Jockey Club has a plant on its grand stand at the race track where two union printers and a pressman are employed four months in getting out programmes, cards, etc., for the winter race meeting. The

office of the *German Gazette* (morning) and the *Evening Telegram*, with four Mergenthalers (changeable magazines, German and English combination keyboard), perfecting press, etc., was recently destroyed by fire. Both papers lost plants in the same way two years ago. The *Gazette* has been having much trouble with its force, being unwilling to pay the scale on composition (Franklin). It has been nonunion, though the office was open to members. The *Telegram* has been using a portion of the plant of the *Times-Democrat* since the fire, though it is understood it will shortly put in a cylinder press and type of its own, and will not figure on machines for some time. New Orleans Union, No. 17, is chartered under the laws of the State. A bill was put through last legislature protecting the label. We have a tomb in Greenwood Cemetery that cost $10,000, of which our membership is pardonably proud. It has engraven upon its rolls the names of more than one hundred printers, many of whom have been prominent in International circles. Our death benefit is $75, collected by a 50-cent assessment at each death. This is independent of the International benefit of $60. Members going into other callings are allowed to continue on the roll, and this is found, in turn, quite a help to the union in more ways than one. R. J. French, who was with the New York boys at Syracuse, has been here since December 1, and is doing well. We are really away out of the world down here; little occurs out of the ordinary, and the depression of the last three years does not make news. Yet we hope for better days."

SETTING TYPE BY ELECTRICITY.

WHEN Benjamin Franklin, with a kite and string, drew down electricity from the clouds, he did not imagine it would ever be introduced into the composing room, typesetting machines not having been at that time invented. Another printer, however, has found a way in which to utilize this subtle agent in the composing room, and his apparatus, when connected with the typesetting machine, seems destined to accomplish results in this direction. The diagram shown herewith illustrates the apparatus, patented by John S. Thompson, of Chicago, an expert linotype operator-machinist. It consists of a number of electro-magnets connected in parallel, one magnet being assigned to



each key or lever of the machine keyboard. These magnets are constructed so as to require successively smaller electric currents to energize them, and they also require successively greater periods of time for their energization. Magnets wound with successively smaller wire possess these characteristics. The sending machine is connected with the receiving machine by but one circuit, the depression of the different keys of the sending keyboard developing in the circuit currents of different strengths. If the current so sent over the circuit be insufficient to energize the first and most quickly acting magnets, it will traverse without affecting them, and, energizing the magnet adapted to it, cause it to attract the key lever associated with it, at the same time opening the circuit at a point immediately beyond itself, and thus cut out the slower magnets before they have time to act. The sending keyboard may either be a typesetting machine or merely a facsimile of its keyboard, and if desirable, two or a dozen or more machines connected with the sending station, all on a single circuit. Thus Associated Press dispatches could be set up in type simultaneously in various cities by one man operating a keyboard in Washington or any other point. Special dispatches and syndicate matter could in like



manner be set up in type in the offices of corresponding newspapers instead of telegraphing or sending the copy otherwise. If that class of typesetting machines which assemble the type in a continuous line, the justification being subsequently done, were used, the matter of differing measures of newspapers would cut no figure; nor, with that or any other style of typesetting machine, would the fact that the various newspapers use different fonts in their offices, for with a fat nonpareil, a normal minion and a lean brevier, for instance, the same matter could be set in varying fonts in the same measure.

Again, if that style of typesetting machine were used which causes, by the depression of the keys, perforations to be made in a continuous strip of paper, this paper being then put into a secondary machine, the matter there being cast into type automatically, the operation becomes still more simplified, there being little more mechanism in these keyboards than in an ordinary typewriter, and the likelihood of its getting out of order at a critical time and thus causing delay, reduced to a minimum. This contingency, in any case, could be provided for by having two or more machines in each office equipped with Mr. Thompson's apparatus, which would in no way interfere with their being used in the ordinary way, and when a breakdown occurs in the receiving machine it could be "shunted" and another thrown into circuit instantly.

This invention is applicable also to a variety of other uses, and when applied to the typewriter will undoubtedly cause a revolution in the method of transmitting telegraphic messages. In party-line telephony, signaling, annunciators and like devices it will find a field of great usefulness. A. Miller Belfield, a patent attorney and electrical expert, aided Mr. Thompson materially in developing his invention, which is being patented in the principal foreign countries of the world.

My success is owing to liberality in advertising."—*Robert Bonner.*



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CAN'T WE SUPPLY YOU?



Overlays by Dittman Process.

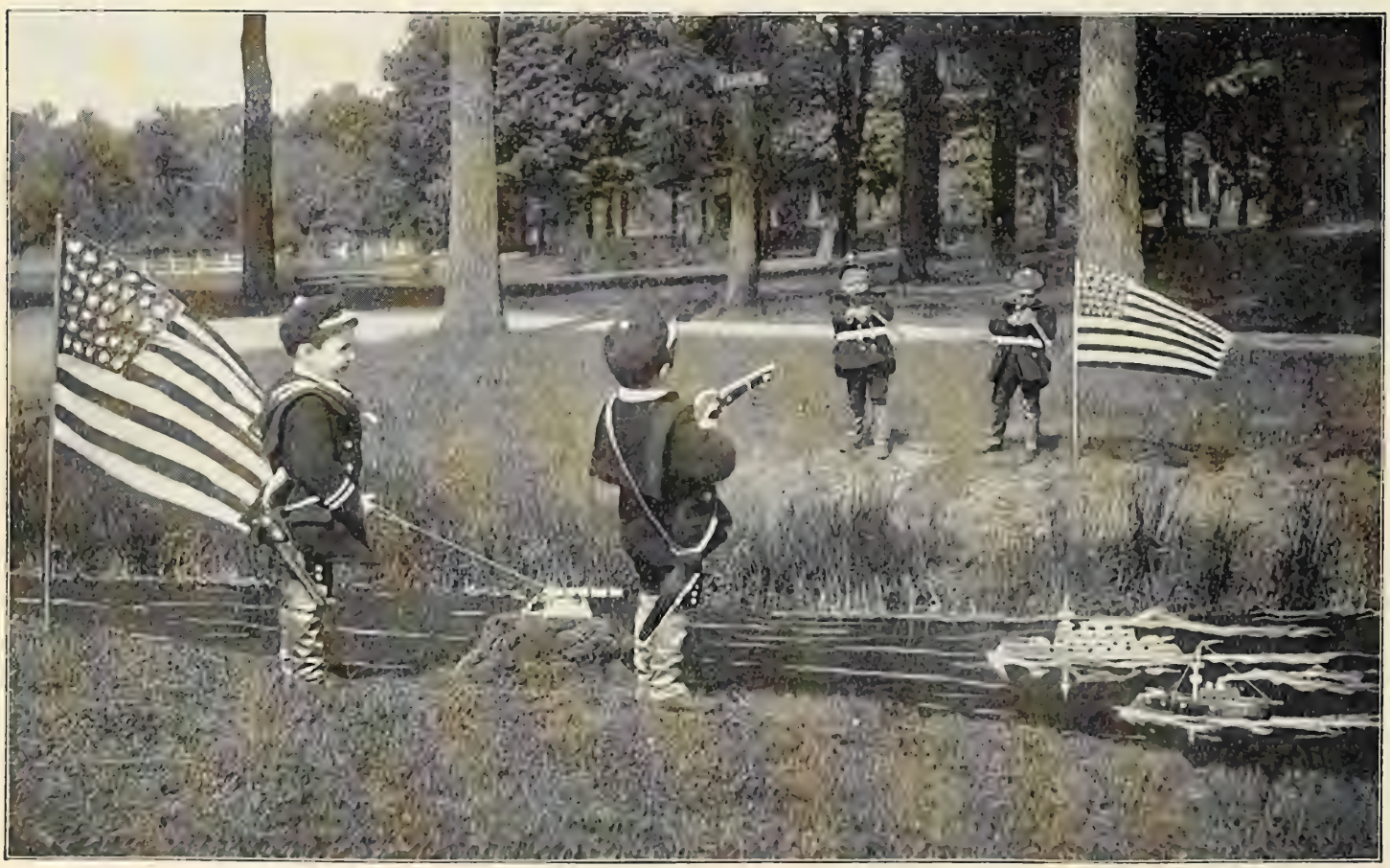
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THE STORM.



CAUGHT ON PICKET DUTY.

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SHOW YOUR COLORS BEFORE YOU PASS SANDY HOOK!

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ECHOES FROM THE PRESS CLUB OF CHICAGO

BY FREDERICK BOYD STEVENSON.

THERE are some pretty fair chess players up in the Press Club. For instance, there is Hughes. Then there is Henry Lord Gay, who moves the men around the board in about the same way that he plans a suburban residence. Knox takes a hand at the game once in a while, and Donan, the theologian, is one of the best at it. But when Doctor Richardson, an occasional visitor to the club, comes in, the others just naturally fade into the background. Not long ago there was a lively game between two of the most experienced players. After a hard fight the checkmate had come. The players were resting before starting in again. The conversation among the half-dozen spectators turned on some of the great chess tournaments. Nearly everyone had some big yarn to tell. Some one remarked incidentally that he had seen a fine game in the rooms of the Chicago Chess Club.

"Those fellows can't play chess," said the sporting reporter of an afternoon paper, who had just learned the game.

"Oh, I suppose not," said the man who had made the remark. "I suppose you think you can beat them."

"Me?" ejaculated the sporting reporter. "Why, man alive, I've seen a monkey that could beat those ducks, let alone me."

"You're the only monkey I ever saw play chess," said the other man.

"Now, don't get funny," rejoined the sporting reporter. "I know a monkey that did play chess, and he played a rattling good game at that."

"Come off," said the man who had won the last game.

"That's right," said the sporting reporter. "He was a crackerjack. Why, gentlemen, that monk could play chess better than the best chess player of America, whoever he may be. I know that is straight, for I know the man who owned the monkey. Just to prove to you that it is all right, I'll tell you something that animal did. The man who owned this monk was a great chess player himself—one of the finest in the world, in fact. He was so fine that he had cleaned out everyone in the country and couldn't get anyone to play with him except he gave them enormous odds. It got so he'd play them with a couple of pawns, and then he'd be half asleep and still beat them. He'd play blindfolded or any old way you wanted him to, but he'd beat you cocksure. Well, as I was saying, he couldn't get anybody to play with him, and he was getting dead anxious for a game, when one morning in comes a challenge from some fellow from a foreign country for the championship of the world. Mr. Chess Player was nearly tickled to death. So he brought out his old ivories and he had them polished up as nice as you please, and he had the old chess board oiled so it was——"

"Hold on there!" interrupted a member; "I knew you didn't know anything about chess. That won't do. Oiling a chess board! Well, you're a peach."

"Perhaps somebody's smart, and perhaps somebody isn't," continued the sporting reporter, undaunted. "I want to tell you right now that these champions that know how to spiel chess that is chess always oil the chess board. Sure thing they do. I guess, Mr. Goodplayer, you never saw a bang-up tournament or you'd not make such a crack as that. Say, if you'd ever seen this old fellow that I'm talking about play chess you wouldn't wonder why they greased the board. Why, man, he'd move like lightning, and I've seen him many's and many's the time, in just a little social game—not a tourney, mind you—burn up two or three boards that weren't greased. Not grease the boards! Say, I guess I come pretty near knowing what I'm talking about. Well, as I was saying, Mr. Chess Man was tickled at the chance of skinning some one, and he had heard that this foreign duck was way up, so he expected to have a great deal of sport, because, you see, he had got awfully tired playing with dubs that couldn't play.

"Well, sir, old Mr. Foreigner came over all right and the very first thing they did was to get to work. It took exactly three-quarters of a minute for the old fellow I'm talking about to skin Mr. Foreigner. That seemed kind of funny, too, but the old fellow thought there might be some mistake somewhere so they went at it again. This time it only took half a minute to skin the foreign man, as the champion had got on to his game. Well, sir, when the old fellow came to think what a soft mark this foreigner was—this chap who had come over 3,000 miles to be skinned two games in a minute and a quarter, he got so disgusted that he just said:

"'Say, you can't play chess. Say, I've got a monkey that can beat you.'

"Now, old Mr. Foreigner felt pretty sore anyhow and this made him hot under the collar. So he says:

"'A monkey beat me! Well, I guess not.'

"'I guess yes,' says the old fellow.

"'I bet you,' says the foreigner, pulling out a hatful of florins—I think they were florins, but I'm not quite sure. Anyway they were the good old rhino, and the old fellow called him too quick. Then the old man brought in the monkey—this monk I was telling you about—and so help me Moses, gentlemen, there was played a wonderful game of chess. But, say, it took that monk only three seconds to checkmate Mr. Foreign Man. This time the foreigner was as hot as a Turkish bath, and he hauled off and swatted the monkey one side of the jaw.

"'Chip-chip!' shrieks monk, and he shins up a bookcase.

"Then Mr. Foreigner feels kind of ashamed of himself and he offers to beg the monkey's pardon and play another game to get even.

"'Well, I don't know about that,' says the old fellow, 'I am afraid you hurt the monkey pretty bad, but I'll see what I can do.'

"So after a long while he coaxed the monkey down and the two chess players put up another hatful of stuff. Old monk was rather slow, though, in coming up to the scratch and he was mighty suspicious of Mr. Foreign Man. When monk finally got down he sat clear on the edge of the chair, and he kept squinting out of the corner of his eyes at Mr. Foreigner. Then game was called. Now, I'm giving it to you straight, gentlemen. In one sixteenth of a second after the game was called that monk gave an unearthly screech and just flew up the bookcase.

"'What's the matter with him? I never touched him,' says the foreigner, using a horrible foreign oath.

"'Why, he has got you beat in nineteen moves,' says the old fellow, pouring the second hatful of yellow boys into his kick."

One of the picturesque members of the Press Club is a full blood Apache named Montezuma. He was brought to Chicago when he was only eight years old and he has lived here ever since. He is a practicing physician and I understand has achieved considerable success in his profession. At one of the recent receptions Montezuma was present and was called on for a speech. On the east wall of the parlor hangs a beautiful painting of an Indian boy with bow and arrow aiming at an eagle that soars above him. The picture is called "The Eagle's Last Flight." For a number of years it hung in the Metropolitan Museum of Art in New York and

was finally presented to the Press Club. Montezuma posed as the Indian boy in the painting. When he arose to speak he stood directly in front of the picture and the resemblance was noticeable. The face was the same face of the boy so cleverly depicted by the artist.

Montezuma does not speak very clear English, but he told his story well in his own way, nevertheless. He was bought from his tribe for $25, and when he came to the white man's country it was a long time before he was rid of the wild desire to be back again in the woods with his people.

"And why did you not run away?" asked a guest.

"Ah, it was the three meals a day that held me," said Montezuma, and he showed his white teeth.

Just before he closed he pointed to the painting—life size and natural—and he said:

"'The artist he tell me 'Hit it! Hit it!' and I get excited and I try, oh, so hard, for I think I see the eagle there. 'Hit it! Hit it!' he say.

"And so all through life," he added, and he lowered his voice, "I try to hit it."

How many of us up here in the Press Club heed the admonition like this wild Indian boy, and in life strive to hit the object at which we aim?

"I see G. Percy English has joined the club, said a newcomer, more for the sake of chipping in the conversation than anything else.

"Who in the name of Teck is G. Percy English?" asked the member with red whiskers.

Nobody seemed to know. Finally a man way over in a corner whose head was bent low with age, said:

"Why, man alive, he means Johnnie English. Nobody but the man who baptized him would know who was G. Percy English, and I doubt if even he would know by this time. G. Percy English! Say, that gives me the fan tods."

And the old man got up and wobbled out.

"I will never forget the time Johnnie got his name," said another one of the old boys. He was only a youngster, and had got a place on the city staff of the *Tribune*. Sam Medill sized him up and said:

"'What's your name?'

"'Gustavus Percival English,' replied the youth.

"'Lord!' said Sam, 'we can't stand that. We'll call you Johnnie.'

"And Johnnie it's been from that day to this."

DESIGNERS AND ENGRAVERS OF TYPE.

BY WILLIAM E. LOY.

NO. XV.—EDWARD RUTHVEN.

THE oldest, and in many respects the best, designer and engraver of type in America, Edward Ruthven, is still living at the age of eighty-eight years in Philadelphia. Mr. Ruthven is a Scotchman, and was born in that country December 31, 1811. The first authentic mention of him is by Alexander Kay, who says he came to Edinburgh in the summer of 1843, and visiting the shop of Mr. Kay's employers, who were manufacturers of bookbinders' tools and stamps, exhibited some of his work, which was of such excellent character that he was at once given employment. He had not been long in the place before his employers and fellow-workmen recognized in him a man of rare genius, and his dexterity in handling the graver surpassed anything they had seen. He did not seem to be aware of his own ability, nor did he think much about remuneration or reward, his intense enthusiasm for the work excluding all other considerations. Mr. Kay thinks he did not possess the creative ability in any marked degree, but when given the faintest hint of what was wanted on a single letter, he had the happy faculty of creating the whole alphabet from the slender beginning with a beauty, harmony and uniformity which was pleasing to all who were capable of judging. Mr. Ruthven continued in Edinburgh for about a year, and during that time he endeared himself to his associates by his uniformly kindly disposition. He then returned to London, where he continued until he was engaged by Lawrence Johnson, of Philadelphia. It was in 1846 he came to America, and from that time forward he gave his time entirely to designing and engraving type faces, first on steel and later on metal for electrotyping the matrices. At the time Mr. Ruthven began his connection with the Johnson foundry he was probably the only cutter in steel in America then actively engaged. Shortly afterward he conceived the idea of electrotyping matrices, and he was probably the originator of this method of making matrices. After he began cutting type on soft metal he employed as many as twelve apprentices at one time, but of all this number but two were considered skillful, the late W. W. Jackson reaching the highest degree.



EDWARD RUTHVEN.

Mr. Ruthven worked most of the time from 1846 to 1888 for the Johnson foundry, though for a time he cut for the Bruce foundry, of New York. During this long period he produced some of the very best ornamental faces brought out by these two foundries, both of which were long famous for the wonderful variety and beauty of design of their productions. If the reader has the good fortune to possess the large quarto specimen book of the Bruce Type Foundry, and will refer to Ornamented No. 1,083, he will there see one of Mr. Ruthven's achievements, designed and cut when he was in his seventy-fourth year. If examined under a glass it will be found of perfect regularity, and it is safe to say it could hardly be excelled by one in the prime of life.

It has not been possible to get even an approximately complete list of faces cut by Mr. Ruthven, but a few only will attest his skill. One of the first things cut on his arrival was the two-line small pica Card Text for the Johnson Foundry. This was followed by other sizes in the series, and later by Title Text, Title Text Open, Title Text Open No. 3, Sloping Black, Sloping Black Shaded, Celtic Shaded, Celtic Single Shaded, Monumental, besides many borders and ornaments. Probably the series of graceful and ever popular Spencerian Scripts were the most noted single achievement. This was made in four sizes, from two-line brevier to double paragon in condensed and more extended faces and one face only in five-line pica. For the past ten years he has been employed most of the time by the Keystone Type Foundry, during the time producing nearly all the borders and new styles brought out by that foundry. One of his latest efforts was the Royal Italic cut for the Inland Type Foundry, of St. Louis, which he did when eighty-four years old.

Mr. Ruthven is naturally of a retiring disposition, and it has been impossible to complete the list of faces produced by him. He feels that he is too old to care for notoriety, but the readers of THE INLAND PRINTER will be glad to have even an incomplete account of a man who has made them so much his debtor for that which has been so generally useful and attractive. The half-tone illustration accompanying this article was reproduced from a somewhat faded card photograph of Mr. Ruthven taken some years ago.

NOTE.—The writer of this sketch desires to acknowledge his indebtedness for valuable and interesting bits of information about Mr. Ruthven kindly furnished by Theodore L. De Vinne, J. W. Phinney, of the Dickinson Type Foundery, Thomas MacKellar, G. F. Jordan, Carl Schraubstadter, Alexander Kay, Rudolph Gnichwitz, V. B. Munson, Julius Herriet, Sr., and John E. Hanrahan, of Baltimore, all of whom have patiently answered questions.

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ORATION—"RELATION BETWEEN GENIUS AND INSANITY." - H. ORTON
SELECTION—"MADELINE." - - - - - - - - - EDWARDS
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AND
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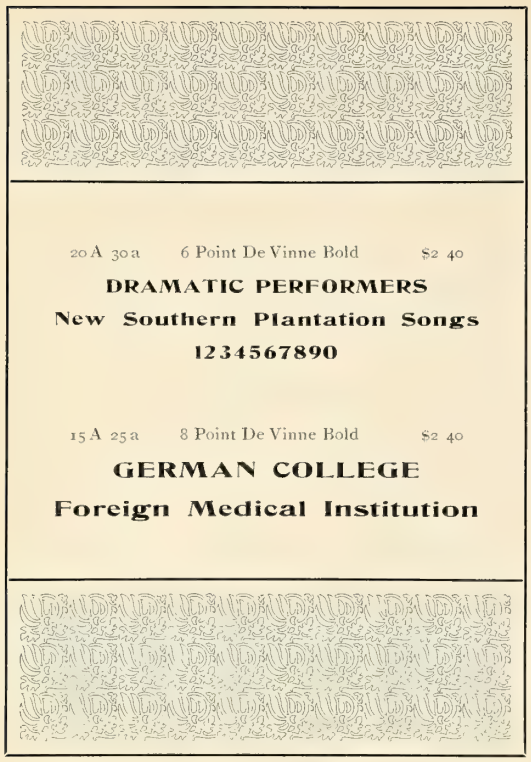
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William Caslon the First, born in 1692, at Halesowen in Shropshire, began business life as an engraver of gun-locks and barrels, but quite early drifted into letter-cutting, at which art he soon proved himself to be superior to his contemporaries as well as those who preceded him. The favor with which his work was received led to the founding, in 1720, of the famous Caslon Letter-Foundery, which still exists in London 12

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F. W. GOUDY, "STUDENT OF LETTERING."

WE are able this month to show to the readers of THE INLAND PRINTER a portrait of Mr. F. W. Goudy, whose work has frequently appeared in our columns. Mr. Goudy does not claim to be a designer, but asserts that he is merely "a student of lettering." He feels that appropriate lettering, properly placed, is usually as effective as an elaborate design. His drawings are mostly for the use of the printer, with whose requirements he is familiar, having at one time conducted a little printshop in Chicago. Most of his designing has been for type foundries in Boston, Chicago and St. Louis, for whom he has made initials, borders, ornaments and new type faces. His initial letters, one or two of which are shown in this connection, are usually of the bold, virile variety, and his letters are usually clean, clear-cut romans, with a preference for caps rather than for lower case, depending for effect upon the proportion and the spacing of his letters and not upon bizarre shapes and curly-cues. His designs are generally dynamic in form, Gothic in character, with a fondness for Celtic interlacing, and not without feeling. He seems to be developing a style of his own which, while rather cold and severe at first, is becoming decidedly warmer.



F. W. GOUDY.

Taking up design less than three years ago, and devoting odd minutes after hours, he has accomplished some really meritorious work, and it is a matter of especial pride to him that it has gone into the hands of good people. He has never done any work to which he has not devoted his best efforts. Mr. Goudy's designs are painstaking, original in execution, worked out after careful study of the requirements of the subject, and with much patience, frequently making sketch after sketch before he is satisfied. His latest successful design was for Mr. Mosher, the Maine publisher, for a dainty new edition of the "Rubaiyat," which is to appear later. This month's headings and initial are from his hand, and carry out his idea that an effective design does not have to be highly elaborate. In type he has designed the "Camelot" old style, cast in Boston, and recently used in the pamphlet, "Kellogg's Lists," sent out by the A. N. Kellogg Newspaper Company.



INITIAL DESIGNS BY F. W. GOUDY.

NOTES AND QUERIES ON LITHOGRAPHY.

CONDUCTED BY EMANUEL F. WAGNER.

Correspondence relating to this department is respectfully invited from lithographers, lithographic artists, and others interested. Individual experiences in any way pertaining to the trade are solicited. Differences of opinion regarding answers given by the editor will receive respectful consideration. Mark letters and samples plainly E. F. Wagner, 4 New Chambers street, New York.

PERFECT HALF-TONE BLACK PLATES IN THE LITHOGRAPHIC METHOD.—W. G. B., Philadelphia, an energetic worker in bringing the half-tone on stone to perfection, wishes to know about the sample proofs of some half-tone work sent to me by himself. *Answer.*—The proofs are all that can be desired, but there being no positive high light anywhere on the work, I would suggest that a few white effects might be scraped out on the light garments of the Colonial soldiers.



IMPRINT BY F. W. GOUDY.

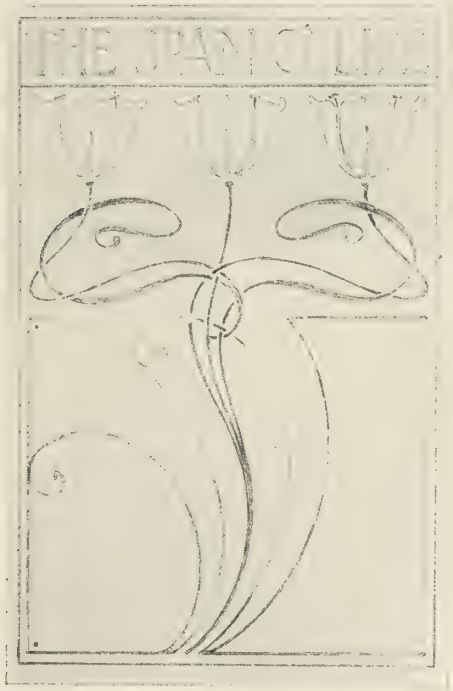


MONOGRAM BY F. W. GOUDY.

ROUGH GRAIN ON ZINC PLATES FOR TYPE PRESS PRINTING.—S. S. & Co., Camden, New Jersey, write: "I have tried different graining methods to obtain a coarse grain on zinc for the purpose of making grains which will show a great variety of textures, but it seems impossible, and I am ready to give up unless I can obtain a ray of hope from you." *Answer.*—Zinc is too soft to produce a very coarse grain, such as we can obtain on stone, and even if you could, the surface thus obtained would not yield you smooth edges and deep solids on the printing press. The best advice I could give you in the matter would be, to grain glass plates (the brittle nature of that plate will admit of any kind of rough grain), then draw your work on the glass, make a negative, and after that coat a zinc plate with albumen or sensitive asphaltum, and expose and etch, in the usual way, as line work.

WILL THE DISSEMINATION OF TRADE SECRETS ADVANCE OR DESTROY A TRADE OR PROFESSION?—Several communications by persons who hold authoritative positions in the trade will not be answered in these columns on the ground that the questions propounded in their letters are not the right subjects for a technical journal of THE INLAND PRINTER class. Some of our highly respected correspondents would restrain the efforts of THE INLAND PRINTER in distributing "trade secrets" and "technical knowledge" in this department. The plea that "too much trade information hurts the full-fledged artisan, who has a right to the proceeds of his knowledge" can be fully met with the query: What will

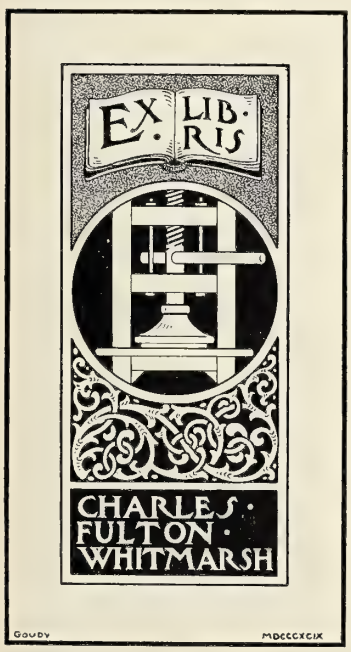
become of a trade or profession if the so-called secrets are buried with the master when he is called off to everlasting rest? We would rather meet the rays of the sun, if up in the



BOOK COVER DESIGN BY F. W. GOUDY.
From pencil sketch (never before shown).

90s, than worship a flickering candle stuck under a bushel and kept constantly in the cellar of your dwelling.

IMPROVED GLAZED, TYPE-TO-STONE TRANSFER PAPER.—W. G. B., Philadelphia, Pennsylvania, writes: "I received the transfer paper sent by R. F., Glasgow, Scotland, for type-to-stone transfers, and find it is but a poor kind of photo-lithographic paper, *unsensitized*. We have tried this paper, and found that it gives fair results, but better still when the paper is immersed in a dish of clean water until flexible. Then it is squeegeed down on a waxed or talcum-powdered surface such as glass or ferrotype tin. When dry it is stripped off. This, I think, is the best surface for type impression. Our photo-lithographic paper comes from Prague, and is made by Husnick." *Answer.*—I have had a firm in New York try this glass stripped paper, and the result was eminently satisfactory. On the other hand, many firms who have tried "F's" suggestion of using simply 80-pound coated paper, seem to think that there is nothing better than the latter for transferring *type* for lithographic process.



BOOK-PLATE DESIGN BY F. W. GOUDY.

IRREGULAR CURVES FOR SIDES OF SHIPS.—P. N., Chicago, Illinois, writes: "I have a steamboat to draw on stone from a photograph. The sides of the ship have many parallel lines, about twenty inches long. To do this with the curves I have at hand will never produce a satisfactory job. Cannot I get any curve like it? Could you advise me what to do?" *Answer.*—The matter is extremely simple. Get a piece of very thick but perfectly flat gelatin, lay this on your photograph and engrave, with the curves at your command, with the greatest amount of pains, *one* of the lines of the curve; then with a fine pair of shears cut upon this very line, with most painstaking exactness. After that fasten the curve so obtained between two rulers so as to hold the gelatin stiff, and work a piece of fine emery paper, fastened upon a piece of wood or cardboard, over the edge, until all irregularities are removed. Finally, lay the curve over your photograph and test its accuracy. Any defects which still exist must be obliterated by the sand or emery paper.

HALF-TONE THREE-COLOR WORK ON STONE.—W. G. B., Philadelphia, Pennsylvania, sends us a proof of three-color work on stone, taken from French chromo, and desires criti-



BOOK COVER DESIGN BY F. W. GOUDY.

cism of same in THE INLAND PRINTER. *Answer.*—The result you obtained is among the best so far made, considering the extremely difficult task you had set yourself by choosing for your experimental work a subject so exquisitely dainty as that chromo of "Messengers' Encounter with the Parrot." The very mild, subdued, buff tints interweaving all the light parts of the picture are almost impossible to obtain by three colors only, especially on stone where we cannot, up to the present time, use aniline colors as freely as they use them in the type press. Besides, the necessity of using water for damping the stone is another drawback, which interferes to a considerable extent with the brilliancy and power of colors from stone. So taking these matters into consideration, and the fact that you are just beginning to experiment in this line of work, I can pronounce the proof you sent me as a superb reproduction in three colors *of a twelve-color lithographic art plate*. In dwelling on the above mentioned drawbacks of lithographic-process work, I would further explain, on the other hand, that the lithographic process affords the most simple method for obtaining soft

gradations, rich shadows, solids, and sharp high lights, with the least amount of labor, and I can say confidently, that factors are now at work, and will soon be made public, that will completely overcome those deficiencies of brilliancy in color, which will then make process work the most easily executed, and most conveniently printed color work in existence.

Decalcomania Printing for Ceramic Decoration.—A. H. D., Pittsburg, Pennsylvania, would like to know how to coat paper and mix ink for decalcomania printing. *Answer.*—A coating of gelatin upon a good paper is followed by a coating of starch, glycerin and gum arabic mixed together. The color is composed of various substances. As you did not state for what purpose the ink should serve, I conclude that it is for ceramics. These colors must be such



Photo by C. F. Whitmarsh.

TRAUMEREI.

that they will fuse under heat; being mostly crystalline powders, mixed with the usual medium, which evaporates, leaving the color firmly imbedded in the potters' glaze. The method is: After the prints are made on the aforesaid paper, the same is laid, printed face up, in water. This results in the separation of paper from gelatin, the paper falling to the bottom, the film, with printing on, floating on top. It is then carefully laid over the surface to be decorated and pressed, and manipulated into all possible grooves and crevices. This film will burn up when the decorated object is placed in the oven, leaving the mineral body of the ink to amalgamate with the salt. Decalcomania are also produced by ordinary colors (printed upon the above paper in a reverse order from that which is usual in lithographing on paper), and after being transferred to their proper surfaces are covered with a durable lacquer or varnish.

Books for Decorative Illustrators, and How to Enrich and Invigorate the Mind in the Pursuit of Art.—A subscriber writes: "Would you kindly suggest, in your department—which, as I notice, is guided by artistic thought—what books, in your opinion, would be best for a young designer to read who is aspiring to become a general decorative illustrator." *Answer.*—Although you do not mention what particular line of "decorative illustration" you wish to follow, I will assume that by "general" it is intended to mean an illustrator of books, as well as of general artistic advertising matter, as it is prevalent nowadays in the various commercial and industrial fields. The general knowledge of the designer should, therefore, be largely built (of course, after he has mastered many of the details of art technic) upon *history*—first the history of this country back to the earliest settlers, its historical incidents, costumes, commerce, decorations, etc.; then, following this further, the history of the nation preceding, back to ancient history. If the student is an ambitious designer and intends to make progress as an art student, he should read biographies of great artists and have reproductions of their works to refer to. Works on decoration are to be *studied*, not copied; and the general taste of the time must be taken heed of, which can best be followed in the current literature of our day, such as the *Century*, *Harper's*, and other magazines. Besides, of course, it stand to reason that a sufficient amount of ready reference books should be at hand, and that such specimens of the designer's art as appeal to the special taste of the individual be kept classified in "portfolios" for immediate reference. Regarding the matter of portfolios, made up of the various subjects that an artistic illustrator collects as he follows his pursuit, I would most emphatically dwell upon the benefits which can be derived therefrom if a person follows designing in a *general* way. It must be admitted, I think, that no person can produce extraordinarily good work unless he can devote himself to a particular specialty; in that case, the material collected becomes simple in classification. But if a person is required every day to meet different demands upon his talents, as asked by the business and advertising world—is today called upon to draw animals, tomorrow an antique scene, a mythological or allegorical figure, an ornament of a particular order, a flower, letter, trade-mark or emblem—then it becomes necessary to guide the mind deliberately into the atmosphere under which it must breathe for a time before it can become pregnant with the fruit that it is desired to bear. A judiciously arranged portfolio contains all the material that can be gathered up pertaining to a certain line of thought. When I began collecting, some twenty years ago, I kept all loose pictures in piles on the floor of my room. There was one containing all the human figures, another the animals, another flowers, another ornaments, and so on. It was a very primitive way, and the tedious hunt for a certain example of the work of a great artist was often given up and the design gone on with without the edifying influence which the example would have had, not so much for the purpose of direct copying, as for educational, developing and refining principles. Gradually, as my collection of samples enlarged, I began to subdivide all matter, and will give here only an instance how the work ought to be and can be done if persistently adhered to. The classification of "figures," for instance, ran as follows: "Costumes," in its various subdivisions; "Nude": classic, antique, statuary, allegorical, decorative, anatomical; then "Children," in subdivisions, as babies, cupids, elfs, dwarfs, brownies, gnomes; "Nationalities," subdivided in Indian, the Negro; "National" and "International Portraits"; ideal heads of men and women; "Expression": silhouette, outline; "Poster Figures," ideal figures, attitudes; "Poses"; "Dramatic": poverty, charity, etc.; "Games": athletes and sport in its various subdivisions; "Trades and Occupations," in their various subdivisions; "Groups," "Human Ornament," "Arms and Armor," and so on to "War," "Riot," "Religion," "Manufacturing Scenes," "Marine Life," classifying every conceivable distinction, and entering the same in alphabetical order in an indexed book, so that often when at a loss to obtain an idea for a certain purpose the simple reference to the *index* alone led the mind to a suitable subject, and when the particular portfolio was opened there was disclosed before the eye a wealth and profusion of ideas which had only to be properly held in check so as not to be self-consumed by vividness; everything of note that had ever been painted, drawn or photographed in a particular line had here been treasured, and was opened like a floodgate to carry the mind on to new ideas. Isolated ideas are only stepping stones in the vacancies of disconnected thought; you will be led on by degrees, and from one point of strategy you will reach another.

PRESSROOM QUERIES AND ANSWERS.

CONDUCTED BY A PRESSMAN.

TO CORRESPONDENTS.—Letters for this department should be mailed direct to 212 Monroe street, Chicago. The names and addresses of correspondents must be given, not necessarily for publication, but merely to identify them if occasion should arise. No letters will be answered by mail which properly belong to this department.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

See "The Harmonizer" and White's "Multi-Color Chart" under "Estimating Notes, Queries, and Comments."

THE COLOR PRINTER.—By John F. Earhart. Price, $15—now reduced to $10.

PRESSWORK.—By William J. Kelly. A manual of practice for printing pressmen and pressroom apprentices. 96 pages; cloth bound, $1.50.

OVERLAY KNIFE.—Flexible, with a keen edge, enabling the operator to divide a thin sheet of paper very delicately. Blade runs full length of handle, which can be cut away as knife is used.

A RELIEF FOR ELECTRICITY IN PAPER.—A pressman writing us from a cold spot in Ontario, Canada, has this to say: "For the benefit of the craft you may insert under 'Pressroom Queries and Answers' that electricity may be effectually expelled from paper by laying the amount intended for the morrow's printing on a table placed in close proximity to a stove in which a hot fire is kept up. Twenty-four hours of this treatment will be found sufficient for the worst cases. The cause of electricity in paper is frost."

ABOUT BOOK ON MACHINERY AND SPEED AT WHICH WE RUN PRESSES.—W. J. P., of Toronto, Ontario, wants to know if we can inform him where he can procure a book giving descriptive parts of printing machinery, such as spur-wheels, bowls, cam wheels, segments, pinions, eccentrics, etc., also speed at which THE INLAND PRINTER is printed. *Answer.*—We do not know of such a printed work. THE INLAND PRINTER is run at different speeds, the speed being governed by the character of the form on press. An average speed would be about 1,300 per hour.

WANTS TO KNOW EFFECTS OF WASHES.—M. H., of Philadelphia, Pennsylvania, asks: "What effect has turpentine, benzine, coal oil and machine oil on composition rollers made either with glue and molasses or glycerin, when used for black and color work?" *Answer.*—Turpentine, coal oil and machine oil are the least harmful for any kind of rollers—the latter being the safest of all. When rollers are rubbed off with machine oil, and afterward carefully sponged off with a clean sponge or rag and very weak lye (or water sometimes), they are in condition to work well with black and most of the grades of colored inks. Blue and red inks work best when the surface of the roller has become dry, after being thus washed.

VOLUNTEERED REMEDY FOR SLURRING ON C. & P. JOB PRESS.—A correspondent kindly offers the following suggestion: "In one of your recent issues some printer complained that his press—a Chandler & Price, I think—would slur; thought the blanket was not tight, or grippers struck unevenly. I think if he will notice when the impression is on, the two arms, in front of the press, that hold the platen firm when the impression is being taken, do not perform their intended work, for the simple reason that the spring that operates the same has been weakened. Loosen the spring, and then place a couple of iron washers on the rod next the spring, and I believe the slurring will cease."

PRINTING WHITE ON BLACK.—J. D. S., of Meriden, Connecticut, writes on this puzzling subject: "I would feel indebted if you would mention in your columns some way of printing white on black—either directly from ink or by the use of a powder. I have tried white lead, crude oil and balsam of fir; but though an improvement, is far from perfect." *Answer.*—It is possible that such printing may be done some day—that is "perfectly"—but we are not familiar enough with the possibility to communicate the method to our correspondent. It is one of those problems on a par with perpetual motion. Good white ink can be procured from any of the ink houses whose advertisements are always to be found in these pages. Write them, and tell them what you want.

BELT SLIPS OFF PULLEY.—J. W., of Detroit, Michigan, asks the following question: "Will you please tell me of a remedy for an oil-soaked belt? I have used powdered chalk, dust from the floor, etc., but all to no purpose in cold weather. With a heavy form on, the driving belt will, at times, slip off. It is laced tight as a drum." *Answer.*—We cannot understand why a belt should slip off its pulley if it is laced as you say. Belts usually slip off because they are loose on the pulley, unevenly tightened in the lacing, or the shaft which carries the pulley not being in direct line with the press. Then, again, the face of the pulley may not be suited to the width of the belt. If the circumstances are different, and your belt is really overcharged with oil, then take it down and wash it well with tarcolin or petroleum, into which pour about one-fourth benzine, rubbing off the belt with clean rags after washing. Let the belt dry out before using it again.

ABOUT EMBOSSING, ETC.—"Old Reader," of Hueneme, California, has sent us a small job of three lines made from a steel plate and printed on a steel plate press, regarding which he writes: "Will you kindly inform me about the process used in the inclosed embossing job?" He also adds, "What is the easiest and cheapest way to get up a small job of embossing, where nothing elaborate is wanted?" *Answer.*—Regarding the first question, it will be sufficient to say that the "embossing job" is quite the reverse, it being a simple letter-head, done by the steel-plate process of printing, in which the lettering is engraved into the metal and then filled in with ink, the face of the plate is rubbed off clean, the sheets laid on by hand, and the impressions then taken. It would take up too much space to describe a cheap and easy method for embossing; but if you really desire to learn such a method, we recommend that you procure "Embossing Made Easy," or a similar work, where you may learn the process properly. To be had of The Inland Printer Company.

SOLUTION OF TANNIC ACID AND METHYLATED SPIRITS.—J. H. F., of Auckland, Australia, asks: "Is it advisable to give rollers a coating of tannic acid dissolved in methylated spirits? If so, are there any proportions recommended, and what are the rollers that would be most benefited by the treatment—glue and molasses or patent composition?" *Answer.*—Tannic acid may be quickly dissolved and reduced by water, in small or large proportions. It is an astringent, and is used in tanning hides to preserve them from putrefaction. Methylated spirits (or alcohol) is a product from wood, and is of a volatile and inflammable nature, and is used in a reduced form with tannic acid for the purpose just stated. It is best to reduce the tannin with a small quantity of water, after which add the spirits. The mixture should be of the fluid consistency of ordinary lye. This preparation is specially suited to help absorb the moisture from patent (glycerin) made composition during humid and damp weather in summer, when the rollers will not take nor distribute ink. A coating of this mixture will aid in forming a tougher face to the rollers during such temperatures.

PRINTING HALF-TONES ON WEB PRESSES.—F. W., of Quincy, Illinois, has sent us the following: "It would interest me very much if you would write an article on half-tone work on the web press. I would like to know (after the half-tones are bent and anchored on the plates) whether the blankets are in any way changed, or if an overlay is used on the felt and rubber blanket usually used on newspaper presses?" *Answer.*—Half-tones are usually run on newspaper presses without any special preparation so far as the blankets are concerned. If the half-tone plates are properly mounted on metal bases before being put into the pages of

type, the stereotyped pages will then come out all right if made by a competent stereotyper. Setting the form rollers is the important point in doing good printing from such plates. Where time is allowed—such as on supplements—the press is prepared for a better class of work. In such cases hard packing is used and overlays applied to the make-ready—the machine being slowed up considerably more than when run on the standard newspaper.

Obstinate Type, Ink, Etc.—L. P. Co., of Rockland, Maine, have experienced an old complaint, a description of which reads thus: "We have been experiencing much difficulty of late in printing very heavy-faced type and silhouette cuts, as you will notice on gothic type in inclosed sample [no sample received]. The ink used on this job was Sigmund Ullman's $2 blue, and we used it clear, mixed with varnish, tarcolin, vaseline and benzine (at different times). Have also tried new and old rollers, and all grades of colored and black inks on similar jobs, but have the same trouble whenever we try to print a silhouette or heavy-faced type. The press used is 12 by 18 Chandler & Price Gordon. Will you also inform us why wood type should pick the coating on this blank more than metal type? We mixed vaseline with the ink, but we were forced to run the job at slowest speed (1,000), and then put on the brake on each impression as the platen started to leave the type, as otherwise the wood type would pull off the coating in patches of about a quarter of an inch across, whereas the metal type did not start the coating at all." *Answer.*—Unless your pressroom is kept up to summer heat, you will be apt to encounter just such trouble as you narrate. The ink was from a good maker, hence there could be little fault to find with it. Perhaps the paper used was weakly coated, so that it would not hold on even if a poor news ink was employed instead of a good blue. Then, again, blue ink cannot be as easily employed as black for rapid printing, no matter how it may be reduced. If you got one thousand impressions per hour from your 12 by 18 press on such work as you describe, you ought to be satisfied. You have, evidently, made use of nearly all the ink reducers in vogue except "Chesapeake Economy Compound," an article resembling vaseline, but much better; a little of this might have helped you out of trouble. Wood type holds paper or cardboard much more firmly than metal type, because it is more porous, absorbs the varnish in inks quicker, and (like leather) it holds more tenaciously when damp than when dry. A coating of shellac on the face of wood type will prevent the absorption of the liquid elements of printing ink.

The "Estimating Number" of The Inland Printer must have been a gratifying success, because it was "fat" and well filled with just such material as was to be expected by the publishers and readers. However, in looking over such examples of estimating as appear in this number of the journal, one cannot but be impressed with the singular lack of ability to comprehend what detail should enter into the estimate so that it shall show a correct margin of profit. Then again, there is an apparent "don't know what this and that item cost," leaving the "guesser" almost without rudder or compass, as it were, in the boundless sea of business propositions. That Mr. Rafter has entered as a gracious pilot to guide such people is no guarantee that he will be able to accomplish the task, for already the "breakers" are dashing against his well-directed craft. Let us hope they will not engulf him and the craft in utter despair. The humane task of inculcating skilled knowledge into the minds of those who have not the necessary practical experience to absorb it, must be fraught with Christian fortitude to persevere—Mr. Rafter, likely, possesses this essential. Three writers in this number have really struck the keynote to practical estimating; the re-reading of their articles will well repay the reader. These articles are under the following captions: "The Evil of Price-Cutting," by Paul Nathan, a gentleman well qualified to illustrate the subject; "The Fallacy of Fillers," by George H. Benedict, an allied artist, who is familiar with the routine of the printery, and who exemplifies this fact in no uncertain way; the last one of the three articles alluded to—the product of a thorough business



Photo by E. A. Cohen, San Francisco, Cal.

SUNSET, ALAMEDA BAY, ALAMEDA, CALIFORNIA.

man, who shows his clear-cut versatility in all the various departments covered under the cognomen of PRINTING—is entitled "Rules for Winning Success in the Printing Business." Here is a set of rules that should be emblazoned in every printing office of the land, whether large or small; they should be set up as the laws of Moses were, on tables of stone, that they may remind us of the great truth, "That men more often fail in business through *omission* than commission."

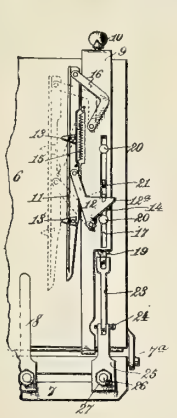
A FEW QUESTIONS RELATING TO VARNISHING PRINTED LABELS.—L. N., of Sanford, Maine, sends a sample of printed label in three colors over which a gloss varnish has been run. He says: "Please inform me, through 'Press-room Queries and Answers,' how the varnish is applied to the inclosed label; if printed from a plate, what is the proper material for the plate? Is common varnish, such as is used by printers, suitable for the work? How can the varnish be reduced? Can anything be used to hasten the drying of the varnish? What will prevent the varnish from pulling off the surface of the stock?" *Answer.*—The label printers are fully equipped with special machinery for printing and varnishing all such work as the sample sent. After the printed colors become thoroughly dry, the sheets are fed through a varnishing machine. This machine resembles a small drum cylinder press, which has a feed-board, grippers, etc., but no bed or form, the varnish being applied at the front of the cylinder, by means of rollers, or brushes, bearing on the printed sheet and iron cylinder. Of course there is no need of a tympan under these circumstances. The varnish is held in a specially constructed fountain, which feeds only the proper quantity of varnish. As the sheets are delivered on single boards, they are taken into hot drying rooms. The varnish used is entirely different from what is known as printers' varnish. As the varnish is applied differently from printing ink there cannot be any danger of the stock peeling. This varnish is known as body gloss varnish. It can be reduced to suit the paper used.

PRINTING CARDS, ETC., IN GOLD LEAF, ALSO STAMPING LEAF ON CLOTH COVERS.—H. S. P., of Morganton, North Carolina, writes: "Will you kindly describe a method for printing cards, etc., with gold leaf; also, for gold embossing on sides of cloth-bound book covers?" *Answer.*—Printing cards for gold leaf is done in the usual manner, except that a strong chrome ink is used as a size to hold on the leaf, which is laid over the printed lines and then carefully and evenly pressed onto them. When work of this kind is done on a small scale, a few sheets are printed with size, the leaf laid on and pressed firmly with the hand, using a sheet of enameled paper on top of the gold leaf so that the leaf will not adhere to the hand. The face of the form should then be rubbed off, and the printed sheets run through the press in register—a smooth sheet of paper must cover the leaf so that the leaf cannot pull off on the form. This method is repeated until the entire job has been printed. The leafed work must be allowed to dry for twenty-four hours, when the surplus leaf may be brushed off with an old silk handkerchief. Embossing gold leaf on cloth book covers may be done in almost a similar manner, but a stronger press is needed, and where heat can be employed—heat being an essential to setting the leaf so that it will hold firmly and reflect brilliantly. Small jobs of titling can be done with egg-size and a hand stamp—the lettering of which may be of brass, white metal or electrotype plate. The letters must be heated before applying them to the size, on which the leaf has been previously placed on the proper place on the book cover. The surplus leaf is afterward brushed off.

PATENTS.

A sheet-adjuster for platen presses has been patented (617,456) by C. P. Babcock, of Minneapolis. It nips the edge of the sheet when fed somewhere near correct end-register, and draws it to exact end-register.

The anti-offsetting apparatus of Theo. Regensteiner, of Chicago, is designed for applying to cylinder presses. By reference to the drawing, No. 615,636, it will be seen that a sort of drying rack occupies the place of the delivery table. Each sheet as printed is thrust on to one of the levels of the rack, by the reciprocating mechanism 23. The rack raises one level as each sheet is presented, until the bottom is



No. 617,456

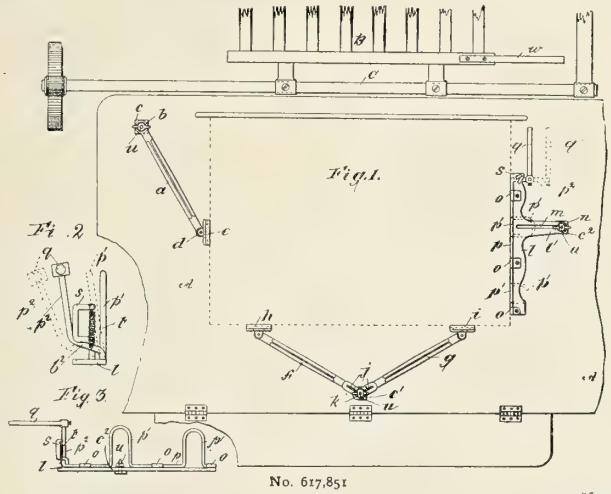
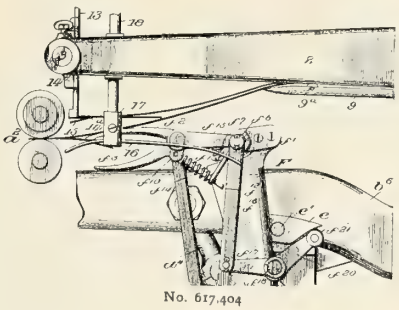


Fig. 1.

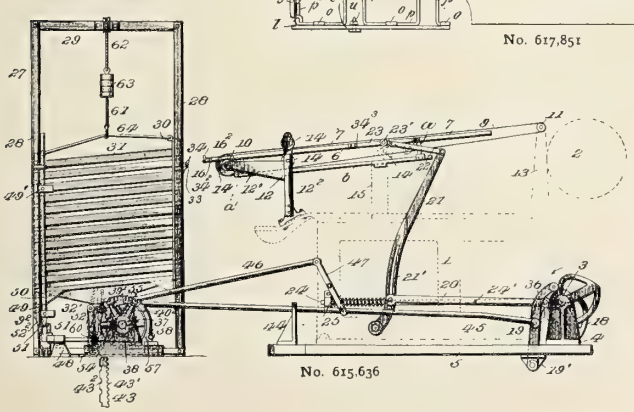
Fig. 2

Fig. 3

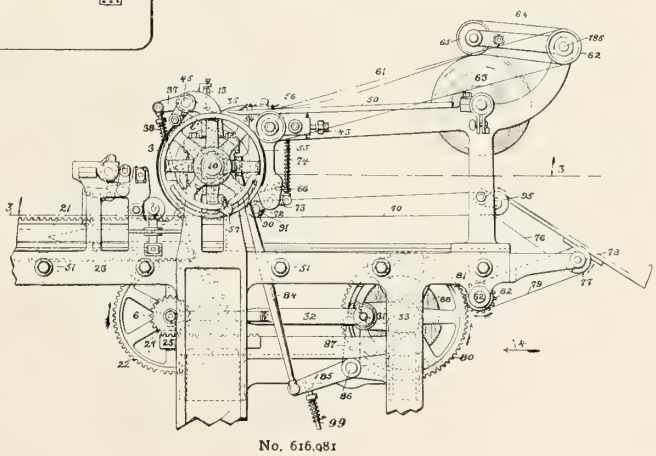
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No. 617,404



No. 615,636

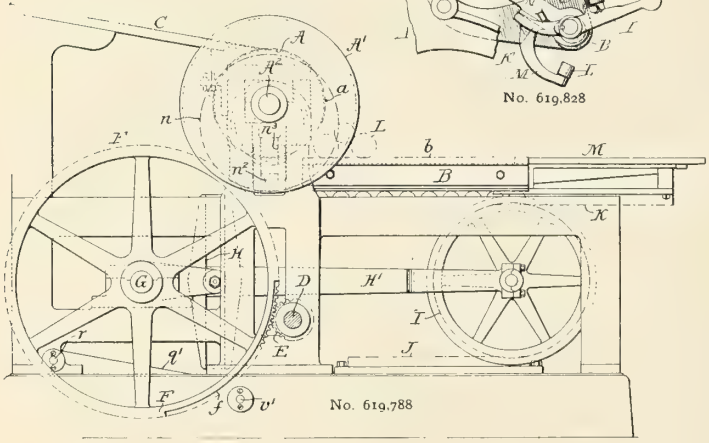


No. 616,981

reached, when the process is reversed. By this means time is afforded the sheets to dry thoroughly before others are placed upon them.

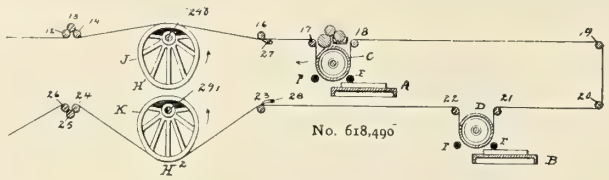
The production of a cylinder press that will feed from the roll and print and cut off sheets of any desired length is one of the difficult problems in press construction that have puzzled many designers. In patents 616,981 and 616,982, by William Spalckhaver, assigned to the Hoes, this is accomplished by ingenious means. The machine shown is a stop cylinder, with Wharfedale bed motion. The cutting knife is located at 13, directly above the printing cylinder. The grippers are adjustable or shiftable, and by placing them on the cylinder at the proper distance from the opening for the cutting blade, any length of sheet within the capacity of the machine may be cut off.

William Carter, of Glasgow, Scotland, has also patented (617,851) what he styles a sheet-adjuster, but which would be

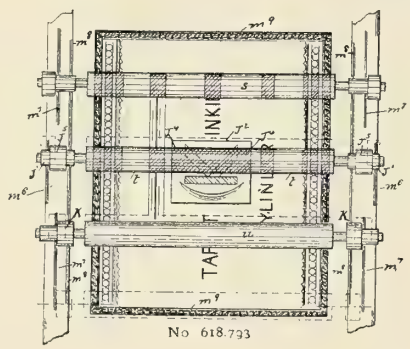


No. 619,788

No. 619,828



No. 618,490



No. 618,733

called a jogger on this side of the Atlantic. It has three stops, *e*, *h*, and *i*, that may be fixed on the delivery table to the proper size of sheet. The spring *q* is retracted and sprung by the depression of the fly, causing the end piece p^1 to act as a jogger.

J. F. McNutt, of the Harris Automatic Press Company, has patented a feeding mechanism for use with that machine designed especially for use with paper bags, the flap of the lowermost bag of a pile being separated so as to be easily engaged by means of a jet of air from a piston. The illustration, No. 617,404, shows the position just as the gripper f^2 is passing the bag to the feed-rolls a^2.

An interesting bed movement has been devised by P. M. Randall, Jr., of Westerly, Rhode Island, and patented as No. 618,186. The racks 4, 4, are arranged on rock-shafts, and driven by the pinion 2, which rotates constantly in one direction. This pinion bears a curved cam *c*, which at the end of the stroke engages the stud *a* on the drop-frame, and causes the reversal of the bed with a decreasing and increasing motion. The wear on the stud and cam is relieved by the use of the usual buffers or springs. To avoid the necessity for raising and lowering the pinion, the racks are alternately rocked to one side, out of the path of the pinion.

That H. A. Wise Wood, of the Campbell Company, is still energetically inventing, is shown by patent No. 618,490, describing a method of manipulating the web of paper, apparently for use on the Multipress or a similar machine. It principally concerns the method of taking up the slack of the paper by eccentric loopers as J and K.

The press shown as patent No. 619,788, by C. Potter, of Plainfield, New Jersey, has a crank-driven bed, resembling the Wharfedale motion, and the cylinder is made to correspond in movement with the bed, because it is driven by a mutilated gear, which becomes inoperative as soon as the printing point is reached. The cylinder leaves the gear-driving mechanism, and is carried by the rack of the bed, and moves with it during the printing stroke. In other words, the bed is driven fast in the center and slower toward the end of the stroke, and the cylinder speed is increased and retarded so as to keep in unison.

John M. Jones, of Palmyra, New York, has been improving his Gordon press, and has received patent No. 619,828 thereon. He now arranges the throw-off mechanism as shown in the drawing.

The multicolor job printing press comes to the front again in patent No. 618,793, by J. A. Gledhill and J. C. Whitney, of England. They run bands of color across the form and use rollers with various shaped ends, that can be made to ink only certain portions of the form. (See drawing.) There have been about fifty previous inventions of this sort, all of which have failed because the work has to be arranged to suit the machine, because colors must be dried, and because so much time is required to arrange the form and press for each job.

PROOFROOM NOTES AND QUERIES.

CONDUCTED BY F. HORACE TEALL.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

BIGELOW'S HANDBOOK OF PUNCTUATION gives full information regarding punctuation and other typographic matters. 112 pages; cloth bound; 50 cents.

COMPOUNDING OF ENGLISH WORDS.—By F. Horace Teall. When and why joining or separation is preferable, with concise rules and alphabetical lists. 224 pages; cloth bound; $1.25.

ENGLISH COMPOUND WORDS AND PHRASES.—By F. Horace Teall. A reference list, with statement of principles and rules. 312 pages; cloth bound; $2.50.

PENS AND TYPES.—By Benjamin Drew. A book of hints and helps for those who write, print, teach or learn. 214 pages; cloth bound; $1.25.

PUNCTUATION.—By F. Horace Teall. Rules have been reduced to the fewest possible, and useless theorizing carefully avoided. 194 pages; cloth bound; $1.00.

PUNCTUATION.—By John Wilson. For letter writers, authors, printers, and correctors of the press. 334 pages; cloth bound, $1.00.

VERBS AND SUBJECTS.—B. F. M., Washington, D. C., writes: "What is the subject of the verbs 'enables' and 'increases' in the following sentence? Do you recognize a logical subject and a grammatical subject? 'The form and location of the water-chamber with reference to the filtering-disks enables rapid filtration and largely increases the capacity of devices of this character.'" *Answer.*—Each of the verbs has two subjects, if I read the sentence correctly, therefore the verb should be plural. This simply means that what is intended is that "form and location enable and increase filtration and capacity." Logical subject and gram-

matical subject are here identical. The sentence is badly constructed. It should be, "The form of the water-chamber and its location with reference to the filtering-disks enable rapid filtration and largely increase the capacity," etc. Here the grammatical subjects are "form" and "location," and the logical subjects are "the form of the water-chamber" and "its location with reference to the filtering-disks." Or, if only the form enables filtration and location increases capacity, it should read, "The form of the water-chamber enables rapid filtration, and the location of the chamber with reference to the filtering-disks increases," etc.

A Disputed Comma.—A. D. K., New Orleans, asks whether the comma is rightly used after "will" in this sentence: "If shadows fell athwart the lives of those we love, against our will, we would dissipate them." *Answer.*—This use of the comma is correct. Without it the assertion would be that "against our will we would dissipate them," and evidently the intention is to say that "we would dissipate them if they fell against our will." A different wording would be desirable; but as it is worded the comma is absolutely indispensable.

Make-Up.—E. A. S., Chicago, asks: "Is it correct make-up for a trade paper to leave only one line of a paragraph at the bottom of a column, or should there be at least two lines left?" *Answer.*—At least two lines is better make-up than only one in any publication; but under certain circumstances the one-line break is permissible, and not even truly criticisable. Even in some pretentious books and magazines a single line is sometimes left at the foot of a page. Only one line of a paragraph appears at the foot of the first column of page 561 in the February Inland Printer; and it is hard to think that anyone would criticise it, for it is certainly beyond criticism.

Another Question About Commas.—T., Rahway, New Jersey, writes: "A book in hand teems with a difficulty as to commas, owing to the author's style. Here are some extracts as written: 'Shakespeare's effect upon the drama being not in his poetry but in the immense improvement he effected.' 'The construction is logical not to the last analysis but to the point needful for dramatic impression.' 'She was impelled not by romance or imagination but by a quick responding sensibility.' All copy having such phrases that comes into my hands lacks the commas I believe should be in them. Some readers I have discussed the matter with agree with the copy. Will you please decide?" *Answer.*—In the first example there should be one comma, before "but"; in each of the others there should be two commas, one before "not" and another before "but." The following general rule for commas, by Goold Brown, but given without two commas used by him (omitted here because there are no separable parts of his sentence), shows why commas are necessary in the sentences of our question: "The comma is used to separate those parts of a sentence which are so nearly connected in sense as to be only one degree removed from that close connection which admits no point." Such are the parts in our sentences, very plainly.

Leaders and Hyphens.—E. R. S., Waterloo, Iowa, writes: "When two columns of figures are used should the leaders for the second-column items be carried further to the right than leaders for items in the first column of figures? If so, why? I observe that to be the rule followed by The Inland Printer. We have been accustomed to do otherwise, as will be seen by the inclosed samples. Are these tables right in regard to the point in question? If not, why not? Would you follow your style if the items for the separate columns came in miscellaneous order instead of being 'bunched,' as in the tables I send? I should also like to ask why 'well-known' should be compounded when used as it is in the article with reference to Sears, Roebuck & Co. on page 578 in the February Printer." *Answer.*—One of the two samples sent is a table divided by cross-heads into two sections, the first section having only an outside column of figures, with the leaders run only as far as they are in the other section, leaving blank the space corresponding to the inside column of figures. This is not right, for more reasons than one. The first section is receipts, the second expenditures, and each should have the same form—an inside column of figures, with blank for the outside column, which should have in it the total receipts, total expenditures, dash under the latter, and below the dash the balance. Thus:

RECEIPTS.

Balance brought forward	$ 100.68	
By contributions	4,500.00	
From other sources	13.43	
Total		$4,614.11

EXPENDITURES.

Postage	$ 97.25	
Printing	236.30	
Other expenses	417.16	
Total		750.71
Balance		$3,863.40

With two independent, unrelated columns of figures, the leaders should run to the first column, any blank within which should have shorter separate leaders, to complete the marks leading to the outside column. A table on page 604 of The Inland Printer for February has leaders clear out to the one column of figures until an inside column of a few items is given, and this is right because the inside column is a group that makes the one total for binding, which total constitutes one item for the main column, just as it would if the branches of binding work were not specified, but given simply in gross, as "binding . . . so much." (These are the circumstances that commonly call for such setting, but when I had so much written I looked for the amount carried out for binding, and found it $200. I do not know what the $200 means or whence it is derived, and such a table should be so made as to be clear to all readers.) What is meant by "coming in miscellaneous items, instead of being bunched," is not obvious, but probably it means something like what is spoken of above as "two unrelated columns." "Well-known" is compounded before a noun, as in "well-known supply house," the expression referred to, to indicate that "well" and "known" together make one attributive adjective; and this is thought necessary because "well" alone is as often an adjective as it is an adverb. Some persons carry this so far as to use the hyphen even when the adverb has the regular form, as in "widely-known," for instance. This is clearly unnecessary, but there are few good writers who do not join the words questioned, when they stand before a noun.

Scientific Names.—J. T. H., Scranton, Pennsylvania, writes: "Is there any rule for capitalizing scientific names that can be consistently followed? Scientific writers themselves are very careless in the matter, and I have been unable to discover any system in the Standard Dictionary's treatment. Thus, we find: Nicotiana Tabacum (tabaco—a pipe), Zapus hudsonius, Juniperus Virginiana, Dianthus Carophyllus (sweet-leaved), Acer dasycarpum, Acer Saccharinum, Delphinium Staphisagria (wild raisin), Therapon richardsoni, Gossypium Peruvianum, Calliope kamtchatkensis, Æschynomene Montevidensis. In discussing this subject with a scientific writer some time ago, he suggested the following, which I submit to you for your opinion: As a preliminary, scientific names are derived (1) from proper names; as, Claytonia Virginica (James Clayton, a Virginia botanist). (2) From words that are not proper names; as, Epigæa repens (Greek *epi* and *ge*, and Latin *repens*). (3) From both (1) and (2); as, Andromeda floribunda, Cinnamomum Zeylanicum. I. Capitalize *generic* names always, and specific names that are derived from proper nouns; as, Trimeresurus, Crotalus horridus, Rosa Gallica. II. Common or popular

equivalents of scientific names should begin with a lower-case letter; as, spiderwort, grass-snipe, rattlesnake. III. When scientific names, either unchanged or slightly modified, are popularized, they should begin with a lower-case letter; as, 1. Unchanged: nux vomica (Strychnos nux vomica), clematis, chrysanthemum, geranium. 2. Changed: tobacco (Nicotiana tabacum), dandelion (Dens-leonis)." *Answer.*—There are rules that can be consistently followed, and they were followed in the Standard Dictionary, and also in the Century Dictionary. The rules were made in both instances, to the writer's personal knowledge, by the zoölogists and botanists who were in charge of such matters for the two dictionaries, and are stated briefly in the Introduction to the Standard. A special knowledge of nomenclature is necessary for accurate application of these rules, for they rest on technical distinctions not commonly known. For comfortable security in doing printing work with many such names, some book with a full list of them should be at hand for reference, and the style used in that book should be followed. It was asserted positively by the scientific men on the two dictionaries that botanists capitalized specific names derived from proper names and those from former genus-names, and that zoölogists did not. One name written with a capital by our correspondent has a lower-case initial in both dictionaries—saccharinum. The last category given in the letter, that of changed names, is incomprehensible, because the common names are not the scientific names changed, but tobacco is simply a common name derived from the same etymon that the scientific name comes from (Spanish *tabaco*), and dandelion is only an English corruption of the sound of French *dent-de-lion*, and not derived from Latin *dens leonis* at all, though the French name is so derived.

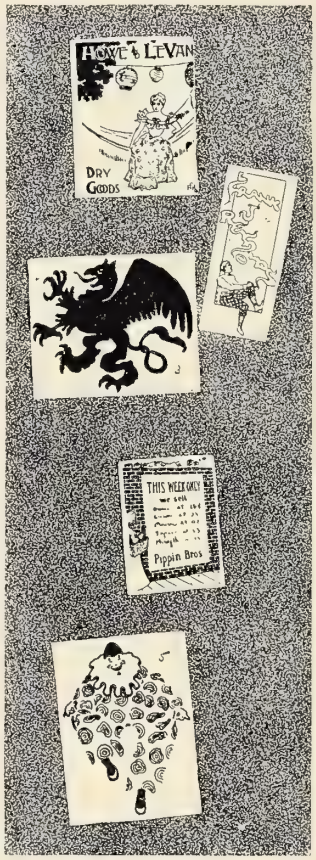
ADVERTISING FOR PRINTERS.

CONDUCTED BY "MUSGROVE."

I want the experiences of advertising printers, with samples. I will criticise and suggest when samples are sent. Readers desiring samples of things mentioned in this department should address the printer with 5 cents in stamps to pay postage.

I HAVE often wondered why it was that printers did not reach out for trade through the trade papers and the publications that make a feature of being of special interest to business men. I know of several printing houses who have kept ahead of their business during the past four years simply through the orders they got from out-of-town trade. The secretary of the company tells me that it is really surprising the large number of customers his company handles who come from small country towns, and who will pay freight or express charges on printed matter in order to have it done in an up-to-date fashion. Replying to the question of how they did it, he replied: "We have a carefully prepared list of names. We weed the dead wood out every six months. These names we classify. Some catalogue people, some office supply people, some general. We hit them once a month regularly—never fail. Samples of papers, with prices for letter-heads and envelopes; blotters, with prices to furnish some; booklets, pretty ones; and now and then a good strong letter." This campaigning made this firm money during the hard times. I wonder why some big, and little printers, too, don't try such campaigns. If any of my readers have had an experience in mail-order work, I would like to hear their experiences.

A CLEVERLY worded booklet, no matter how long it is (and I am a convert from the old theory that all advertising matter had to be short) will draw trade. There are two things to be kept in mind in preparing such a booklet, however. Have it clever, and have it illustrated. I have before me two clever booklets, one for a printer and one for a press manufacturer. The first booklet is from the pen and press of F. F. Helmer, Lockport New York, and the second from the Campbell Company, New York, i. e., "A Disagreeable Talk With a Long Suffering Fraternity." Both are excellent specimens of advertising, because every line is infused with that clever appreciation of human nature, without which all advertising sinks to the commonplace and ineffective. Most printers no doubt have received a copy of the Campbell Company's book, hence I do not quote from it. I leave the readers to judge how cleverly the work has been done. I reproduce a portion of the Helmer booklet. Herewith is shown one portion of the inside cover. And here is a page from the neatly printed booklet which accompanies the reproductions as shown in the margin of this column:



What is the cost of advertising? Money and thought. And the more thought, the less money. Indeed you can accurately get the value of an idea, knowing the result of an advertisement, and knowing the cost of the printed matter, take this from that and you have the worth of an idea. It always takes printed matter and gray matter to make a successful advertisement.

There are eight pages, all as brightly written. All good advertising. Get this little book and read it; then take the lesson it conveys to heart, i. e., do good work always, if you can, but never fail to do good work for yourself.

MANY printers find the calendar blotter a catchy method of advertising, many others stick to either the calendar or the blotter. The reason these methods generally prove among the best for printers is because they are of use to business men, and being of daily use they are of more permanent interest and value.

I QUOTE the following from a little book which Otto Kney, Madison, Wisconsin, issued recently about "Souvenir Mailing Cards":

Introductory

The Souvenir Mailing Card idea, so popular in Europe, has taken hold in this country during the past year, largely through the authorization by Congress, in May, 1898, of the Private Mailing Card. This is a card which can be issued by private persons, and which, if made according to certain requirements, is admitted to the mails, bearing written messages, at 1 cent.

In December, 1898, I issued "The Beauties of Madison, Wisconsin," a set of six souvenir cards. At the request of several friends, and believing that a recital of my experiences would be of benefit to those undertaking to issue a set of souvenir cards, I have issued this pamphlet. While I am no authority on the subject of these cards, having "gone through the mill" I take it upon myself to tell those less experienced what it is well to do.

This is merely a working handbook of the subject treated. It has been condensed so that busy men can read it. If I seem to have been too exhaustive at some points, it is because of my desire to make myself plain to all. May this pamphlet be of practical value to its readers.

OTTO KNEY.

Madison, Wisconsin, February, 1899.

E. R. RAY, Tacoma, Washington, in response to the question, What have you found to pay you best in advertising?

says: "A monthly blotter, which is gotten out as regular as clockwork. I circulate it through the mails chiefly, as that is the cheapest and easiest way for a busy office. An advertisement for a printer must be a sample of good printing itself. A blotter is the best for a regular thing because it is useful. Spasmodic efforts are not worth much. I never made anything but regular advertising pay me."

THE mail card is catching on among the higher class of printers. They find such cards pull with high-class trade as supplementary advertising to other lines of regular advertising. It pays printers to get a line of these cards designed and then use them for customers in different lines of business. Here is a card issued by the *American Tyler*, the Masonic paper of Detroit, which is one of a series that has been attracting favorable comment.



To Attract the Attention

of any one class, you must advertise in the paper read by that class.

There is no class of people in America whose custom is more desirable than that of the Masons.

In every community, great or small, they are the people of refinement, of culture, of wealth.

They have the money to buy the best of both the necessities and the luxuries of life.

Have you anything to sell which they ought to buy? If so, you should advertise it in their paper, THE AMERICAN TYLER.

THE TYLER is the organ of the Masonic craft. Its subscribers are the leading Masons in every State in the Union. They buy it—it has no free list. They buy it because they want to read it. They do read it.

It is published bi-monthly.

Its advertising rates are very low.

THE AMERICAN TYLER,
DETROIT, MICH.

HERE'S something good from a booklet of J. Frank Eddy & Bro., Winchester, Virginia, called "Printer Wise":

The Cheap Printer

is the man who caters to the wants of the cheap man, the careless man, and the ignorant man. He is the printer who could not stay in business if his customers knew as much about the quality of his goods as they know about other goods. His work is the *expensive* kind that you can buy *cheap*. When "The Cheap Printer" estimates a job for you he is going to take advantage of your ignorance of his business and is going to estimate on the cheapest paper and ink he possibly can, and so long as you take it he does not care. He cannot afford to give you skilled labor for less than it cost him, but he will employ the kind he can get the cheapest and will use the press that will run the longest without regard to the quality of work it will do. He will make the largest percentage of profit off of you, for his material costs him less.

The Duty You Owe Yourself

in receiving estimates for printing is to ask each printer to send you a sample of the paper, a specimen of the ink and type; the quality of the press will show for itself, and the skill will come along with the finished job if the other four ingredients are good. There has never been a time in the past when good printing was so much in demand as it is at the present time. The only valuable quality printing can have is its good quality; if it does not possess this it is dear at any price.

The booklet in make-up is all that I could suggest, as it is excellently well done. The paper is good, the letterpress is good, the presswork and display are good—in fact, the whole book is a good piece of advertising.

"THE BRITISH PRINTER."

Printers in America desiring to subscribe for the *British Printer*, a journal of the graphic arts, published by Raithby, Lawrence & Co., Leicester, England, can send such subscriptions to THE INLAND PRINTER, if desired. The *British Printer* is the finest trade paper published abroad, and is an acknowledged technical and artistic educator of the craft. Those in this country can find many ideas and suggestions in every number of the magazine. It is beautifully printed, and contains many handsome colored inserts. The paper is published bi-monthly. Single copies are 30 cents, postpaid, and subscriptions will be received at $2, postpaid.

NOTES AND QUERIES ON ELECTROTYPING AND STEREOTYPING.

CONDUCTED BY C. S. PARTRIDGE.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

STEREOTYPING BY THE PAPIER-MACHÉ PROCESS.—By C. S. Partridge. $1.50.

MAKING EMBOSSING PLATES FROM TYPE.—The following inquiry comes from Omaha, Nebraska: "For the information of several people in this city, I wish you would answer the following question in the columns of THE INLAND PRINTER: Can a female die for embossing be made from a form or line of type by electrotyping in any way? How is it done?" *Answer.*—Make a shallow electrotype of the type in the usual manner. Wash the electrotype with benzine in which a little beeswax has been dissolved, and paint the back with wax or varnish. Suspend the electrotype thus prepared in the bath and deposit a heavy shell thereon. The solution of wax in benzine will prevent the shell from adhering to the original. When sufficiently heavy, back up the shell and then put the male and female together and subject them to sufficient pressure in the molding press to straighten out the female, which may have become warped or distorted in casting.

FINISHING HALF-TONES.—"Subscriber," Columbus, Ohio, writes: "In finishing an electrotype half-tone, would you advise running a smasher over the back, and if sinks are in it, would you advise using paper to tap it upon? Please give me a good recipe for molding wax." *Answer.*—If half-tone shells are made extra heavy, there will be no necessity for using a smasher in finishing the plate. In fact, little or no finishing should be required other than straightening. If punching is unavoidable, it is a good plan to employ a sheet of soft paper to protect the face of the plate. A good molding composition may be made by mixing together pure beeswax 85 per cent, crude turpentine 10 per cent, plumbago 5 per cent. In summer add 5 per cent burgundy pitch. Ozokerite may be substituted for beeswax, and is becoming popular as a molding composition. The following mixture is specially recommended by Mr. George E. Dunton: 10 pounds ozokerite, ½ pound vaseline and ¼ to ½ pound of white-pine pitch. If by long use the composition becomes hardened, it may be annealed by adding from time to time a small quantity of vaseline.

BACKING POWDER AND PASTE.—"Subscriber," Columbus, Ohio, asks for a recipe for backing powder; also for a good paste recipe. The following backing compounds are all good, and are all patented. "Subscriber" will find it more economical to purchase the prepared compound than to attempt the manufacture of a powder. No. 1—4 parts lime, 1 part wheat flour. No. 2—equal parts lime, wheat flour and plaster of paris, and one-sixteenth part alum No. 3—43 parts marble dust and seven parts wheat flour. The following paste recipe is taken from the book on stereotyping sold by The Inland Printer Company: Mix together with the hands, until all lumps are dissolved, 6½ pounds of Oswego starch and 2½ pounds of wheat flour in 6 gallons of water. Then add 12 ounces of common glue which has previously been dissolved in 2 quarts of water, and 2 ounces powdered alum. Cook until the mixture boils thick. When cold take out a quantity sufficient for one day's use, and add one half its bulk of powdered whiting. The whiting should be thoroughly incorporated with the paste and then forced through a fine sieve. Stir continuously while cooking.

TECHNICAL SCHOOL FOR ELECTROTYPERS AND STEREOTYPERS.—London, England, possesses probably the only

school in the world for technical instruction in electrotyping and stereotyping. The writer believes that schools conducted along similar lines would be of immense value to the trade in this country, and with the object of bringing the matter to the attention of those interested has secured from Mr. John E. Evans, instructor in electrotyping and stereotyping in the Northampton Institute, London, a letter setting forth the methods of study and various other interesting details of the work of the Institute. Mr. Evans writes as follows:

Mr. C. S. Partridge: LONDON, ENG., January 14, 1899.

DEAR SIR,—In answer to your welcome letter in reference to the electrotyping and stereotyping department of the Northampton Institute, London, I regret that I have not been able to answer you sooner as the classes have been closed for the Christmas vacation until this week, and consequently I did not receive your letter until Thursday, January 12.

I will now answer your letter in the order of your questions. (1) My Method of Instruction.—As soon as a student joins the class, I ask him a few questions, such as (*a*) Are you an apprentice or journeyman practically working in the trade? (*b*) Where do you work? (*c*) What have you learned as far as practice? (*d*) Is there any branch you particularly wish to study? Upon this latter answer I generally start them working. If it should be the solution they wish to learn (which, by-the-by, seems to be the universal answer), I start them in the electrotyping class; if flong, etc., in the stereotyping class. The method of teaching is practically followed out in both classes the same.

Electrotyping: (1) Preparation of materials, such as wood blocks, photo-zincos, type forms, type forms with wood engravings in the middle of matter, etc., then cleaning of various subjects for molding; (2) preparation of wax, use of stearine, Venice turpentine, ozokerite, etc.; (3) cleaning wax of impurities, such as compo. (printers'), oil, grease, or foreign substances which spoil the molding wax (1 and 2 are practically in the form of lectures or explanations; 3, practical demonstrations are given); (4) molding, building and preparing mold for bath; (5) making up bath according to mechanical methods used in electrotype workshops; (6) cleaning bath of impurities, such as plaster, dross, etc.; (7) making up Smee battery; (8) working bath; (9) making sheet tin for backing up; (10) backing up in casting box and backing-up pan; (11) slabbing plates; (12) finishing, correcting, etc.

Stereotyping: (1) Preparation of materials; (2) making paste; (3) molding; (4) drying; (5) casting; (6) finishing.

One night is taken up in making of metal for electrotyping and stereotyping, cleaning, etc. *Extras* take the form of making rules, ovals, circles, designs and drawing in wax for producing in electrotyping. For instance, if a student is working all day upon molding, building and general electro work, he only requires the theoretical knowledge as far as that branch is concerned; he is given that knowledge first and then placed upon designing rules, programme designs, producing signatures, etc., in wax. This part of the programme I have introduced at the Institute for the purpose of enlarging the chance of work in our trade. I have seen it done by a different method outside of the trade, but not in any electrotypers' workshop in London. At present I have only one student who has practically drawn a design. At present there is no art attached to it, but when a student gets proficient enough and capable of making his own designs he will probably be able to increase his income and make very artistic borders and designs.

The chemical part of the instruction is under Mr. Field. It is a different night to mine, but I have to attend to assist the students, who thereby gain a double advantage. The instruction in this branch consists of making chemical compounds for electrotyping, density, etc. The syllabus for this class is: General chemistry, four lectures; electricity, three lectures; electrical terms, four lectures; general methods of deposition of metals, two lectures; deposition of copper, five lectures.

A paper is given out for one and one-fourth hours' practical work before the lectures, and when a student has mastered his paper a second one is given. In all there are eighteen papers. Later on I will try and send you some idea of the working of these papers. All these lectures and practical work are done in laboratory, which is thoroughly equipped with all modern arrangements for practical work. It is fitted with a number of baths and four large operating tables, with a number of wires passing through the center of each table for students to work separably and experiment for themselves. The dynamo is coupled to an alternate-current motor, and takes the current from public mains. The whole of the building is lighted by electric light, and every convenience is given to students to experiment for themselves. There are also two accumulators for use while the dynamo is not working.

Electrotype students have the option of learning electroplating without extra fee. Stereo and electrotyping plants are both in the same room. The plant is by Messrs. Harrild & Sons, Fleet Works, London. It is up to date as far as London machinery is concerned and really of great advantage to the students. We have for electrotyping: hydraulic press, pouring slab, wax pot, building bench with Bunsen burners fitted, slabbing bench with six facing slabs, metal pot and backing-up pan, and washing trough; for stereotyping: beating table, flong slab, metal pot, chamber and press, casting box fitted with atmospheric gas. The finishing tools are kept in six large drawers, a shooting plane and beveling plane for both branches, form rack, and lastly, a blackboard for explaining theoretically.

In regard to text-books, none are supplied by the Institute for electrotyping at present, but members can borrow from the Clerkenwell Free Library, which is near at hand and contains books by Gore, Urquhart, Wilson, Newth, etc.

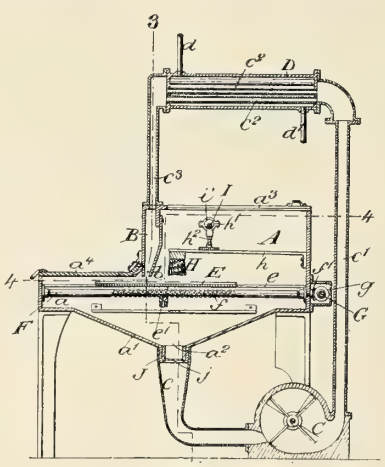
The cost to the pupil is very small in comparison to the advantages: for apprentices 5s. for the season, journeymen 10s. for the season, lasting from September to June. The classes are not self-supporting in any way. The number of students is limited to fifteen for one night; but should, say, twenty, join, there would be two separate evenings granted with ten each night. There are examinations held at the City of London Guilds at the end of the season and honors are given, but they have to be earned. They are not given away easily. As to where the expenses come from I cannot say, only that the London County Council advertise this particular class in their technical circular and the only one out of seventy-seven different classes at the Northampton Institute, so that I should think they help toward the expenditure.

In reference to the electrotypers' trade union and the masters' union, both strongly support the class, the secretary of the trade union sending out circulars encouraging members to join (I mean the Institute circulars, like what I have inclosed), and in some cases the masters have offered to pay their apprentices' fees, but at present the particular apprentices I mention have not accepted the offer.

I think I have answered all your questions and you are at liberty to make what use you like of this letter, but if you publish it will you kindly forward me a proof for future reference? I shall be pleased to answer you any queries at any time in connection with the trade. I work at my trade, electrotyping and stereotyping, the same as any other journeyman, as the Institute is only two nights a week at present and I do not suppose it will ever be a permanent day situation, as the electrotypers and stereotypers of London are under five hundred in number and are scattered all over the place. Again, I do not think they are likely to start working for themselves, or that would be another matter altogether.

Yours respectfully, JOHN E. EVANS.

PATENTS.—J. H. Ferguson has patented and assigned to the Lovejoy Company, of New York, an improvement in blackleading machines, No. 619,016. The objects of the invention are, first, to provide a leading machine in which a cooling chamber is provided between the blower and air-



No. 619,016.

discharge for reducing the temperature of the compressed air, so that the machine may be operated continuously irrespective of the temperature of the outside air; secondly, to provide means for preventing particles of wax, etc., from obstructing the discharge opening and passing from the interior of the machine to the blower; thirdly, to provide means for detecting any obstruction in the machine which would change the air pressure therein; fourthly, to provide a suitable stop mechanism under the control of the reciprocating movement of the mold-carrier for stopping the machine when the molds have been passed back and forth under the air-discharge opening and brush the required number of times; and fifthly, to provide a new and improved means for hanging and operating the leading brush. The operation will be readily understood from the drawing.

PRINTING ON WOOD.

An inquirer desires to know where he may obtain special apparatus for printing on wood, lead pencils, etc. Who can give this information?


BALA FALLS, LAKE MUSKOKA.


HOLE-IN-THE-WALL CHANNEL.


SEVEN-MILE CHANNEL, GEORGIAN BAY.


MILFORD BAY, LAKE MUSKOKA.


NEAR POINT AUX BARIL, ONTARIO.


RABBIT BAY, LAKE OF BAYS.


BASS FISHING, SAND LAKE, NORWAY, ME.


PENINSULAR LAKE.


STEAMER ON LAKE MUSKOKA.


ECHO ROCK, LAKE JOSEPH.


FROM HAMIL'S POINT, LAKE JOSEPH.


BASS ROCK, GEORGIAN BAY.


ON THE SEGUIN RIVER. MORNING FISHING.


GOOD SPORT ON THE MOON RIVER.


MOON CHANNEL.


STEAMER CITY OF TORONTO ENTERING CHANNEL.


A HIGHLAND STREAM, MUSKOKA LAKE REGION.


THE ARRIVAL OF THE BOAT, LAKE MUSKOKA.


AN ARTISTIC SNAP SHOT, PARRY SOUND, ONTARIO.


AN ANGLER'S ELYSIUM, ON THE MOON RIVER.

AN EXHIBIT OF PHOTOGRAPHIC VIEWS.

The Grand Trunk Railway System has been exhibiting a collection of handsome photographs in various cities, the collection being in Chicago not very long since. A catalogue of miniature reproductions of many of these views has been issued by the company, by whose courtesy we are enabled to show the cuts accompanying this notice. Robert Craik McLean, editor of the *Inland Architect*, has this to say of the collection, in the March, 1899, edition of his publication:

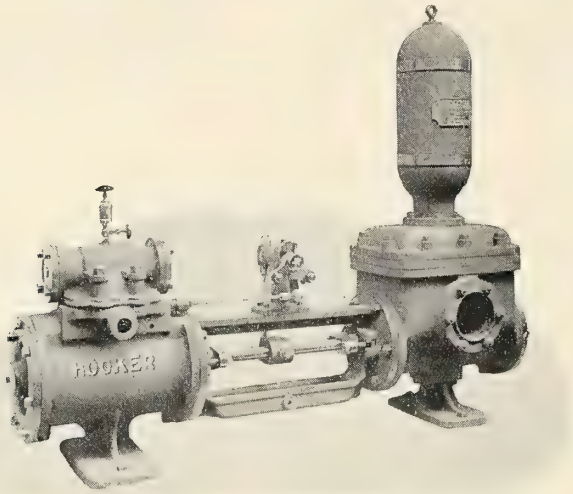
In the fore part of the seventeenth century, Champlain left Montreal, then the western boundary of civilization, and with a view to discovering a passage to the Pacific ocean, ascended the Ottawa river. After many weeks of labor up rivers, through lakes and past rapids, traveling about five hundred miles, he reached what is now known as Georgian bay. He entered this adjunct to Lake Huron at its northeast border, and, descending southward for some hundred and fifty miles, he returned by another water route by an almost straight course to the St. Lawrence river near the foot of Lake Ontario. It is singular that today the route he traveled during his entire journey is almost as uncivilized as when Champlain saw it, and the country inclosed in his circular route is still the home of the Indian and the deer. Inland there are innumerable small lakes dotted with islands, and all heavily wooded. The rock is granite, and bold headlands, rocky gulleys and rapid streams and waterfalls characterize the entire district lying east of Georgian bay. Not more than a hundred miles north of the city of Toronto there commences a range of lakes called the Muskoka district, which is well supplied with hotels and steamers for the accommodation of visitors, and is very much like the Thousand Islands in the number of cottages built upon the islands and shores. But there are no adjacent farms and cities to mar the wildness of the scenery. The shore of Georgian bay traversed by Champlain, with the exception of three lumbering towns in the entire distance, is as Champlain saw it—rugged granite, wooded islands and an ever-changing seascape dotted by the white foam above the reefs that line the shore. But here the shore is only apparent, for from five to ten miles from the mainland there are innumerable islands (one hundred for every day in the year, the official survey says), and here is found the sportsman's paradise. Safe bays of deep water for sailing, bass fishing from every rock, trout in every stream, and in the hunting season partridge innumerable, and deer. All this country so accessible and so ideal for a week or a month's vacation is reached by many branches of the Grand Trunk Railway System, so that in twenty-four hours from New York, Boston or Chicago the traveler finds himself in the heart of the Muskoka district or on one of the steamers that reach the islanded part of Georgian bay.

The photographic artist who produced this superb work, Mr. J. Wesley Swan, of Norway, Maine, spent the summer among these islands and lakes, and produced the photographs and enlargements, and so well is he versed in the technical as well as the artistic side of photography that his enlargements are as finely executed as the original negatives.

WHY IS THERE A DIFFERENCE IN HALF-TONES?

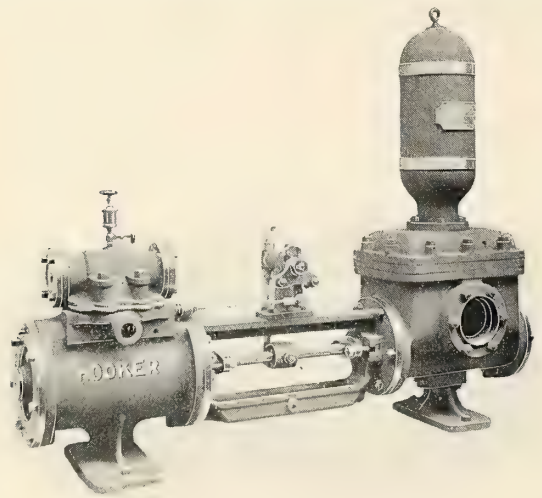
THIS subject is one over which printers and others sometimes puzzle a good deal. In last month's INLAND PRINTER a number of the leading photo-engravers of the country gave their reasons why a difference existed, but the topic was in no sense exhausted. Mr. Lon Sanders, of the Sanders Engraving Company, St. Louis, and president of the National Association of Photo-Engravers, referring again to the matter, says:

But very few people realize the difference that is shown in half-tones produced by different firms, and the average man has come to the conclusion that all half-tones are made in the same manner, and that there is not a great difference in this work. I wish to show by the two illustrations with this article the difference in these cuts, and to give you some



FLAT HALF-TONE.

idea why this difference exists. In all manufactured articles the cost of same must be regulated by the time required for producing such work and the skill of the man who performs the same, while the difference in quality depends entirely upon how skilled each workman is who performs this work. One of the main points which the average party who buys half-tones loses sight of is that the better establishments in the photo-engraving business employ skilled men to retouch and reëtch all of their cuts before the same are delivered, and the amount of money spent in finishing cuts in this manner is, in most cases, equal to about fifty per cent of the amount spent in making the original flat half-tone. When you find an engraving firm quoting an extremely low price upon this work you may always depend that they furnish what is known among the



TOOLED AND RE-ETCHED HALF-TONE.

engravers as a "flat" half-tone, and they can do this at a much lower rate than the reëtched work costs.

The two cuts in this article, which are intended to illustrate the difference between the flat half-tone and the reëtched one, will give you a fair idea of why there is a difference in cost, and it is for you to decide when ordering work whether you wish the best or the cheapest grade. You will find, however, that a first-class engraving firm will refuse to furnish the flat half-tone, from the fact that competition has become so sharp in this business that it is important for every maker of engravings who looks to the future to guard the quality of his work and prevent it from injuring his reputation.

If a printer were to purchase a lot of type from a foundry, and should find the same with uneven faces and roughly made, he would condemn it as worthless; and the same rule should apply to half-tone engravings, as the flat etching is unfinished and poor at any price.

MACHINE COMPOSITION NOTES AND QUERIES.

CONDUCTED BY AN EXPERT.

Under the above heading will be given, from month to month, practical information, notes and queries, relating to type composition by machinery. The latest inventions will be published, and the interests of manufacturers, printers and operators sedulously cultivated. All matters pertaining to this department should be addressed to The Inland Printer Company, 212-214 Monroe Street, Chicago, in order to secure prompt attention.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

THE LINOTYPE OPERATOR'S COMPANION; a treatise on how to operate and care for the linotype machine. By E. J. Barclay. $1, postpaid.

THE MECHANICAL DETAILS OF THE LINOTYPE AND THEIR ADJUSTMENT. By Frank Evans, Linotype Machinist. $3, postpaid. The Inland Printer Company, Chicago and New York.

SCRANTON, Pennsylvania, has a new machine time scale to take the place of the average system. The new scale calls for $21 night and $18 day.

IT is a significant fact that the book machine offices in all of the large cities are busy with work, and the hand offices are complaining of hard times.

THE present Johnson machine, of New Bedford, Massachusetts, has entirely discarded the paper ribbon perforating process which it previously contemplated.

APPRENTICES to the printing trade in England are still regularly indentured for a term of seven years, and the plan of indenturing machine-operator apprentices is now under consideration.

THE rates paid for machine overtime vary from one and one-third to double prices, though in a majority of unions the scale calls for price and one-half after the maximum hours.

SO UNIVERSALLY do the unions control the typesetting machines throughout the United States that it was found a report of the nonunion machine offices cut such an insignificant figure that it was useless to publish it.

CHARLES BOTZ, of Sedalia, Missouri, was granted a patent upon a typesetting machine lately. It is operated by hand and is intended especially for use in the country offices. He claims that it will do twice the work of the swiftest printer.

FIVE years ago there were no practical automatic justifying devices for individual type in the country, except the Paige. Today, there are no less than ten different systems which successfully perform this feat upon the exhibition machines.

PREVIOUS to the adoption of the 9½-hour day law there were over seventy typographical unions working nine hours and less, and this shortening of hours was usually due to the adoption of typesetting machines, and was voluntary upon the part of both proprietors and compositors.

A CORRESPONDENT writes: "If it is not asking too much would you be so good as to give me your honest opinion as to which of the typesetting machines is the best for a weekly paper." *Answer.*—The advertising pages of THE INLAND PRINTER will give you the desired information.

SPACEBANDS JUMPING.—M. H., of Waterloo, Iowa, asks the cause of his spacebands not dropping properly, and frequently lodging upon the assembled line of matrices. *Answer.*—There are several things which may cause this. The spaceband box may not have the proper pitch. Or new star wheels may do it. But from your letter you will probably find the trouble is caused by the lip in the bottom of the chute

having become bent outward. Have this set so as to permit a cap M matrix to pass freely, and your trouble will probably be removed.

THE recent strike of typographers in Antwerp suggested to the *Petit Bleu* the possibility of publishing a newspaper without a single printed letter, and, therefore, without the aid of printers. At the end of the week it published a supplement, the pages of which were simply photographs of typewritten copy.

SCHOOL FOR OPERATORS.—A. F. D., of St. Louis, writes a very interesting letter inquiring where there is a school in which he can learn to operate the linotype. *Answer.*—Unfortunately for this gentleman and hundreds of others in the same position, there are no schools either in the East or West where operating is taught.

THE Burr machine, now known as the Empire, suffered for more than a dozen years in being under the control of a gentleman who was so rich that it made little difference whether it was successful or not. Recently, however, an automatic justifier has been added, and as the machine is now under wise business management, it may soon be expected to be used in a large number of offices.

A CONTEST in speed of hand typesetting was one of the features of the Oakland Exposition. Brevier type was used and the measure was 17 ems pica. The first prize of $10 was won by Miss Evelyn Keyser, who set 1,352 ems in an hour. Three other contestants, John C. Bohle, E. E. Cordy and A. Koster set respectively 1,300, 1,092 and 1,040 ems. This novel exhibition was witnessed by thousands of spectators.

NO TRADE SCHOOL.—An inquirer from Norwich writes: "Will you kindly give me the address of a trade school in New York City where one can learn to operate the linotype machine?" *Answer.*—There is no trade school in New York City which teaches how to operate the linotype. The New York Trade School did have several linotype machines for this purpose two years ago, but the scheme has been, unfortunately, abandoned.

ITEMS of news and notes of interest concerning all of the various devices for setting type, and the experiences of those engaged in inventing, promoting, selling, purchasing and operating this class of machinery, are requested for use in this department with the view that the printing industry may be kept informed of the progress being made in the evolution of the composing rooms. There are a number of apparently valuable devices for setting type in process of construction, about which the fraternity knows but little owing to the reticence of their promoters, and while no publicity will be given them until authorized to do so, nevertheless the public could be well made acquainted with these contemplated methods and an interest awakened in them which would be of value when they are ready for the market.

THE following letter protesting against a criticism of the composition on the *Globe* of Hagerstown, Maryland, has been received. The conductor of this department aims to criticise samples sent by the responsible persons, and that the *Globe* should have been criticised under other than this regulation was an inadvertence which it seems difficult to prevent where letters do not accompany samples of the composition.

HAGERSTOWN, MD., February 18, 1899.

Publishers The Inland Printer, Chicago, Ill.:

GENTLEMEN,—We have in use in our office a Lanston Monotype machine. Some time ago, a representative of a rival machine procured a couple of sample copies of the *Globe* that were enough to condemn a saint. He caught us when the machine was "down" for the need of a couple of supplies. The product of the machine was then execrable, and not a fair sample of its capabilities nor of our demand, nor was it up to the standard of what we had been getting under favorable conditions. I send herewith by this mail a copy of the *Globe* of today, taken at random from the press, and which, barring the few climatic conditions that left their impress, I think will compare with the average work done on other machines. I believe that "the devil should have his due," much more so a meritorious machine that may be new to the market, and which does not claim the degree of perfection of older machines that have had time and experience to correct apparent defects. Respectfully, IRA W. HAYS.

One of the "execrable samples" spoken of was received at the New York office of THE INLAND PRINTER, and in our January number will be found remarks upon the same. The copy of the *Globe* received later shows improvement and is a fair sample of work produced by the Lanston, although we have seen much better from the same machine.

THE Chicago *Journal* recently printed a page of its paper by the means of a typewriter and the zinc etching process. We reproduce a few lines and vouchsafe the information that after the page was typewritten it required fully two hours' time to do the etching, thus nullifying any advantages it otherwise might appear to possess.

The Journal presents to its
readers today a curiosity in
newspaper making--an entire page
of a newspaper printed without
the aid of the types.

Even those unfamiliar with the
business of printing a modern
newspaper must know that the com
position of the moveable types

In this connection we clip the following from the Springfield (Mass.) *Republican:* "Typesetting may be obsolete before long if the report from Brussels, where a paper was printed without the use of type or type matrices, is to be believed. The typesetters struck and their places could not be filled. The news was put into typewriting and the pages were arranged on cardboard in the shape of newspaper pages, but larger. These cardboard forms were reduced by photography to the proper size, and by an etching process the page was made ready for the stereotypers. The experiment was rough, but not an entire failure, and the inventors are trying to perfect the process, with a view to cutting out the composing room entirely. Experimenters with the X-ray claim that when a process they are working at is perfected, the printing press will no longer be needed. They claim that a given original can be multiplied to an amazing number of copies by the use of the X-ray, and that these photographs can be developed with a saving of time over the present printing methods. The press will have to get another name for itself in that day when there is neither type nor press."

THE hand compositor practically finds his occupation gone when machines are installed, as there is nothing substituted in its stead. Take the present time and the linotypes employed. Each machine can do sufficient work to dispense with the services of four compositors; it does away with all leading, as type can be cast upon other than its own body; it expedites the making up, as it does not require such careful handling; it simplifies the make-ready on the press, as it gives a dead-level impression. Or take the Thorne or Empire machines. When they are installed and placed under the working of two or three men, they produce type in such quantities as to necessitate the dismissal of at least half the regular force. In no case does any of these machines make vacancies in which the discharged printer can continue to support himself. Directories, tax lists, etc., which formerly gave additional work to thousands who were not considered regular employes of an office, are now entirely

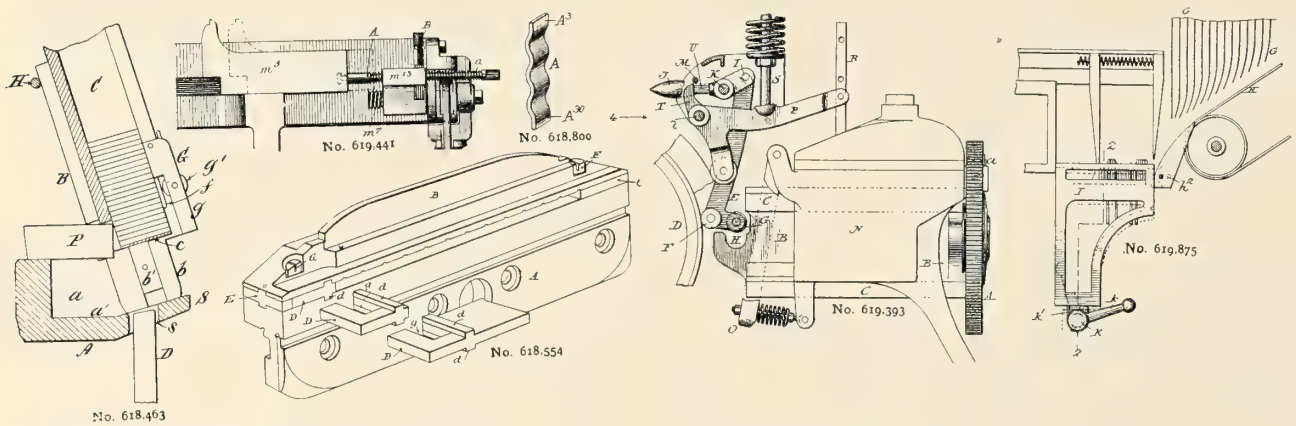
machine set. Possibly the men employed in building the machines and the few extra men required in the manufacture of paper and ink to meet the increased demand caused by the cheapness of composition does not exceed one thousand men, while in New York City alone a larger number of compositors were thrown out of work. Even the electrotypers and type founders have been affected, but principally by the linotype machine. Instead of the printer electrotyping his pages, many of them merely preserve the slugs, as the low price of the linotype metal makes this more economical than the former process; while the type founders, when the casting of large fonts of type for the daily press was dispensed with, had no alternative but to lessen their force of casters, rubbers, dressers, etc. The wages paid to the few fortunate ones who succeeded in becoming operators are at present good; still, taking all things into consideration, compositors generally do not share in any of the advantages accruing to composing machines.

In answer to a query, Charles H. Cochrane offers the following information regarding the typesetting machine he is constructing: "I think I shall have to call my mechanism the 'Logotype.' It is designed to occupy a place about half-way between the hand compositor and the one-man composing machine. It will double the speed of the compositor or operator in composition, and afford a gain of about one-half in distributing speed. The price will be probably somewhere between $300 and $400. I have studied the history of logography since the original English patent of 1785, and believe that I know how to avoid its weaknesses and make use of its advantages. I do not use any keyboard for my machine, but give the compositor the aid of both hands in setting the type. I have a simple and satisfactory method of automatic justification, and can handle several sizes of type in one machine without nicking. I hope to have a machine ready for exhibition within a year."

Would not a piece system for machine composition be far preferable to the operators and to the management alike than the present time system? When the machines were so suddenly adopted they destroyed almost entirely the order and system which existed under hand composition and a time scale was at that time very properly inaugurated, but it has surely outlived its usefulness. The linotype has been so perfected that the stoppages of the machine during working hours are reduced to a minimum, thereby removing the possibility of endless wrangling over loss of time by the operator, which was one of the principal objections to a piece scale up to within a few years ago. The claim has also been made that a piece scale would serve as an incentive for an operator to "pull out," and create an abnormal output and establish a false standard of competency. To be sure he would "pull out," but to no larger extent than he does under the time system to secure the reputation of being a "swift," nor to no greater extent than he "pulled out" for years under hand composition. The time system is working as great an injustice to the fraternity as do the machines. With a piece system the "slow" and the "average" operator would secure an occasional day's work and the "swift" could always catch on just as in the good days gone by. The management could not object to this plan as they would be paying for the amount of work actually done, whereas now they are paying the same price for 25,000 ems as they do for 50,000 ems. And this fact in itself causes more dissatisfaction and dismissals than could possibly accrue from a piece system. Under hand composition there was always an implied dead line, upon our daily papers, at least, but it was of such a nature that it worked no hardship except to the individual who was "breaking in" after a week's hilarity, and this more frequently happened to the "swift" than to the ordinary printer. The machines have come to stay and provision should be made to give more of the fraternity a better opportunity to benefit by them, and from our point of view this can better be accomplished through a piece scale.

PATENTS.

There are six linotype patents to record this month, five of them being the property of the Mergenthaler Linotype Company. No. 619,875, by P. T. Dodge, the president of the company, deals with mechanism for handling the two-letter matrices. The assembling elevator is adapted to sustain matrices at different levels, and is combined with means for raising and lowering the elevator instantly, so that the matrices, delivered always at one level by the assembling mechanism, may be received into the elevator at different elevations.



George A. Bates designed the linotype mold, patent No. 618,554. This mold has removable liners, as D D, the shifting of which serves to alter the length of the slot in the mold, and thus changes the measure. The simplicity and time-saving character of this mold is very apparent. No. 619,392, by W. S. Coe, represents a very similar mold, but provides a soft-metal filling behind the liner. Mr. Coe is also the originator of No. 619,393, which covers the combination of a pump-locking device and a mold-slide-operating mechanism acting to stop the action of the pump when the mold slide is released and thus prevent "squirts." B is the mold slide and P the pump lever, and the change in the regular mechanism consists in the use of the arm T and the block U, which serve as a check.

Another means for altering the measure is provided by John R. Rogers' patent, No. 619,441, wherein an adjustable jaw m^5 holds one end of the line of matrices and is set on a screw rod with a nut and lock, for fixing it at different set points to secure the desired standard measure.

Charles R. Murray, assignor to Barnhart Bros. & Spindler of patent No. 618,800, has obtained two claims on the crimped space here illustrated, which is evidently for use in the justifier of the Cox typesetter. As the crimped space

was first used by Mackie, the English inventor, in 1870, this patent, of course, only covers details of construction.

F. B. Reed, of Lowell, Massachusetts, in patent No. 618,-618 describes a means of adjusting the two-letter matrices to the desired height for use in linotype machines having italic or head letter.

L. K. Johnson and A. A. Low, of Brooklyn, are still at work on the new Alden typesetting machinery, as evidenced by patent No. 618,463, which describes improvements in typesetter cases in which the several types for a word or syllable are pushed forward automatically into position to be removed by hand. The drawing affords some idea of the manner in which the type are forced out. Mr. Low has also obtained patent No. 618,475, showing a complicated set of fingers and levers, constituting a part of the type-distributing apparatus to be used with the typesetter case.

NEWSPAPER GOSSIP AND COMMENT.

CONDUCTED BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects to O. F. Byxbee, 165 Fair street, Paterson, New Jersey. "For criticism" should also be written on papers when criticism is desired.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

STEPS INTO JOURNALISM.—By Edwin L. Shuman. Treats of newspaper work as a more or less exact science, and lays down its laws in an informal way for beginners, local correspondents, and reporters who do not already know it all. Cloth bound; $1.25.

A MANILA paper has been renamed the *Dewey Eagle*.

FRANK N. BUSH, Peoria (Ill.) *Woodman*.—Your circular is well worded and nicely printed.

A "MARKED COPY" of the Gibson City (Ill.) *Courier* has been received which was not marked.

CAPT. J. PINCKNEY SMITH, who helped found the New Orleans *Daily States*, died in February.

B. M. VANDERHURST, one of the best-known newspaper men in Texas, died February 18, at Austin.

A NOVEL measure has been introduced in the Wisconsin legislature looking to the taxation of newspapers.

GEORGE B. M. HARVEY has purchased the *North American Review*. The price paid is said to be $225,000.

LA JUNTA (Colo.) *Tribune*.—The *Tribune* was criticised in September. Every ad. in the issue of February 15 was a model.

THE associated dailies of Michigan are to establish a house for the manufacture of news and miscellaneous plates for the use of Michigan publishers.

A RUMOR that William R. Hearst was seeking to gain control of the Allegheny *Record* is put at rest by the purchase of that paper by the Pittsburg *Press*.

IN its issue of February 10 the Hudson (Wis.) *Star-Times* reproduced the three Bank of Hudson ads. winning honors, and also took occasion to very kindly refer to THE INLAND PRINTER.

MELVIN Z. REMSBURGH has sold his interest in the Oceanside (Cal.) *Blade* and has started the Corona (Cal.) *Review*, a four-column, six-page paper. It is a neat and newsy little sheet, nicely printed.

THE *Illinois Staats-Zeitung*, the oldest German paper in Chicago, after fifty years of vigorous life, is in the hands of a receiver. The company has been reorganized and publication will be continued.

NEW HAMPTON (Iowa) *Tribune*.—A point that mars your exceptionally neat paper is those paid readers in the middle of the first page; these contracts can be secured without granting such positions. The head "Additional Local" is not suitable for the first page—"Local News" would be far preferable even if the major portion does not appear here. Your paper is a leader in local news, correspondence, neat make-up and attractive ads.

WARREN (Ind.) *Republican*.—There is a good showing of local news, carefully made up. More prominent article headings would be an improvement. Ads. are creditable, while a more even color is needed in the presswork.

A NEAT booklet has been issued by the Pathfinder (D. C.) *Pathfinder*, entitled "Proof Sheets," and intended as a bid for advertising. The *Pathfinder* has a circulation of 24,000, and heretofore has been published without ads.

MEMBERS of the Journalists' Club, of Baltimore, are busy making preparations for the ninth annual convention of the International League of Press Clubs, April 11 to 15. Delegates from fifty-four press associations are expected.

THE plant of the Minneapolis *Tribune* was totally destroyed by fire February 25, entailing a loss of $100,000; insurance, $80,000. The *Times* and *Journal* offered all possible assistance, and the paper appeared the following morning as usual.

Labor Leader, Lancaster, Pennsylvania.—Your first page is exceptionally neat, although a better finish would be given the heading if parallel rules were used on either side of the date line. There is a sameness about the ads. that would be relieved by an occasional border.

THE annual meeting and informal dinner of the Chicago Trade Press Association was one of the most enjoyable and successful in the history of this organization, which has become a power; during the past year it has been recognized by the United States Government.

THE Canadian Press Association held interesting and profitable sessions at its annual meeting in February. Great good is gained from these gatherings, and all editors and publishers should unite forces for the common good. John A. Cooper, Toronto, is the new secretary.

PAPERS are received each month where the desire of the sender is not clear. I should be pleased to be of service to these if they will make their wants known. Papers are criticised only when "For criticism" is written on the margin, or when accompanied by a letter of explanation.

IVESDALE (Ill.) *News*.—If you would run your paper dry it would add fifty per cent to its appearance. For neat ads., the *News* is in the lead—in this it is much aided by the series of Pisa, which is unexcelled for striking display. It is a mistake to grade the second column of local items in reverse order.

OVER two hundred prominent newspaper men sat down to the dinner of the American Newspaper Publishers' Association, at the Waldorf-Astoria, in New York, on February 17, and afterward listened to speeches by Lieutenant-Governor Woodruff, St. Clair McKelway and Congressman Mahany.

NEARLY one hundred specimens of the dry goods ad. had been submitted up to March 8, with the prospects good for the number exceeding that of the bank ad. competition by March 15, the date on which the contest closes. The judges have been chosen, and the result of the contest will be given next month.

J. W. HILTON, Salt Lake City, Utah.—Your ads. are excellent. Where you run three short lines in caps they look much better leaded, as is evidenced in the ads. of Miller & Miller and the Smith & Montgomery Company, as compared with those of George H. Ingham, the Parkes Floral Company and Phil Klipple.

PARRY SOUND (Ont.) *North Star*.—Your paper is nicely printed and shows a careful make-up, which, however, could be improved in a few details. Run a lead between items of correspondence, put "Condensed News Items" in one line,

and use three-em dashes between editorial notes. Headings on short local items are neat, and ad. display is most commendable.

One of the most wide-awake press associations in the country is the "Illinois." Its thirty-fourth annual meeting was well attended and exceptionally profitable, one of the most valuable features being the question box. This open discussion of practical methods of newspaper management proved very helpful.

Oak Grove (Mo.) *Banner*.—Ads. and make-up are creditable. In setting heads like "Accidentally Shot," issue of February 4, put either the first line larger or the second part smaller. When you have occasion to get a new dress, get a size of type nearer that used on the outside pages—there is too great a difference.

Roller Monthly, Canton, Ohio.—With the beginning of the new year this "high-class illustrated magazine from the home of President McKinley" passed into the control of women. The contents are of a most interesting character, presented in an attractive manner. Make-up, ad. display and headings are excellent; I reproduce one of the latter (No. 1). The



No. 1.

presswork is a weak point, as the color is uneven, and the half-tones are far from perfect. There is evidently little if any time spent on the make-ready.

George W. Wilson, *South Dakota Mail*, Plankinton.—The pupils of the South Dakota State Industrial School have reason to be very proud of their paper. It is nicely printed, and good taste and workmanship are shown throughout. Just one suggestion—one more lead on either side of dashes and after headlines is advisable.

Shawnee (O. T.) *Quill*.—I am very much pleased with the make-up and ads. of your paper, particularly with the latter, on which excellent taste is shown. In the four-column ad. of the H. B. Claflin Company there is a pyramid of five lines which would have looked better set as a paragraph, indented about six picas on each side.

A. B. Collins, Concordia (Kan.) *Daylight*.—Six-point De Vinne periods should have been used after the initials "E. V.," and two leads run between the lines "At," "King's" and "Studio." I should also have omitted the periods after the first line and after "Over." These minor details, however, do not materially mar a very good ad.

Industrial School Record, Golden, Colorado.—The words of praise being bestowed upon your little paper are well merited. It is as nicely printed and made up as any publication that comes to my table. You should spell out the month in your date line, use parallel rules on either side of this line, and run a lead less at the heads of columns.

Waterford (Ont.) *Star*.—You publish a newsy paper, and handle the mechanical work well considering the assistance you have. Where pointers are used in the ads., there is a tendency to use too many. The ad. of J. E. York & Co. would be very neat but for this fault and a too prominent display of the address. Good judgment is shown in the display of nearly all.

A profitable and inexpensive means of self-advertising has been followed for three years by the DeGraff (Ohio) *Journal*, at the annual meeting of the Farmers' Institute. It consists of a little notebook of about a dozen sheets of news stock, with an attractive cover and binders' board for the back, one of these and a lead pencil, on which was printed "Compliments of the DeGraff *Journal*," being given to each farmer attending. The printing on the pencil, S. P. Pond, the publisher, informs me, was done on a job press.

Warren (Ind.) *Tribune*.—The presswork is the weakest point of your paper; both color and impression need attention. Some of the ads. are quite artistic, while others might be classed as the reverse. Avoid setting an entire ad. in lower case, and always endeavor to have the body small enough to afford proper contrast with the display. Correspondence should be graded.

Greenfield (Ill.) *Argus*.—Attractive ads., careful make-up, and a good quality of paper combine to make a fine weekly of the *Argus*. The local field is fully and ably covered. The heading on the fourth page should be rearranged. Put a parallel rule after the ad. and break up the two lines, "Vic H. Haven, Editor," and "Terms, $1.50 per year," by placing either one or the other above the rule and following "Greenfield Argus."

Belgrade (Minn.) *Tribune*.—I will give you two rules which you should always keep in mind when setting ads.: Never use more than three kinds of type in a single ad.; two would be better. Select one or two lines for prominent display, putting the balance of the ad. small to afford proper contrast. Follow out these instructions, religiously refrain from using hair-line letters and ornaments in your paper, and then send me another copy and I shall be glad to aid you further. More ink and impression will help your presswork.

F. M. Joebges, Philadelphia.—The *Carriage Monthly*, with its new cover design, head lines and running title, is much improved, giving it a modern and up-to-date appearance; and yet its old form was very neat. Its many pages of advertising, some of the ads. on which were very difficult to handle, are set in a most satisfactory manner, the entire mechanical work reflecting great credit upon the Ware Brothers-Ferkler Printing Company.

In an address before the Illinois Press Association, A. R. Van Skivor, of the Streator *Free Press*, made a bull's-eye shot when he said, "It is the women who determine what paper the family shall take." This does not mean that the newspaper should be a *Ladies' Home Journal*, but it does mean that it should contain portions that will make it indispensable to the women, or it can never lay just claim to the much-coveted title of "home paper."

F. E. Witch, Logan, Iowa.—Your ads. do you great credit, particularly those of Heterick & Massie. The manner of giving the name of the garment and the price in these equal prominence is commendable, and I should reproduce one of them if they were not so large. The half-page ads. were difficult to handle, but were set in good taste. In the auction ad., if you had made a separate line of each article offered for sale it would have been much better.

Brig.-Gen. Harrison Grey Otis, proprietor and editor-in-chief of the Los Angeles *Times*, who exchanged pen for sword at the beginning of the war, is receiving merited praise from the press of the country for the part he took in the fighting at Manila. The Chicago *Post* says: "He has been known as something of a fighter in a newspaper way, and has now proved that it is immaterial with him whether he wields a sword or a pen. He is a patriot with either and a master of both."

Platteville (Wis.) *Journal*.—The first number of this new small-page weekly, consisting of sixteen three-column pages, is a newsy and nicely printed paper. Roman caps for

running title and date line would be better, and would not crowd the latter. If you abbreviate "No." you should also abbreviate "Volume." Run less margin at the top; the greater amount belongs at the bottom. The ads. are neat and attractive, the only adverse feature being a tendency to overcrowding with display.

CHARLES W. HENKE, New Paynesville (Minn.) *Press*.—I note that several of the suggestions made in November have been adopted. A better display head could be constructed by using a larger letter for the first line, caps for the third part, fewer words in the second and more in the fourth parts. Ads. look well with the exception of "The New Store"; try this again, using one or two cap lines. I think you will find it difficult to get a satisfactory new press for the price you name, but would suggest that you write one of our advertisers, stating just your requirements.

SAM E. DAVIDSON, editor of the Adams County (Ohio) *New Era*, writes: "I have been noticing the way professional cards—doctors' and lawyers'—are set in various exchanges, but have never yet seen one, in all the papers examined, which agrees with my ideal, neither am I able to set one which suits me. Will you, in some number in the near future, give some samples of these ads.?" *Answer*.—Your difficulty is one shared by all publishers, and while it is overcome in a measure by some, the results can hardly be classed as "ideal." The Dover (Maine) *Observer* uses caps and small caps of Old Style to good advantage (No. 2), while the plain roman, without the two-line letter (No. 3), as used by the Spring Valley (Wis.) *Sun*, is probably the most simple treatment. The style that best suits my ideas is that of the Checotah (I. T.) *Enquirer* (No. 4). Here but two styles of display are used with no attempt to use large sizes, relying upon the 6-point roman for full lines. The most common fault in setting these ads. is the use of too many faces of type, frequently as many as a dozen appearing in a column. The whole department should be treated as one ad., using not more than three faces.

GEO. E. HOWARD,
FIRE, LIFE AND ACCIDENT
INSURANCE.
DOVER, MAINE.

No. 2.

W. L. MUMFORD,
Blacksmithing, Horse Shoeing, Repairing,
Spring Valley, Wis.

N. P. HOTVEDT, M. D.,
PHYSICIAN AND SURGEON.
Office upstairs in
Taylor's Drugstore.

No. 3.

C. HOWARD DAVIS. J. MONROE VANDERPOOL.
Davis & Vanderpool,
PHYSICIANS AND SURGEONS.
CHECOTAH, IND. TER.
Office rooms 1 and 2, Coleman's new brick, up stairs.

DR. D. M. PATE,
SURGEON,
CHECOTAH, IND. TER.
All calls from reliable parties at any distance answered promptly.
Office next door to Coleman's drug store, on Front street.

No. 4.

S. N. KEMP, *California Cultivator*, Los Angeles.—You are quite right in saying your ads. are hard to handle; they usually are in a publication of this character, and yet you have overcome the difficulties well; they are as distinctive as could be desired. The *Cultivator* is evidently progressive and improving right along, the changing of the half-tone on the artistic cover being one of its particularly good features. Under department heads, where subheadings are used, put the longest first; where the matter consists of paragraphs without headings, put the shortest first, as you do.

Gallia Times, Gallipolis, Ohio.—The *Times* is less than a year old and is a very neat paper. Its strongest feature is the correspondence, something over twenty towns being represented. And yet there seems room for more, as the following appears at the top of a column with the striking head, "Can You Write?" "At the subjoined list of post offices



No. 5.

the *Times* has either no correspondent or one that does not perform his duties. If you care to send in the news of your neighborhood, write us and we will furnish a copy of the *Times* each week and the necessary stationery. Remember, we want only correspondents that will work. Here are the places open." The names of twenty-two towns followed. The paper is nicely made up except the plate matter, which is slighted, particularly in the indention at the tops of columns. Editorial headings are not prominent enough. Ad. display is good; a very attractive little two-inch ad. (No. 5) appears herewith.

BY the time this number of THE INLAND PRINTER reaches its readers, Routes 1 and 2 of the Bank of Hudson ads. will have about completed their course. At this writing Route 1 is in Iowa, having yet to visit Wisconsin, Minnesota and Michigan. Route 2 is about to enter Maine, and after passing through this State has to visit but a few provinces in Canada before completing its journey. Route 3 has gone astray through the efforts of one of the recipients to save postage. He separated the letter of instructions from the ads., mailing one as first class and the other as third class. The person to whom they were addressed had removed from Nebraska to Texas, and the letter was forwarded, while the ads. were delivered to his former address, and were probably thrown aside as of little value. This lengthy explanation is due to those who have been waiting long for an opportunity to examine the ads. The first of the other packages to be returned to me will be immediately mailed to Nebraska, and will finish Route 3, passing through Kansas, Texas, Arkansas, Missouri, Kentucky, North Carolina, Alabama, Georgia and Florida, and thence to the Bermuda Islands.

EARLVILLE (N. Y.) *Standard*.—The first page of your paper would be greatly improved if one of the heavy rules was omitted. "An independent newspaper" could be set smaller and placed beneath the title, and the other matter in

the same line placed in two lines of smaller type where "No. 12" now appears, the latter to be combined with "Vol. XII" at the opposite side of the page. If correspondence was graded, the make-up would be very pleasing. The larger ads. are quite satisfactory, while too many faces of type are used in some of the smaller ones, and a few are not properly balanced.

W. R. Hotchkiss, Whitewater (Wis.) *Gazette*.—"There is always room at the top" is no idle saying. I remember once reading a very inspiring little poem the sentiment of which was that the man always wins who never *thinks* of failure. Your new heading is neat and many pleasing improvements are noted in the *Gazette* as it appears today. The head rules should be transposed. Ads. and presswork are all that could be desired; as much might be said for the make-up, but for the placing of the last lines of paragraphs of correspondence at the tops of columns—this could be avoided by using a longer item to "break."

George W. Brown, Simcoe (Ont.) *Reformer*.—Your request was too late for the March issue. The ads. in the book, "Kaffir, Kangaroo, Klondike," are very good for rush work; still there a few details of balance and contrast that could have been bettered without loss of time. In that of Weeks & Hurlbut the last paragraph should have been in roman; the last line in the one following would have looked better centered, and there are a few others where roman could have been substituted for display to advantage. The great majority, however, could not have looked better if unlimited time had been at your disposal. The double-page ad. of Northway, Anderson & Falls is excellent.

Hugh C. MacLean, Toronto, writes: "Would you inform me through The Inland Printer as to the method usually employed in valuing a mailing list of bona fide subscribers, and also how you would value the good will of a growing publishing business." *Answer*.—There is really no method or fixed rule governing either of these matters. A number of years ago the good will of a newspaper was supposed to be worth a sum equal to the net receipts for five years, but of late the net receipts for two years is considered a good price. And yet these figures cannot be taken as a criterion. A plant may be barely paying expenses, and yet be in a field of great possibilities, in which case the net receipts of ten years might not be an exorbitant figure.

L. P. Carpenter, a veteran newspaper man, died at his home in Morris, Otsego County, New York, January 23. Mr. Carpenter was born in Oswego County, of the same State, in 1828. When a boy he removed with his parents to Cooperstown, New York, and there served an apprenticeship in the printing business, and afterward worked as a journeyman in Utica, Rome, Albany and other cities in New York State. In 1853 he established the Oneonta (N. Y.) *Herald*, a weekly paper. His reminiscences of those days, when he toiled as editor, compositor and pressman, were most interesting. In 1866 Mr. Carpenter disposed of the *Herald*, and after a needed rest of two years, he settled in Morris, purchasing the Otsego *Chronicle*, the name of the paper being changed immediately to the Morris *Chronicle*. During the past few years he has gradually dropped the laborious part of the work, but only as physical disability demanded. Until he was taken sick, he was daily at his desk, and his final illness was of but a few days' duration. He was a member of the Baptist denomination and for years was closely identified with the interests of that church in central New York. The deceased is survived by his wife, Emeline C. Whitcomb, and two sons, Edwin E. and Clement D., both practical printers and newspaper men.

Each number of your valued monthly contains a feast of good things. It is a delight to peruse its pages. I inclose check for another year's subscription.—*Duane E. Brewer, Buckingham-Brewer Printing Company, Bridgeport, Conn.*

EDWARD KEOGH.

MONOGRAPH READ AT THE DECEMBER MEETING OF THE MILWAUKEE TYPOTHETÆ, BY MATT J. SIMPELAAR.

DEATH very suddenly and unexpectedly entered this limited association—the Milwaukee Typothetæ. On November 29, 1898, Edward Keogh, a respected member of this society, departed this life in consequence of a stroke of paralysis received five days before.

It is fit and proper that on this occasion a few words should be mentally recorded in memory of one who was instrumental in lifting the business of printing above the level of ordinary commercial transactions. The finished article produced by the conscientious printer contains but little intrinsic



EDWARD KEOGH.

value, so far as the material used in its production is concerned. Real labor—scientific, artistic labor—and actual brainwork, is what determines the value of the article produced. One dollar's worth of bristol board may be made into a thousand business cards upon which $24 worth of high-skilled labor can be expended. Edward Keogh was one of that class of printers who delighted in beautiful work; all work had to be done well. He abhorred "blacksmithing," as applied to our trade.

All of the members of this association enjoyed a personal acquaintance with Edward Keogh; in fact, it may be said that few men were better known in Milwaukee, or even the State of Wisconsin, because of his striking personality. He had lived here almost a lifetime—fifty-six years. His parents emigrated from Ireland to America in 1841, settling in Utica, New York, where they stayed but little over a year, to come to this city and make it their permanent home. Edward was then seven years old. His father was a teacher, and under his tuition Edward grew up until he was sufficiently up into the mysteries of the three Rs to be considered fit to enter the *Sentinel* office in the capacity of "devil" and to eventually learn the art of setting type. Gen. Rufus King was conducting that paper in those days.

In course of time Edward developed into a journeyman, but he never claimed to be any more than a good news and

book hand. The trick of laying out a book form was to him a great mathematical problem. He never became a "tourist" printer. He left Milwaukee for a very short period only, and never ventured farther from home than Chicago.

His father was a strict disciplinarian, which accounts for the fact that Edward at the age of twenty-five had never tasted liquor nor acquired the smoking habit. I suppose it was just as anomalous in those days as it is at present to find a "teetotaler" among the printing fraternity. He often told me that up to the time of his entrance into the political arena he was free of these popular vices.

In 1857 he married the beautiful Miss Catherine Manion, who survives him, and bore him six children, three of whom are living—Frank, Isabella and Edward, Jr.—who will perpetuate his name and the business so successfully developed.

Edward Keogh often told me that but for the encouragement given him by his employer, General King, who gave him an editorial "send-off" in the *Sentinel*, he would never have entered politics. But once into it, his ambition led him on until he enjoyed the distinction of having been returned to the State legislature oftener than any other man, Fred Horn, of Cedarburg, not excepted. Still, he did not allow politics to interfere with his life's programme. He was a printer, and as such his real ambition was to create a business of his own. This he did in an exceedingly small way in 1866. In that year, while working as a journeyman for Joseph H. Yewdale, he conceived the plan of bidding for the city printing—a contract for about $500 worth of work. That certainly was an original idea, a man without a dollar in his pocket and no outfit at all bidding for a city contract! There was much kicking among the learned board of councilmen; but young Keogh had made a number of friends while in the legislature, and through the influence of Oscar Altpeter, a member of the council, the work was awarded to "Ed" Keogh and printed by Yewdale! The next year he was assisted by friends so far as to enable him to start up visibly with a plant worth about $1,500. His brother-in-law, Sexton, made him a present of a Gordon card press. It was uphill work for a number of years. Keogh was poor, and his credit was even poorer. He could not afford to hire skilled help. During the years 1875-82 he had a foreman to whom he paid $16 a week, and a few apprentices and "two-thirders," with an occasional full-fledged journeyman in case of a rush. It has always remained a mystery to me how so sagacious a business man as Edward Keogh could fail to see the leak in so many years of experience. The only way I can account for it is the self-acknowledged fact that he was not a practical job printer.

My business acquaintance with Edward Keogh dates back to the summer of 1882, since which time I have been constantly in his employ in a confidential capacity. That year I was holding the ad. cases on the *Sentinel*, when Mr. Keogh sent for me, on the recommendation of somebody that "a certain Dutchman with an unpronounceable name would probably accept the foremanship of his office." The name, however, did not stand in the way, for he said: "Any man who worked eleven years for 'Joe' Yewdale can surely work for me."

I went rather reluctantly to meet Mr. Keogh, because I felt as if I could not make a success of so small an office, and I told him so very plainly. He said he wanted somebody that would make "the thing" grow, as there was lots of room for it. To my surprise, he did not express any dissatisfaction at the great sacrifice of paying $22 per week, where he had paid only $16 before. More than that, he gave me to understand that he expected me to run his shop just as though it were my own—an honor he has bestowed upon me ever since.

I shall never forget, however, how, about six months after my advent, and working upon that plan, he called me to account one Saturday noon by accosting me in his customary blunt but honest way, accompanied by not very euphonious but very significant expletives: "Say, young man, where is this thing drifting to?" "What's the matter now," says I. "Why, d—— it, here I've been looking over my books for the last hour and a half, and the biggest pay roll I could find is $69 per week. Last week your pay roll was $95, the week before that $105, and this week it is $110! I say, where is this thing going to land?" I merely smiled and said: "That's just what I came here for, and I am going to work for you till your pay roll is $250 per week. Whoever heard of a printer getting rich on a pay roll of $69?" He seemed to like my way of treating this subject; at first he stared at me for a moment, then slapped me on the shoulder and said: "All right; go ahead!" The pay roll during the last three years has averaged but little less than $500 per week.

I rather dislike to speak of myself; but while penning this monograph, I thought that perhaps you might be more interested in these details, as showing the everyday life and character of Edward Keogh in a more agreeable light than in the stereotyped obituary tone of the modern newspaper.

Edward Keogh was an energetic business man. He had a clear foresight of the possibilities and impossibilities of the trade, and he was quite optimistic of the future of the trade in Milwaukee. He deplored the fact that so much Wisconsin work is taken out of the State while Milwaukee has all the facilities to creditably turn out any work that may be offered. He was actually in love with the trade. Even at the age of sixty-four, when he had acquired enough of this world's goods to enjoy a well-deserved rest, with children grown into manhood, capable of taking good care of the financial end of the business, he delighted in the hustle and bustle of the men, the rumbling noise of the presses; the racket of the mallet and planer, the everlasting ring and answering of the telephone, and every other noise that betokened business was music to his ear; while he would scare up like a schoolgirl at the slamming of a door, the falling of a pair of chases, or the unnatural noise produced in the creation of a handful of pi. He delighted in holding copy for about three hours of the day in a small room where the proofreader could hardly hear his own voice; and while he was always full of praise of the man who produced a clean proof, it was amusing to profane ears to listen to his compliments when the luckless typo or operator had made an out or produced a doublet. The very day that Mr. Keogh was stricken he had faithfully held copy on the proceedings of the common council, which he and I had a way peculiarly our own of reading in a remarkably short time.

We all knew Edward Keogh as a printer of progressive ideas, and it is not to be wondered at that he should be the first in this city to apply machine composition to a general job and book establishment. His order for the first Mergenthaler was placed on August 19, 1895, and it was very provoking to him that it was not delivered until January 9, following. He always thanked me for it as being the best advice I ever gave him. The success was so marked that the first was soon followed by a second and third machine which are constantly employed at full time. He foresaw its possibilities and future in this city, and was not a little proud of being the pioneer in that enterprise.

And what shall I say of Edward Keogh as a man, as distinguished from his characteristics as a printer? The simple sentence, "He was a man," embodies all the encomiums that might be bestowed upon his memory. True as steel in all his dealings; kind-hearted as a woman; blunt in his denunciation of any man or any thing that did not bear the seal of truth; charitable to a fault, sometimes; a friend to the friendless; an enemy of hypocrisy in any form. He had a keen insight into the human character; terrible in his way of revenge, yet ever ready to forgive those that had wronged him. I cannot refrain from mentioning one incident in which over-confidence cost him $6,000. It was when a partner in

his Chicago enterprise defaulted. This undeserved blow, coupled with the fact that he was often made the victim of his generosity by indorsing worthless notes, and lending smaller or larger sums of money without security to individuals who had not the remotest idea of ever paying it back, at last made him lose faith in human character; but it pained him greatly when not long ago he was obliged to refuse a friend in business distress his signature to a bond.

Edward Keogh was often spoken of as a man of a jovial nature. This is a mistake. He may have been so previous to his fiftieth year, and at a time when there was lots of fun in political campaigns, especially in his bailiwick; but during the sixteen years of our acquaintance I found him to be a perfect type of the cool and ever-calculating American business man.

Strange to say, he was a printer who abhorred books; in fact, I never saw him read one; but he was a great reader of daily newspapers, and would spend two or three hours at a time in perusing them each day. Withal he was quite a philosopher, and had an abrupt way of dismissing things from his mind that were in any way bothering him.

A great change came over him after the severe illness that lasted nearly three months, about five years ago. He began to age very fast, and in his daily actions and conversations he resembled the man of seventy or even seventy-five, although not quite sixty-four years of age. He was almost left alone with his thoughts, except when he found relief in expressing them to me in the dinner hour when stillness prevailed all around us. He took great delight in watching the movements of passers-by and commenting on them. "See, John Black—he is getting old, ain't he?" "There goes old Thorson for his drink before dinner!" "See that horse of John Crilley in front of Marble Hall? He is pounding his foot upon the sidewalk as if to call John out." "Wonder what old Swaim is rushing up and down the street for so many times a day? He carries a cane but never uses it." "Who are those three fellows arguing across the street? Politics, I suppose—politics, nothing but politics all the year round!" In this way he would commune with himself, if sometimes I paid no attention to his reveries.

To most of you it will be news if I tell you that Edward Keogh was a firm believer in the teachings of Christ and the work of Christianity. He would often talk upon religious subjects to me—not in a narrow-minded way, but upon the universal tenets of the Christian church. Mr. Keogh was a Roman Catholic, I am a Presbyterian; he was a leader among Democrats, I am an active yeoman in the Republican party—yet, in all those sixteen years, neither of us ever uttered a religious sentiment or a political phrase that was apt to offend one or the other.

Humanly speaking, the end of this good man came all too sudden. Death had been uppermost in his mind for at least two years. Whenever he took up his newspaper, he seemed to be looking, first of all, to see if anyone had died suddenly. If so, he would read it aloud to me, and if he happened to know the deceased, he would invariably relate something of him or suggest a reason for the sudden death.

On that fatal evening when he was stricken, he was one of the last to leave the office. He wore his heavy overcoat for the first time, and while I assisted him with it I remarked that it weighed about six pounds. "No fear of freezing to death in this coat, Matt!" were the last words I heard him speak. At about 11:30 o'clock, while undressing, he was stricken with paralysis, and remained in a semi-comatose state until death came at 3 o'clock on the morning of November 29 last. He was buried in Calvary cemetery on the beautiful wintry morning of Thursday, December 1.

"His form locked up in eternity,
Here sleeps a printer true,
Of paragon type in honesty—
A good man through and through."

NOTES ON JOB COMPOSITION.

CONDUCTED BY ED S. RALPH.

Under this head will appear, each month, suggestive comment on the composition of jobwork, advertisements, etc. Specimens for this department must be clearly printed in black ink on white paper, and mailed flat to Ed S. Ralph, 18 East Liberty Street, Springfield, Ohio.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

VEST POCKET MANUAL OF PRINTING. 50 cents.

THE COLOR PRINTER, by J. F. Earhart. Reduced to $10. The Inland Printer Company.

MODERN PRINTING.—Section 1. The Composing Room. By John Southward. A handbook of the principles and practice of typography and the auxiliary arts. $1.50.

MODERN LETTERPRESS DESIGNS.—A collection of designs for job composition from the *British Printer*. Vols. III, IV and V. 60 cents each. Specify which volume is wanted.

MAGNA CHARTA BOND ADS.—The complete set of 148 designs submitted in the advertisement competition of the Riverside Paper Company, in book form. 160 pages, 9 by 12 inches. 50 cents.

JOB COMPOSITION; Examples, Contrast Specimens and Criticisms Thereon, together with a brief treatise on display. By Ed S. Ralph. A most useful and instructive book. 50 cents.

DESIGNS AND SUGGESTIONS FOR JOBWORK.—A 50-page pamphlet, 6 by 9 inches, with handsome cover, giving 86 designs for job composition, taken from the *British Printer*. Printed in fine style by Raithby, Lawrence & Co., Limited. 50 cents.

DE MONTFORT PRESS SPECIMENS.—A magnificently printed specimen book, 9 by 11 inches in size; bound in flexible cloth, containing 50 sheets of artistically executed samples of typographic art, color printing and engraving. Specimens of half-tone colorwork by various processes are also given. $1.10.

GEORGE W. BROWN, Simcoe, Ontario.—Your ads. are all well displayed and attractive.

F. F. HELMER, Lockport, New York.—Your specimens are unique and artistic as well.

MELVIN Z. REMSBURGH, Corona, California.—Your specimens are all neat and quite artistic.

D. W. MARTIN, Paragould, Arkansas.—Your letter-head specimen is all right and very neat.

W. L. PURCELL, Moline, Illinois.—Your leaflet is artistic, both as to composition and presswork.

J. E. HUTCHISON, Frankfort, Indiana.—Your specimens are all neat and evidence proper treatment.

E. B. STUART, Marshall, Michigan.—Your specimens are all excellent, and many of them artistic as well.

HENRY D. TAFT, Riverhead, New York.—Your specimens are artistic and excellent examples of "ye olde" style.

LYTTON ALLEY, Nashville, Tennessee.—The composition on the Advocate card is good. This applies also to the stationery headings.

THE FOOTE & DAVIES COMPANY, Atlanta, Georgia.—Your brochure is an excellent one. The cover is quite artistic and harmonious.

JOE C. BOURLAND, Marion, Kentucky.—Your stationery specimens are very neat and show considerable improvement over those previously sent.

HARRY C. NAGLE, Tower City, Pennsylvania.—Your specimens are neat and have been accorded the proper treatment for work of that class.

FRANK CONOVER, Salem, Oregon.—The Y. M. C. A. heading is an excellent one. Neatness, balance and correct display are evident at a glance.

R. A. LEE, Sanilac Center, Michigan.—The heading for the Roberts House, as reset by you, is by far the better of the two specimens. It is neater in every way.

MCCORQUODALE, Lotus Press, Dundee, Scotland.—The display work on both of your brochures is up to date and artistic, as is also the treatment accorded.

HARRY E. WALSWORTH, St. Johns, Michigan.—The specimens which you submit are neat as to plan and composition. The stationery headings are especially good.

CLAUDE C. BISHOP, Nashville, Tennessee.—Your specimens are very creditable indeed. The panel on the Gier heading is too large. Be careful and see that panels are in

good proportion. Considering your experience, your work certainly speaks well for your future success in your chosen vocation.

Ben Evans, Parker, South Dakota.—The plans of all your specimens are good. Composition neat. We do not approve the curved lines on the W. C. T. U. folder.

J. C. Jones, Washington, D. C.—For a business card the No. 2 specimen is the better. Viewed as an advertisement, or for an envelope slip, the No. 1 specimen is the better. We reproduce both specimens. The No. 1 example was the first proof submitted, and No. 2 is changed to suit the customer's

LOANS NEGOTIATED ON STOCKS, BONDS,
BUILDING AND LOAN CERTIFICATES . . .

The District Banking and Insurance Agency

1206 G STREET, N. W.
WASHINGTON, D. C.

Fidelity and Security Bonds Obtained
Fire, Life and Accident Insurance . . . in . . . Old Line Companies

Commercial Paper Discounted
Advances on Life Insurance Policies

No. 1.

LOANS NEGOTIATED ON STOCKS, BONDS,
BUILDING AND LOAN CERTIFICATES . . .

THE DISTRICT BANKING
AND INSURANCE AGENCY

1206 G STREET, N. W.
WASHINGTON, D. C.

Fidelity and Security Bonds Obtained
Fire, Life and Accident Insurance . . . in . . . Old Line Companies

COMMERCIAL PAPER DISCOUNTED
ADVANCES ON LIFE INSURANCE POLICIES

No. 2.

views. The No. 2 example is one of dignified simplicity. Had the No. 1 specimen been designed for a color scheme and had the right kind of treatment, it would have been very good. The prominent display was so ordered by the customer.

Willis Edwards, Austin, Minnesota.—Your specimens are all excellent. The balance, whiting out, harmony of type faces and neatness are all that could be desired. For an apprentice your work shows much promise.

John A. Dennison, Ada, Ohio.—It is true that necessity forces invention. You did excellently well with your K. P. flags, and we cannot see why they are not just as good as those made by firms making a specialty of the business.

The *Argus*, Greenfield, Illinois.—It is a bad plan to print ornaments in heavy colors underneath reading matter. Had it not been for this, your blotter would have been very good. The Bassham card and the folder for the Greene County Farmers' Institute are excellent as to composition.

George M. Ambrose, Oak Park, Illinois, whose work has been frequently reviewed in this department, has entered the journalistic field. His new paper, the Oak Park *Argus*, made its initial bow to the public on March 3. We bespeak for the proprietor the success which he hopes for and deserves.

Booton & Harding, Gallipolis, Ohio.—Taken as a whole, the composition on your specimens is good and well balanced, but some of the specimens are faulty, as would naturally be expected in so large a parcel. There is entirely too much border on the Harding heading. The color scheme is bad on the Hall heading. The ornaments used to make the name line longer, as well as those above and below the word "and," should have been omitted. It is a bad plan to get too much "red" in a color scheme.

C. C. Yeoman, Rochester, New York.—Your No. 1 specimen is the best and most artistic. The No. 3 specimen is the one possessing the least merit. We do not think the ornamental cut in the upper right-hand corner any more suitable than the one on the No. 1 specimen. Strictly speaking, neither one is appropriate.

Harry Blumenthal, Denver, Colorado.—Your January Fraternity ticket is by far the best and a very creditable job. The display on the March card is not so good. It is too much on the "long-line-short-line" plan. For an apprentice we think your work excellent. Do not be discouraged. Keep trying and studying. We are ready to help you in any way possible.

W. L. Caldwell, Leon, Iowa.—Your best and most artistic heading is the one for Wion & Strew. It is excellent. You made wonderful improvements in all the reset jobs. Were they of such a character that we could successfully reproduce them we should do so. We are glad to know that the suggestions offered in this department have been of assistance to you in getting customers.

George H. Blackwell, Litchfield, Minnesota.—The *Review* heading is a good one. Your stationery headings are all neat, but not out of the ordinary. We call your attention to the fact that the firm name should always be given the most prominence on stationery headings. You made improvements in every instance over reprint copy. This applies to the ads. as well as to other jobs.

George R. Moore, San Francisco, California.—The display on the second page of the C. M. B. S. folder is excellent. The first page of the Morse folder is your most artistic specimen, and is a good example of simplified display. Be careful of overornamentation. It is dangerous. Do not be afraid of criticism. It is good for anyone. Send specimens frequently. It is our desire to aid, not to pick flaws.

Charles G. Rourke, Peterboro, New Hampshire.—Aside from the title-page your ball programme is excellent. A character "&" should not have been employed in the line "Concert and Ball," and this line should have been set in Jenson. The condensed type employed for the name of company is a trifle bad in form. The plan of display should have been different, and two lines made of the name.

The *Reveille*, Memphis, Missouri.—Your letter-head would have a more dignified appearance by omitting the ornaments at ends of lines in panel. Substitute a rule for the open pointer. Narrow the left-hand panel 36 points.

J. P. KNIGHT, . . .

DEALER IN

CLOTHING MADE TO ORDER.

Boots and Shoes,
Hats and Caps,
Pants and
Gents' Furnishing Goods,

Memphis, Mo.

No. 3.

Otherwise this is an excellent heading. We notice another of your headings which is set in Schœffer, the main line on which is underscored with one-point rule. It is a mistake to attempt underscoring on lines which have such a deep shoulder. This heading is very neat and well-balanced. The Knight heading is not extra good as to plan. It is almost impossible to get satisfactory results on these lines. Your other specimens are very neat and attractive. The

balance and finish are all that could be desired. We reproduce one of your envelope corners, example No. 3. This is out of the ordinary and quite unique.

M. H. Stone, West Elkton, Ohio.—Your blotter headed "May Be You Think" is your best specimen. It would have been better had you used one face or series of type for the display, making the address less prominent. Your other blotter is too crowded. The ornaments on the U. B. church card should have been omitted. The line in script is inappropriate. Had some other heavy-faced type been employed for the name on the Loop heading, the job would have been excellent. This kind of type is not very serviceable, neither is it artistic. De Vinne would have been the proper thing to use. The Loop card has the same fault as the heading.

William H. Arnold, Victor, New York.—We reproduce the reprint copy, No. 4, and the heading as reset by you, No. 5. You made a decided improvement. The No. 4 example contains many faults which we have repeatedly spoken of in this department—overornamentation, inharmonious combinations of type faces used in conjunction, word ornamentation to make lines longer, too prominent catchlines, such as "Bought of," etc.

All Claims Must be made within 5 Days after the Receipt of Goods.

VICTOR, N. Y., ... 189

M

Bought of M. K. SAGE,

CIGAR MANUFACTURER.

SPECIALTIES.

Octimatus, La Flor De Bronson Howard, Flor De Rob't Fulton, Royal Star and Other Fine Brands of Cigars.

TERMS.—30 DAYS NET, OR BEFORE IF GOODS ARE SOLD. LESS 2 FER CENT FOR CASH IN 10 DAYS.

No. 4.

ALL CLAIMS MUST BE MADE WITHIN 5 DAYS AFTER THE RECEIPT OF GOODS.

Victor, N. Y., ... 189....

M

Bought of M. K. Sage

...Specialties...
Octimatus--La Flor De Bronson Howard
Flor De Rob't Fulton--Royal Star and
Other Fine Brands of Cigars.

Cigar Manufacturer

TERMS:--30 DAYS NET, OR BEFORE IF GOODS ARE SOLD. LESS 2 PER CENT. FOR CASH IN 10 DAYS.

No. 5.

W. T. Hall, Wingham, Ontario.—Your specimens are all neat and well displayed. We would not use round-cornered rule borders on cards, etc., owing to the time required to do it properly. We refer to the card for the Baptist Church. The ornaments at top and bottom of this card should have been omitted. We think it would be more satisfactory if your firm would use a better grade of ink on their commercial work.

E. G. Bates, Albert Lea, Minnesota.—We think the presswork on your envelopes excellent as done by your method of overlay. We have some doubts about the copyrighting of the process. The proper thing is to take out letters patent, provided they are obtainable, on your method. Being unacquainted with it, however, we are unable to intelligently give you the advice asked for. Your commercial specimens are all excellent, and artistic as well.

A. L. Gould, Babylon, L. I., New York.—Never employ type on stationery or any other kind of work similar to that used on the Howard heading. It is all right to use a line of this character once in a while, provided it fits the place and harmonizes, but to set a whole heading in it is simply ruinous to the job. The type is not legible enough to warrant its lavish employment. Word ornamentation is out of date, in order that lines may be made longer. "Bought of" on the Bush heading is too prominent, as is also the last line.

M. A. Anderson, Fairbury, Illinois.—The plan of the Hoobler heading is excellent, but the type employed for the main display is not good. Jenson would have been excellent and harmonious, but we presume you were obliged to use what you had. We especially object to the type employed for the name. It is too hard to read. Type faces like this should never be cast by any founder, and above all they should never be purchased. Choose the faces which are clearly legible and the ones which require no close scrutiny to read. The Von Tobel heading is very neat, but the pointers are sadly out of place. Do not employ them in conjunction with such types as Racine.

Sheets Printing Company, Rutland, Vermont.—Your blotter is one of the most unique we have seen in a long time. The reading matter is especially good and appropriate to the scheme of the blotter. For the benefit of those who employ the blotter as a means of advertising their business, we will describe this blotter. The main display lines are "A Match" and "Strike Now," together with the name of the firm. The matter is set the narrow way of the blotter, which is 4 by 9 inches. At the right of the first display

line is a match inserted in slits cut in the stock, and opposite the second display line is a piece of sandpaper one inch in diameter. To accommodate the match and sandpaper, one word is set above the other in the first two display lines.

H. H. WALLING, Placerville, California.—We reproduce the ad. of A. Mierson, which appeared in the *Mountain Democrat*, together with the reprint copy, specimens Nos. 6

OUR REGULAR PRICES.

Lonsdale Muslin	14 yds. $1.00
Fruit of the Loom	14 yds. $1.00
Percales, 36 in.	12 yds. $1.00
Dress Prints	22 yds. $1.00

For Bargains and Good Values call at the Palace Dry Goods and Mammoth Clothing Stores.

A. MIERSON, Agent for BUTTERICK'S PATTERNS.

No. 6.

For Bargains and Good Values



Call at The Palace Dry Goods and Mammoth Clothing Stores. Below we quote some of

Our Regular Prices.

Lonsdale Muslin,.....14 yards for $1.00
Fruit of the Loom 14 yards for $1.00
Percales, 36-inches wide.....12 yards for $1.00
Dress Prints.....22 yards for $1.00

A. MIERSON, Agent for Butterick's Patterns.

No. 7.

and 7. The improvement is too marked to need much comment. The compositor who set example No. 6 used his hands only in his work. The printer who set the No. 7 specimen used his head as well as his hands. If the No. 6 ad. was worth 25 cents an inch to the merchant, the No. 7 ad. was easily worth three times that amount.

THADDEUS S. WALLING, Freehold, New Jersey.—We have repeatedly called the attention of our patrons to the common error of making such things as "To," "Dr.," "Bought of," etc., too prominent on stationery headings. This is especially noticeable on the Meyers statement. The 24-point ornament on this heading is in bad taste. Never employ Bradley for cap. lines on any job of like design to this heading. We think it is a mistake to employ type like Bradley for all the reading matter, where the design is a black-and-white, on stationery or other headings, cards, etc.—especially where the wording is quite profuse, and the display lines necessarily small. Forceful display is out of the question, and it is next to impossible to clarify the job. There are, however, many places where the plan is all right. For instance, jobs set on the sixteenth century plan where the display lines are few in number, on jobs worked in two or more colors, etc.

L. HOOVER, Franklin, Tennessee.—You would have secured a better balance on the Bethurum note-head by placing the sentence "Hauling Promptly Done" in the upper left-hand corner of the heading and the telephones in the upper right-hand corner. This would have permitted the main display to have been placed nearer the center of the heading. On the statement, you made a mistake in setting the initials of the name in regular De Vinne and the balance in extra condensed. When such things as "Bought of," "In account with," etc., precede a firm name, they should be treated as though they were white space. In other words, the heavy display should occupy the center of the measure. When this is not done, the headings present a one-sided appearance and good balance is out of the question. We notice you had trouble in printing the half-tone cut on the bond paper. This was due to the fact that the ink was of poor quality and the surface of the paper was not right for such work. This can be overcome and good results obtained by having a metal block the size of the cut to be used. Remove all the tympan except one or two sheets, get a good even impression and plenty of it, set the guides properly, remove the rollers from the press and feed the sheets through. Then print the half-tone on the surface made by the block. If this is done properly you will get excellent results.

COMING CONVENTIONS.

THE next annual meeting of the National Electrotypers' Association will be held in New Haven, Connecticut, on same date as the United Typothetæ convention.

THE next convention of the International Typographical Union will be held in Detroit, Michigan, August 14 to 18, 1899. The headquarters will be at the Griswold House. Further particulars concerning the meeting will be found in "The Artisan" department, page 56.

THE third annual convention of the National Association of Photo-Engravers will be held at Put-in-Bay, Lake Erie, July 18, 19 and 20, 1899. The headquarters will be Hotel Victory, one of the finest summer hotels in the country, and a large and enthusiastic gathering is expected.

THE next annual convention of the National Editorial Association will be held in Portland, Oregon, July 5, 6 and 7, 1899. In addition to the regular business of the session a number of entertainments have been provided, and side trips planned, all of which will make the meeting a pleasant one.

THE next annual convention of the United Typothetæ of America will be held in New Haven, Connecticut, in September or October, the date not yet having been fixed. Under the "Employing Printer" department, page 53, will be found some information as to what the local organization is doing.

THE eleventh annual convention of the International Printing Pressmen's and Assistants' Union of North America will be held in Indianapolis, Indiana, June 19 to 23, 1899. Preparations are now actively in progress, and the local committee propose to give everyone who attends a hearty welcome.

REVIEW OF SPECIMENS RECEIVED.

The purpose of this department is to candidly and briefly criticise specimens of printing submitted hereto. The large number of specimens submitted make it necessary that all comments shall be brief, and no discourtesy is intended in the seeming bluntness of adverse criticisms. Contributors who fear adverse criticism must give notice that they desire only favorable mention, and should their specimens not deserve praise no comment whatever will be made. Samples intended for review under this head should be mailed to this office flat, and plainly marked on corner "Alpha."

ALEX G. JORIES, with Concordia (Kan.) *Kansan.*—Your blotter is neatly displayed and well printed in two colors, and should catch trade.

FROM Rittinger & Motz, Berlin, Ontario, a small package of commercial work, the composition and presswork on which are both of good quality.

BLOTTERS in three colors from Asheville Printing Company, Asheville, North Carolina, are good specimens of attractive advertisement printing.

THE Williams Printing Company, Ardmore, Indian Territory, submits a package of commercial work, the composition on which is first-class and presswork good.

THE Chicago Ad. Setting Company runs an advertisement in some of the papers which has attracted considerable attention. The principal line reads: "How Can I Get Your Work?" This is illustrated with seven etchings, which are reproduced on this page. One of the paragraphs in



the advertisement is a small one, but it means a good deal. It says: "An advertisement that does not advertise is not an advertisement." Ad. writers should ponder over this.

LANGLEY & SON, Euston Works, George street, London, England, forward a calendar, the feature of which is a beautifully printed steel plate engraving—the head of a girl.

A FEW samples of general commercial work, from W. A. Massie, Penacook, New Hampshire, are fair specimens of display composition, the presswork on which is good.



E. P. KIMBALL, Virden, Illinois.—The blotter lacks strength. You have put a lot of work on it which has no advertising value. Bring out some of the points in good strong type to attract attention.

SOME samples of calendar blotters in two colors, from George F. Crouch, Cygnet, Ohio, are excellent specimens of that class of advertising, the composition and presswork being neat and tasteful.

BURCH & BRIGGS, Earlville, New York.—The work submitted by you is fair. A little more white space on the statement and letter-head of the Cornell Table Company would greatly improve the appearance of both.

THREE blotters are submitted by James H. Post, Carroll, Iowa, for an expression of opinion. No. 2, in two colors, has a more finished appearance than No. 1. No. 3 is well set, and is a better piece of work than the others.

DONALD BAIN & Co., fine stationers, 25 Jordan street, Toronto, Canada, send a selection of menu cards, society programmes, etc., all above the average of merit, and in which quiet good taste is noticeable throughout.

THE Mausard-Collier Company, Los Angeles, California, is sending out a portfolio of samples of its half-tone engraving and three-color process work. The examples are all of an artistic nature and the printing is of a high grade.

A FOUR-PAGE circular by J. Pinkney, compositor, and E. P. Ford, pressman, with the Hanover Printing Company, Boston, Massachusetts, is a good specimen of printing, both composition and presswork being well up to the average.

ROBERT L. STILLSON, Center and Pearl streets, New York City, is one of the most artistic printers in the United States. Several samples of work have been received from him, on which the composition is faultless and the presswork superb. There is always something attractive about every piece of work that leaves Mr. Stillson's hands—either in the style color, illustration or appropriate stock—that stamps his work with an individuality peculiarly his own.

BLOTTERS and business card from Avoca Publishing Company, Avoca, Pennsylvania, are good specimens of composition and presswork. The ad. matter on the blotters is well written and properly displayed to attract attention.

A FEW samples of work from Johnston & Peck, Newburgh, New York, are far above the average of general job printing. The announcement of James T. Lawson is an excellent piece of work, and their own letter-head is an artistic job in two colors.

THE samples of general work sent by A. M. Farnsworth, Camden, New York, are creditable in composition and excellent in presswork, the half-tones being artistically treated. The booklet, "Correct Things in Stationery," is a neat brochure.

BY the courtesy of Herrn H. Wild, of the Art. Institut Orell Füssli, Zurich, Switzerland, we are in receipt of the calendar issued by the institute to its customers. It is an excellent piece of lithographic work, showing the Jungfrau and other Swiss scenery.

H. H. WALLING, Placerville, California.—The business card is an excellent sample of neat typographical display, and the letter-head is a good specimen of composition and color work, except that the background color in the panels is a little too strong.

THE Pacific States Type Foundry has issued a pamphlet of forty-eight pages and cover, 6 by 9 inches, showing many of its later faces in practical use. The typographic designs are good, and have been set by an artistic printer. The presswork is of good quality.

A COPY of a pamphlet entitled "Peerless Carbon Black" has been received from Messrs. Binney & Smith, New York. It is an excellent specimen of printing, the colors being black and red, on heavy enameled stock. A number of facsimile letters from users of their product attest the merits of their goods. The cover is a tasty design in colors and well worked out. We understand that the booklet has also been issued in French and German for the use of patrons abroad.

A VERY handsome decorative calendar comes from P. C. Darrow, typographer, Chicago. The design is in tints of green, blue, red and yellow, and is at once odd and attractive. Mr. Darrow's productions have been distinguished for original and attractive effects.

A PACKAGE of programmes, from C. B. Fiske & Co., Palmer, Massachusetts, are of various styles of letterpress printing, but all are good. Deckle-edged stock, artistic composition and presswork in colored inks combine to make attractive society stationery of the highest class.

A CALENDAR comes to us from Charles H. Wheelock, of Battle Creek, Michigan, in which is incorporated the illustration of "A Dachshund Hold-Up," popularized by the advertising of the Monon Route. It is used to advertise Wheelock's Pine Lodge Dairy, and evidently does it very effectively.

R. A. KISHPAUGH, Fredericksburg, Virginia, submits blotter and letter-head, both of which are good samples of commercial work. The line on blotter, "The Best Work and the Lowest Price," should be set in about 18-point De Vinne Condensed, caps and lower case, which would make a great improvement.

A HANDY book for those desiring practical knowledge concerning photo-engraving in line and half-tone, on either copper or zinc, has been issued by the Fuchs & Lang Manufacturing Company, Chicago and New York. The work is by Alfred Sellers and is a thoroughly practical treatise on the art. It sells for $1.

CHARLES F. HILDRETH, Port Huron, Michigan.—The package of general commercial work sent by you is of a high grade, in both composition and presswork. It compares favorably with that done by experts in

typography in establishments of great pretensions, and has a finished appearance that betokens neatness and careful attention to details from commencement to finish. The presswork is especially pleasing.

STARNAMAN BROTHERS, Berlin, Ontario.—The *Philacltie Advocate* is a fair sample of printing, considering the difficulties under which you labored in getting it out. The presswork is better than the composition; but some of the ads. are very well displayed. More attention should be paid to finishing the rulework.

THE Acme Electric Print, Appleton, Wisconsin, submits cards, letter and note heads. The business card would look much better without the diagonal band of color. The C. E. Topic card is a very poor job, both in composition and presswork. The letter-head could be improved in composition; the name should occupy a full line in larger type.

W. H. POOLE, with the Rosslander Printing House, Rossland, British Columbia, submits a booklet, the composition on which is good. There are, however, too many colors used to make a neat, effective job, and the tinted backgrounds of panels are worked in colors far too strong. The general idea and style of the booklet, which is entitled "Printology," is good.

A PACKAGE containing a number of samples of artistic typography comes from Thomas U. Young, 206 Fifty-fourth street, Brooklyn, New York, employed by George B. Hurd & Co., New York City. They are mostly covers for stationery boxes, and the variety of design and color schemes prove that Mr. Young thoroughly understands the possibilities of type and ink. There are about fifty designs, no two of which approach each other in appearance, and all of them are very good.

REDFIELD BROTHERS, 411-415 Pearl street, New York City, have a known reputation for fine printing, but the samples of folders, booklets, etc., forwarded by them exceeds in tastefulness and elegance any that have previously been received from them. The composition on all the work is very artistic, the presswork without fault and the stock of finest quality. The engravings have an original and snappy appearance that arrests attention, and the presswork on the half-tones is admirable.

THE Baskerville Press, Eastbourne, England (Strange Brothers, proprietors), has forwarded a package of letterpress printing, every sample of which is almost a work of art. The type and ornaments used are all strictly up to date, and are used by artists who know their value. The presswork is superb, the colors used being harmonious and worked together with discrimination. There is a finished appearance about all the work that betokens painstaking care in all departments of the establishment.

FRANK BODINE BARRETT, foreman with the Alfred M. Slocum Company, Philadelphia, Pennsylvania, forwards a package of work comprising booklets, cards, circulars, pamphlet covers, etc., the designs on which were all executed by himself. For artistic excellence the work cannot be surpassed. Some of the designs are in three or four colors, and the harmonious arrangement and contrast of tints, full colors and gold prove that Mr. Barrett has artistic feeling of a remarkable quality. The composition is admirable, and presswork beyond criticism.

A LARGE package of printed work from George O. Miller, 916 Thirteenth street, Denver, Colorado, has reached us, containing letter-heads, cards, programmes, booklets, show cards, etc. The composition is strong, yet artistic in character. Some of the letter-heads are very attractive. The business cards show a clear perception of right ideas in display. Programmes are treated in a neat and masterful manner. The presswork on all the samples is of excellent quality, and the treatment of all the work shows a thorough mastery of technic in matters typographical.

THE Golden Wedding Edition of "Vick's Garden and Floral Guide" is a book of 112 pages and cover, issued to celebrate the fiftieth anniversary of the founding of the well-known house of James Vick's Sons, seedsmen and florists, Rochester, New York. The book is handsomely printed, many pages being lithographed in several colors, showing a great variety of flowers as they appear in their natural condition. The cover is a chaste design in two shades of green and gold, beautifully embossed. A number of circulars, cards, etc., accompanying the "Guide" are very good samples of letterpress printing. Mr. E. F. Rowe, head of the printing department, has reason to feel proud of the excellence of the work turned out under his direction.

A SPLENDID example of bookmaking has been published by William Mann Company, under the title "Fifty Years of Progress." It is a book of nearly one hundred pages, 9 by 12 inches, printed on heavy enameled stock, with wide margins. The typography is beautiful, and is embellished with many very fine half-tone illustrations. It is bound in flexible cloth, with gold stamp on side, and altogether is an excellent piece of work. The book is a history of the founding and progress of the William Mann Company, from 1848 until the present time, in the manufacture of copying paper and blank books. The text and supervision of the work was by Harold M. Duncan, and the art work by Charles Heergeist, both of whom have achieved notable success in their respective departments.

THE Barta Press, Boston, has printed for the A. N. Kellogg Newspaper Company a pamphlet called "Kellogg's Lists," giving names of 1,988 family weekly newspapers of the better class. The work is interesting on account of its being set entirely in a new series of type, the "Camelot," recently designed by F. W. Goudy for the American Type Founders Company, and brought out by their Boston branch, and first used on this job. The letter reminds one a little of the "Elandkay," but is an entirely different face when one examines it closely. The pages are inclosed in the Empire border, and just enough red thrown into each page to give it life. It is printed on rough laid paper, is bound in a brown cover with gold embossed design upon the front page, and is an excellent specimen of printing.

FROM Boorum & Pease Company, manufacturers of "Standard" blank books, New York, come samples of two labels, several thousand of which they have recently imported from Japan for use upon the inside cover of every letter book with Japanese paper which they send out. The labels are works of art, and we understand have been prepared at considerable expense. They are printed in a number of delicate colors and gold, on Japanese paper, the one headed "Tokio" representing a portion of the city of Tokio, with the natives bringing the papers to the warehouses from which they are shipped. The other brand, "Fujiyama," shows the natives making standard paper, with the Fujiyama mountain in the distance. The well-known trade-mark of the company, with the word "Standard" and other lettering on a banner, appears in the corner of each picture. The idea of having the labels gotten up this way was an original one, and should be the means of not only thoroughly identifying goods of their manufacture, but in increasing the sales of their Japanese letter-copying books.

LONDON ASSOCIATION OF CORRECTORS OF THE PRESS.

ONE of the best-managed organizations in the world of labor is that of the London Association of Correctors of the Press. The forty-fifth annual report, recently issued, shows the society to be in a very prosperous condition, due in large measure to the activity of its officers, and the untiring energy and ability of its secretary, Mr. John Randall. At the annual meeting, held on February 11, appreciation of this gentleman's services was manifested by his reëlection. The proposition to establish a sick fund was defeated. The treasurer's report showed a balance to the credit of the various funds (general and benevolent) amounting to over $1,500. The following, in relation to the annual dinner, extracted from the society's monthly circular, is interesting as showing the estimation in which the association is held by those who are in a position to know the proofreader's value:



JOHN RANDALL.

The dinner of February 25, 1899, will be epoch-making in the history of the Association. When the list of donations was printed on Friday night, it amounted to £186 5s., thus exceeding the total at any previous dinner. This was due in great measure to the generosity of the chairman, the Hon. W. F. Danvers Smith, M.P., head of the great firm of W. H. Smith & Son, who gave £50, while Mr. Frank Lloyd sent 25 guineas. Sir George Armstrong, Mr. John Collins Francis, Mr. L. Upcott Gill, Mr. Alfred de Rothschild, and Mr. W. L. Thomas sent 5 guineas each; and Dr. Aldis Wright, of Cambridge, the veteran editor of Shakespeare, £5. Among the other donors were Sir C. J. Darling, Sir Alfred Milner, Sir Theodore Martin, Sir Douglas Straight, and Sir George Otto Trevelyan, with such men of note in various branches of literature as Prof. Lewis Campbell, Prof. W. J. Courthope, Prof. Rawson Gardiner, Mr. Arthur A'Beckett, Mr. Ashby-Sterry, "John Bickerdyke," Mr. W. L. Courtney, Mr. John Davidson, Mr. Austin Dobson, Mr. Conan Doyle, Mr. James Gairdner, Mr. Henry Arthur Jones, Mr. Sidney Lee, Mr. George Meredith, "Toby, M.P.," Mr. Theodore Watts-Dunton, and Mr. Spenser Wilkinson. Sir Henry Burdett, when he saw the sum already subscribed, expressed the wish on behalf of himself and his son, Mr. Halford Burdett, to make the amount up to £200, thus fulfilling a hope expressed by the chairman on the previous day.

But this was nothing to the surprise that followed when Sir Henry proposed the toast of the Benevolent Fund and the Readers' Pensions, for having referred to the good work done by the former fund, he said that, seeing that we were desirous that the Fourth Pension should be of the value of £26 a year, he would himself provide such a Pension, to be called the Burdett Pension, as a mark of his appreciation of the care bestowed by the Correctors of the Press at Messrs. Spottiswoode & Co.'s upon the production of "Burdett's Official Intelligence," with which his name had been so long connected, but which had now ceased to exist under that title. He wished the Pension to be in the charge of the Committee of the Association, with whom the regulations governing it would

be arranged. After his speech, Sir Henry handed to the secretary a check for the first year's Pension.

Mr. Hilton, in thanking Sir Henry in the name of the Association for his great generosity, said he had resolved that Dr. Donne's "crime" of "thanklessness" should not be brought against the Correctors of the Press, and they had now more cause than ever to be grateful for the kindness that had been shown to their aged members.

PROCESS ENGRAVING NOTES AND QUERIES.

CONDUCTED BY S. H. HORGAN.

In this department, queries addressed to The Inland Printer regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited hereto. It is believed that herein will be found a medium for the interchange of valuable hints and suggestions never before offered to those in interest.

The following list of books is given for the convenience of readers. Orders may sent to The Inland Printer Company.

PHOTO-ENGRAVING.—By Carl Schraubstadter, Jr. Cloth bound; illustrated with numerous diagrams, and provided with a copious index. $3.

DRAWING FOR REPRODUCTION.—A practical handbook of drawing for modern methods of reproduction, by Charles G. Harper. Bound in full cloth; 162 pages; 47 illustrations. $2.50.

PHOTO-ENGRAVING.—By W. T. Wilkinson, revised and enlarged by Edward L. Wilson, New York. 180 pages, 6½ by 8½ inches; substantially bound in cloth; fully illustrated. $3.

LESSONS ON DECORATIVE DESIGN, by Frank G. Jackson, S. M. in the Birmingham Municipal School of Art. Elements, principles and practice of decoration. 173 pages; 34 plates. $2. The Inland Printer Company.

THEORY AND PRACTICE OF DESIGN, by Frank G. Jackson. Advanced text-book on decorative art; sequel to "Lessons on Decorative Design"; explaining the fundamental principles underlying the art of designing. 216 pages; 49 plates. $2.50. The Inland Printer Company.

PRACTICAL HALF-TONE AND TRI-COLOR ENGRAVING.—By A. C. Austin. This is the latest book on process work. Cloth bound; 158 pages. Illustrated with examples of three-color and half-tone engraving. The Professional Photographer Publishing Company, Buffalo, New York. $2.

PHOTO-ENGRAVING.—By H. Jenkins. Containing practical instructions for producing photo-engraved plates in relief-line and half-tone, with chapter on three-color work, the frontispieces being progressive proofs of one of the best exhibits of three-color work. The whole is richly illustrated, printed on highly enameled heavy paper and bound in light brown buckram, gold embossed; 140 pages. $2.

PHOTO-TRICHROMATIC PRINTING.—By C. G. Zander. To learn the first principles of three-color work there is no better book than Zander's "Photo-Trichromatic Printing." The photo-engraver or printer who attempts color work without understanding the laws of color phenomena will waste much time and money. To supply this elementary knowledge is the purpose of Mr. Zander's book, and it is done in a thorough manner without scientific complexity. Fifty pages, with color plates and diagrams. Bound in red cloth. $1.

THE etching of zinc and copper plates by an "acid blast," the invention of Mr. Louis Edward Levy, was exhibited and described by him recently at a meeting of the Franklin Institute, Philadelphia.

PERMANENT ANILINE THREE-COLOR INKS.—The Printing Department of the Austro-Hungarian Bank suggests that aniline colors have been unnecessarily condemned in connection with three-color work on account of an erroneous opinion as to their want of permanency, and suggests that the best inks for three-color printing may be obtained by treating metallic oxides or other earthy bases with aniline dyes, in this way obtaining the maximum transparency possible at present with the maximum permanency. They suggest the three following: Yellow—acridine yellow precipitated on gypsum and mixed with chrome yellow; red—Purpurine aluminatum lake, lightened with gypsum and kaolin; blue—new methylene blue, precipitated on kaolin.—*Process Photogram.*

PRINTING BY X-RAYS.—Several sensational articles are being printed and reprinted on the application of the X-ray principle to newspaper printing, "whereby ten men working eight hours a day could print, develop, fix, wash and dry 7,500,000 copies of manuscript, drawings or pictures per day." To the readers who sent in clippings regarding this affair as if it were a possible menace to their business, it will only be necessary to assure them to point out briefly the operations requisite to work this method. From "copy" a peculiar negative must be made, one in which the opaque portions are impervious to X-rays. Then expensive photographic paper must be used to receive the impressions. These are exposed under the negative a quire at a time, or more, for ten seconds, after which these impressions must be treated exactly like photographs, and anyone who has had anything to do with the finishing-up of photographs will know what a painstaking job that is. To say that X-rays will ever compete with printers' ink in the duplication of copies of any kind is "stuff and nonsense."

THE PRINTER'S DEBT TO THE PROCESS MAN.—Mr. Walter Boutall spoke recently at the Institute of Printers and Kindred Trades, in London, on the influence process engraving had exerted generally on the printing trades. He showed how the facility by which illustrations could be had through process work had increased the number of periodicals, and multiplied the output of the printer many times. He contrasted the ramshackle printing presses of ante-process days with the perfect machines that half-tones make necessary. These modern presses dispense with much of the make-ready required on the old ones. Then the papermakers and inkmakers have been obliged to improve their products to meet the requirements of photo-engraving. So that, taken all together, it would appear as if the printer was overwhelmingly in our debt.

ORANGE SENSITIVE DRY PLATES FOR THREE-COLOR WORK.—A. von Hubl recommends the following cyanin sensitizer. He calls attention to the fact that cyanin is so completely insoluble in alcohol that when an alcoholic solution of cyanin is added to water the latter immediately throws the cyanin in suspension, when it could be filtered out. To avoid this the solution should contain one-third alcohol. Here is the bath he has worked out after much experiment for sensitizing dry plates to orange:

Dextrine	160 grains
Borax	26 grains
Distilled water	9 ounces
Alcohol	5 ounces

This solution is carefully filtered, and then mix:

Of the above solution	10 ounces
Cyanin, c. p. (1 part in 500 parts alcohol)	1 dram

Rapid dry plates are laid in this bath for at least five minutes and are dried without washing in an absolutely dark room. To render dry plates sensitive to green he makes up a bath similar to the above and adds to it: Chinoline red (1 part of chinoline red in 500 alcohol) 1 dram. I have found in practice that Cramer's slow "isochromatic" dry plate with a green screen is perfectly sensitive to the green, so that the three-color worker need not consider the sensitizing of his own plates for the green. For a plate sensitive to the red it is more satisfactory thus far to make them as above.

THE COST OF A NEWSPAPER HALF-TONE PLANT.—There was a query and answer in this department some months ago that has been copied extensively and commented on humorously by writers in various process journals. As long as it furnished a little amusement in otherwise dry publications it was all right, but now that the subject is being treated in the *Process Photogram* of London to the extent of nearly three pages, the joke has gone far enough and deserves a further notice here. The original query was from a weekly newspaper proprietor asking the cost of a half-tone plant for his paper. One sentence of the reply was: "I am at present turning out between 5,000 and 6,000 square inches of half-tone weekly with a plant costing $1,000, and working it at night only." The jovial process writers took up this sentence; ignored entirely the fact that a newspaper plant was being considered; wanted tips as to where so much work was obtained; joked about my doing the work alone, and indulged in considerable merriment at the possibility of a plant costing so little. Now, these thousands of square inches of half-tone are being made at night on a daily and weekly newspaper that uses half-tones almost exclusively in illustrating its pages. To introduce half-tones on a newspaper several things are requisite. The plant must be inexpensive, the method cheap, quick, and absolutely certain in its results. All this has been accomplished by using some short cuts through the half-tone process and dispensing with routing,

blocking, finishing and careful proofing. If the precise cost per square inch of half-tones by this method was stated here it would cause a sensation—to state it mildly. This branch of process work is giving employment to an increasing number of men. It will bring an increased appreciation of fine magazine process work through showing the latter's excellence by contrast.

SILVER PRINTING ON ROSS BOARD.—"Artist," Louisville, Kentucky, has trouble with the coating coming off the Ross board in the bleaching operation. *Answer.*—With a broad camel's-hair brush coat the Ross board with the following:

Arrowroot	½ ounce
Ammonium chloride	½ ounce
Water	20 ounces

Boil the arrowroot in the water and add the chloride. If it is found that brushing on this solution disturbs the coating on the board, then it can be blown on with an atomizer. Sensitize the board with:

Nitrate of silver	1 ounce
Distilled water	40 ounces

When the print and drawing is made, the photographic image on the Ross board can be bleached with:

Bichloride of mercury	1 ounce
Alcohol	6 ounces

TRANSFER INK.—ETCHING WITH ACETIC ACID.—D. W. P., St. Louis, Missouri, wants to know "the best formula for mixing transfer ink for pulling impressions from fine engravings and fine rulings with large solids; also a formula for etching with acetic acid." *Answer.*—Here is an old and well-tried formula for transfer ink:

Chalk lithographic ink	1 pound
Burgundy pitch	2 ounces
Palm oil	1 ounce
White wax	1 ounce
Linseed oil varnish	½ pound

It is always better to buy transfer ink from a lithographic supply house, for the mixing of the ink is an art in itself. In reference to a formula for etching with acetic acid, this acid is added to the etching bath of either chloride of iron or nitric acid by some etchers. I think it is only a fad.

KEEP AWAY FROM NEW YORK.—"Ambitious," Los Angeles, California, writes a long letter seeking advice. He tells his whole history, the amount of business he is now doing, and continues: "I understand thoroughly all branches of half-tone, trichromatic, linework, photo-lithography, and can do my own tooling, retouching, etc. Now, what I would very much like to know is whether you think it possible to procure a position in the East, preferably New York, where I could do as well or better, or is there only a demand for specialists?" *Answer.*—Only specialists obtain positions at process work in the best establishments now. The man who is "Jack of all trades and master of none" is being crowded out of the engraving business. There is a further reason why process men should keep away from New York, for the present, at least. There are more engravers there than there is work for them to do. When the process-workers of New York organized and obtained fair wages, their example was followed by the workmen of other cities. These latter, becoming union men and ambitious to taste life in the metropolis, went to New York and were recognized and admitted to the same privileges as the old New York engravers. Consequently the trade became overcrowded with workmen. This is gradually being righted, however. The out-of-town men are finding that the extra wages paid in New York do not compensate for the great cost of living there compared with other cities. They are also glad to get back to where they do not have to turn over every fourth week's salary to the landlord for rent, and where they are appreciated more than they are in the scramble for position that prevails in the great city. The opportunity for "Ambitious" is on one of the newspapers that is endeavoring to use half-tone in its pages. And all papers are bound to come to it.

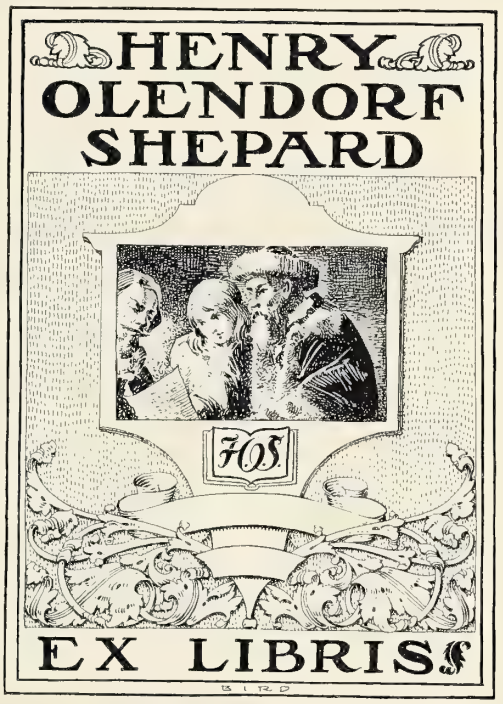
BOOKS AND PERIODICALS.

In this department special attention will be paid to all publications dealing entirely or in part with the art of printing and the industries associated therewith. While space will be given for expressions of opinion on books or papers of general interest which may be submitted for that purpose, contributors will please remember that this column is intended in the main for reviews of technical publications. The address of the publisher, places on sale, and prices should be inclosed in all publications sent for review.

AN interesting account of the recent competitive runs made by fast mail trains over the lines of the Chicago, Burlington & Quincy, and the Chicago & North-Western railroads, from Chicago to Omaha, appears in *McClure's Magazine* for April.

A BOOK of "Poems by Richard Realf" edited by Col. Richard J. Hinton, the poet's intimate friend and literary executor, has just been issued by the Funk & Wagnalls Company, New York and London. It is bound in cloth, 12mo, deckle edges, and sells at $2.50.

"MAKING A COUNTRY NEWSPAPER," a text-book for newspaper publishers, by A. J. Munson, is announced for publication by the Dominion Company, 356 Dearborn street, Chicago. All the various departments of newspaper making are succinctly treated. The book is bound in buckram, stamped in gold. Price, $1.



BOOK-PLATE DESIGN BY E. B. BIRD.

THE "scrivener" of the Brothers of the Book, Gouverneur, New York, Laurence C. Woodworth, has issued for private circulation as a valentine, a dainty brochure entitled "Old Books, Fresh Flowers," translated from the French of Joseph Boulmier by Graham R. Tomson. The next publication of the Brothers will be a reprint of Robert Louis Stevenson's essay on "The Morality of the Profession of Letters," a limited number of which will be offered for subscription.

A VERY handy booklet of forty pages and cover has been issued by the Ben Franklin Company, 232 Irving avenue, Chicago, called "Kitchen French." It is an encyclopædia of terms used in cookery, and will be found very convenient for printers who have bills of fare to set in the French language. The work is divided into two parts, French-English and English-French, so that the meaning of words in either language can be readily ascertained. The book sells for 25 cents, and being issued at a time when so many questions

seem to be coming up regarding this particular class of work, it will no doubt meet with a large sale.

The Blumenberg Press, of New York, has established one of the handsomest and most interesting weekly magazines which we have seen for a long time, the first number of which appeared on February 17. Its title is *Paper*, and there is no phase of the paper interest which the magazine does not



BOOK-PLATE DESIGN BY C. P. MORSE, WATERVILLE, NEW YORK.

seem to cover, and the numerous and beautifully printed portraits and views are most interesting. Colin K. Urquhart is the editor, and W. H. Ukers, associate editor. The price of the paper is $4 per year. The editorial offices are at 19 Union square, and the printing department at 214-218 William street, New York.

Louis Rhead, who, in connection with his brother, George Rhead, of London, furnished the elaborate illustrations for the handsome edition of Tennyson's immortal "Idylls of the King" (published by R. H. Russell in New York), has in his possession the following acknowledgment from the Queen, which shows her regard for the undeniably clever and striking work which has made the decoration in this volume so effective: "The Private Secretary is commanded to convey the Queen's thanks to Mr. Louis Rhead for his letter of the 3d instant, and for the accompanying copy of his edition of Tennyson's 'Idylls of the King,' which he has so kindly presented to Her Majesty. Sir Arthur Beggs is to add that the Queen prefers to keep the book in the ordinary binding, and will not trouble Mr. Rhead to send a specially bound copy."

WOULD NOT MISS A NUMBER.

I have just returned from a hunting and fishing trip to the wilds of Florida, and found your postal informing me that my scholarship had expired. You will therefore find inclosed draft for another year's tuition ($2) and unless you wish to hear a very vigorous protest do not let me miss a number. I cannot get along without The Inland Printer, and so long as we both exist my name will be found on your books.—*A. E. Wrigglesworth, Live Oak, Florida.*

THE RIGHT TO USE ALUMINUM FOR LITHOGRAPHIC PURPOSES.

The following letter, commenting on the advice of Mr. E. F. Wagner in the March issue of The Inland Printer, respecting the right to use aluminum, has been received too late to accord it the prominence its interest demands. It is here given as a corrective of the broad assertion of Mr. Wagner. The Inland Printer will be pleased to have further information in this regard. Its aim is to conserve the proper rights of every interest in the trade.

The Aluminum Plate and Press Company,
Office, 87 Nassau Street.

New York, March 16, 1899.

Mr. Henry O. Shepard, President, The Inland Printer Company:

Dear Sir,—We were greatly surprised to read in the March number of The Inland Printer an article under the caption, "Who Has a Right to Use Aluminum Plate?" in which our rights and interests, as a company, in the aluminum plate, are not only assailed and set at defiance, but the trade is actually advised that it can violate those rights with perfect impunity. The statement is positively and emphatically made that infringers of our patents need "not fear all the talk and threats about outsiders using the metal for printing purposes, but may go right ahead working upon it and learn to manipulate it; for then more quickly will a new era dawn upon lithography and the fact be established that no man has a right to lay claim to the exclusive use of this or any other metal in surface printing."

As this is not only an open, published defiance of our legal rights acquired under four patents granted by the United States Government, and as the question of the patentability of our discovery was fully discussed in the Patent Office before the allowance and issue of the patent, this invitation by your paper to "such as fear that they may be infringing upon some person's rights by using the metal" is not only a direct attack upon our vested rights, involving serious damage to our property, but it is a public encouragement to the trade to violate a well-established principle of patent law.

In an article which appeared in The Inland Printer of April, 1898, entitled, "Aluminography; Its Possibilities and Its Absolute Success," you will find the following statement: "Whatever the process employed in the preparation and treatment of the aluminum plates, the essential element which renders it available for surface printing is its porosity, which, combined with its lightness, flexibility, non-corrodibility and the marked economy in its use over the lithographic stone, makes it far superior not only in its operation but in the importance of the results produced."

It is for these properties that the patent on the use of aluminum plates for this specific purpose, this particular process of printing, was granted, as it is a fundamental principle of the patent law, which has been sustained by the unvarying decisions of the courts, "*that a property discovered in matter when practically applied to the construction of a useful article of commerce is patentable*," and that "*the discovery that any natural product possesses properties which fit it especially for a certain use, entitles the discoverer to a patent for such use of it.*"

The courts have always held that "*mere* substitution is not invention, *unless some new and useful result, an increase of efficiency* or a decided saving in the operation is clearly attained."

That the use of aluminum has been attended with these results is evident from the favor with which it has been received and the fact that it is even now rapidly taking the place of the stone in many of the leading lithographic establishments in New York and other cities.

The records of the United States Courts and the Patent Office are crowded with decisions sustaining this point, and the Commissioners of Patents have been invariably governed by these decisions and the principles laid down by the most eminent authorities on patent law—Webster, Curtis, Robinson, Walker, Abbott Merwin, etc.—all of whom, when speaking of the use of a new material, concur in the opinion that "where practice shows its superiority to consist not only in *greater cheapness and greater durability* but also in *more efficient action, the substitution of a superior for an inferior material amounts to invention.*"

Again and again it has been decided that "*he who discovers some element or property of matter, may secure to himself the ownership of the discovery so soon as he has been able to illustrate practically and demonstrate its value.*"

In one of the most celebrated cases on record—the substitution of anthracite for bituminous coal in the smelting of iron—it was declared by the court that "the object of the invention was not the particular machinery, or apparatus by which the new application was to be made, but it was the new application of certain known substances or agents to produce a particular result, differing either in the process, or the article produced from the former methods of producing the same thing, and thereby producing a better article, or producing by *superior and cheaper processes.*" "It is obvious," adds the court, "*that the result in such cases furnishes a complete test of the sufficiency of invention.*"

In the well-known case of the Goodyear Dental Vulcanite Company, in which hard rubber was substituted for gold, ivory or platinum, in the manufacture of dental plates, the court, in deciding in favor of the patentability of the substitution, declared that "it was a doctrine of the patent

law that if the result of the substitution was a new, a better, or a cheaper article, *the introduction of the substituted article was patentable as an invention.*"

Quite recently, in the case of the Edison Electric Light Company, the patent being for the substitution of carbon filaments for platinum wire, the court decided the substitution "*to be patentable as a result long desired, sometimes sought, but never before obtained, and that on principle and under the authorities such a substitution of material is invention.*"

Can it be truthfully denied, in view of the fact that millions of dollars have been spent in the futile search for a substitute for the lithographic stone, that our discovery was not "a result long desired and long sought."

These are only a few of a multitude of cases of substitution of materials in which decisions to the same effect were rendered, and they are cited that you may form a true conception not only of the validity, but of the strength of our patent.

In view of these decisions, and in view of the fact that we have expended hundreds of thousands of dollars in the development of our invention and the introduction of it to the trade, in connection with the manufacture of the most efficient printing machinery, the assertion in THE INLAND PRINTER that the aluminum plates can be used for surface printing "without infringing anybody's rights" is so manifestly unjust, indeed, so subversive of the vital principle of patent law, that we ask, as a matter of strict justice to our company, a full and satisfactory correction in the next number of THE INLAND PRINTER.

The article in question is not only an attack on our rights, calculated to inflict serious injury on our business, but it is sure to mislead those in the trade who are ignorant of patent law, and who, trusting implicitly to the advice of the writer of the article, are certain to become involved in costly litigation, resulting in the payment of damages in a suit for infringement.

From the inclosed copy of our first and basic patent, you will perceive that our claim covers "a plate for use in surface-printing, having a surface of aluminum on which any suitable design has been placed."

Yours truly, THE ALUMINUM PLATE & PRESS COMPANY,
JOHN MULLALY, President.

OBITUARY.

THOMAS G. FRANKS, of the printing firm of J. W. Franks & Sons, Peoria, Illinois, died in that city on March 7. Mr. Franks had many friends and was very highly respected. The funeral was held on March 9, being largely attended by members of a number of beneficent orders to which he belonged, and by representatives of the local printers' union, employes of the house with which he was connected, and other friends.

ALEXANDER GRAHAM ELLIOT, senior member of the firm of A. G. Elliot & Co., paper dealers, Philadelphia, died suddenly at his home in Germantown, Pennsylvania, on February 25, of heart failure, the result of an attack of la grippe. The suddenness of his death was a great shock to his friends, as he had been enjoying perfect health up to that time.



A. G. ELLIOT.

Mr. Elliot was born July 1, 1838, at Williamsport, Pennsylvania, and removed to Philadelphia with his parents in 1845. He graduated at the high school in that city and entered the Mechanics' Bank as a clerk, where he remained until the beginning of the Civil War, when he entered the army, going as first lieutenant of the Keystone battery, which he helped to organize. After fourteen months of service he was discharged on account of ill-health. In 1863 he entered the employ of Theodore Megargee & Co., paper manufacturers, and was admitted as a partner in a little over a year's time. In 1869 the partnership was terminated, and Mr. Elliot engaged in the paper business on his own account at 527 Minor street. In 1882 the firm was changed to A. G. Elliot & Co., Joseph Mitchell being admitted as a partner. In 1884 the firm purchased the good will and stock of the late J. G. Ditman, and removed to their present quarters, 30 to 34 South Sixth street. Mr. Elliot was not only a prominent member of the paper trade, but was thoroughly identified with every movement that helped the prosperity of the city. He was one of the organizers of the Trade League, and a member of the Board of Trade. He was also a member of the Union League and other social clubs, and a member of the board of trustees of the Second Presbyterian Church. The funeral was attended by representatives of all the leading paper houses.

JOSEPH MEDILL, editor-in-chief of the Chicago *Tribune*, died on March 16 at San Antonio, Texas. The immediate cause of his death was heart failure, although for the past two years he had been suffering from a number of complications which gradually impaired his health. Mr. Medill was born on a farm near St. John, New Brunswick, April 6, 1823, his people having emigrated from the north of Ireland in 1819. He assisted his parents in the work of the farm until 1831, when they removed to Stark County, Ohio. He received a common school education, and at the age of sixteen was sent to Canton, where he continued his studies under the private tuition of a clergyman. Later, he attended Massillon College and remained there two years, and was then admitted to the bar. About this time, the father having met with reverses, the burden of the support of the family was thrown upon young Medill, which brought him to a speedy realization of what work he was best fitted for. Having already been admitted to the bar, he decided upon pursuing his law studies, and in 1847 became the partner of George W. McIlvaine, of New Philadelphia, Ohio, who afterward became Chief Justice of the Supreme Court of Ohio; but his income not being sufficient to provide for the needs of his family, and not finding the profession as congenial to his tastes as he had anticipated, he determined to engage in some other line of work. In 1849 he purchased a newspaper called the Coshocton *Republican*, and immediately began the study of printing and newspaper work, and having mastered this he and his brothers assumed full control of the paper. Although an obscure paper, the editorial page of the Coshocton *Republican* soon gained notoriety, Mr. Medill taking the boldest stand possible against the designs of the South, denying the claimed rights of slave owners, the right of secession, and asserting for the Constitution with a strength of purpose that surprised and brought forth commendation from both East and West. Horace Greeley was early attracted to the Medill editorials, and commenced a correspondence with the young editor which resulted in a lifelong friendship. Finding his field of labor too narrow, he was urged to locate elsewhere, and finally decided upon going to Cleveland, and having procured a purchaser for the Coshocton paper he disposed of that interest, and he and his brother in 1851 removed to Cleveland. There he associated himself with Alfred Cowles, and together they established what is now known as the Cleveland *Leader*. Mr. Medill remained in Cleveland until 1855. At the suggestion of Horace Greeley he then decided upon moving to Chicago, and finally purchased an interest in the *Tribune* of that city, his partners at that time being Dr. C. H. Ray, of Galena, and a Mr. Vaughn. In 1874, having been manager and chief editorial writer for nineteen years, he secured a controlling interest in the paper, which he maintained until the day of his death. In 1871 Mr. Medill was appointed by President Grant a member of the civil service commission, and in November of the same year he was elected mayor of Chicago. It being the year of the great fire, disorder and destitution prevailed, and it devolved upon Mr. Medill during the ensuing two years to restore



JOSEPH MEDILL.

order and get municipal affairs into a settled condition once more, which task he performed in a highly satisfactory manner. His family consisted of three daughters, two of whom survive him—Mrs. Robert S. McCormick and Mrs. Robert W. Patterson. His daughter Josephine died some years ago, shortly after the death of Mrs. Medill.

PATENTS OF INTEREST TO PRINTERS.

BY CHARLES H. COCHRANE.

(For other patents see the various departments.)

THE Wicks rotary typecasting machine has been attracting attention in England for some time, and it is interesting to note that a United States patent, No. 618,926, has been procured, and to learn some new details of its operation. This type-founding apparatus comprises a rotating disk A, having radial grooves in which matrices in the form of plungers slide to and fro, these grooves at one part of the revolution (when the plungers are retracted) presenting themselves successively to a nozzle 3, whence they receive jets of molten metal forming types, which at other parts of the revolution are extended onto a carrying chain.

F. Wesel, of New York, has patented the seamless sheet metal tube furniture, shown as No. 619,060. It is claimed that this furniture (made of steel) will be lighter in weight and more accurate than any yet furnished the printer.

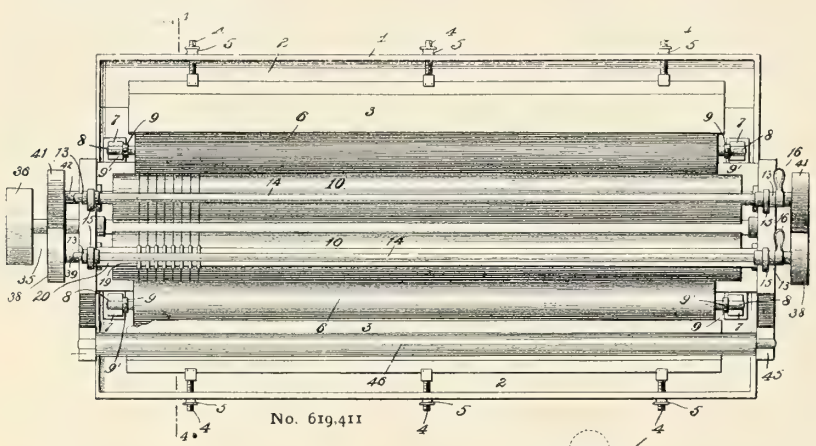
M. J. Whitlock, the press inventor, has turned his attention to paper-calendering machinery, and in patent No. 619,107 shows a set of calender rolls so arranged that a single operator standing at the base is enabled to raise both ends of any number of rolls simultaneously, and to lower them to operative position.

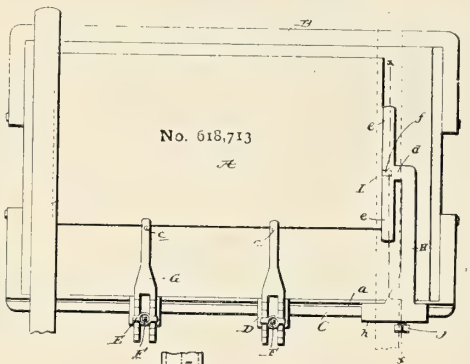
W. O. Hickok has patented (No. 619,411) a ruling machine that is very compact and that can be built at low cost. He employs a disk cylinder with impression devices that can be spaced to make the lines. The impression spacing wheels are independently arranged so that they can be spaced like pens. See drawing.

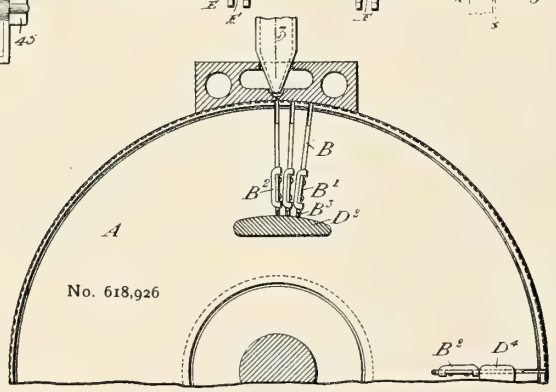
In patent No. 619,209, Harry Nathan, of New York, describes a number-printing device, specially adapted to clothing tickets. It is certainly simple.

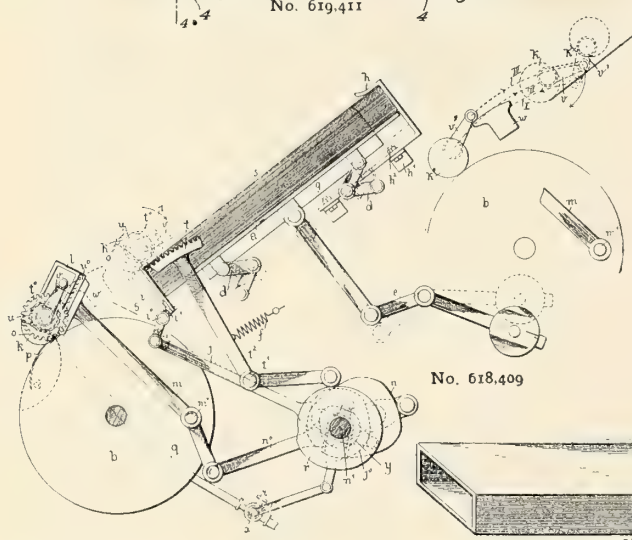
The characteristic feature of F. H. Van Loosen's ruling machine (patent No. 619,241) is a mechanism for interrupting the continuous lines of ruling by automatically gripping and releasing the sheet at the proper times.

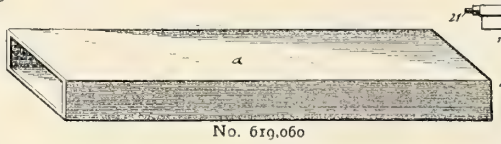
L. Gero, from away off in Hungary, is the originator of the paper-feeding machine, No. 618,409. He uses a suction cylinder *k* to remove the top sheet and carry it to the cylinder, and claims that the eccentric mounting of the suction cylinder insures the picking up of only one sheet from the pile. Like all these things, it is good if it works; but our experience is that when that second sheet is positively determined to stick to the first, the machine must be stopped or there will be trouble.

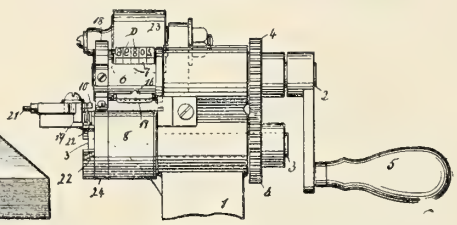

No. 619,411


No. 618,713


No. 618,926


No. 618,409


No. 619,060


No. 619,209

The tympan gauge of B. McGinty, of Doylestown, Pennsylvania, is patent No. 618,713, and will be best understood by reference to the drawing. The end guide has spring points *e e*, which are normally curved half an inch above the level of the tympan, thus serving as a gauge, and which are depressible under the gripper.

T. L. Dexter has taken another patent, No. 618,648, on paper-assembling and stapling machinery, that has special reference to his pamphlet-making machine, providing means for feeding a glazed cover-sheet which could not be handled like ordinary paper. It is too complex for a general description.

Charles L'Enfant, of New York, in patent No. 619,967, shows a die, for making blanks for flexible book-covers, that is adapted to creasing the edges.

PATENTS ON ALUMINUM PRINTING.

In the March issue of THE INLAND PRINTER Mr. E. F. Wagner asserts that anyone has liberty to use the aluminum printing process. The following letter controverts this statement, and THE INLAND PRINTER desires to express regret that injury should be inflicted on any interest by inadvertent statements in its columns.

STRECKER-SCHOLZ COMPANY,
Salesroom and Office, 29 Warren Street.
NEW YORK, March 15, 1899.

The Inland Printer, Chicago, Ill.:

DEAR SIRS,—The Strecker-Scholz Company controls, in this country, the German processes for aluminum printing.

We notice with surprise a statement in your March number which might lead the inexperienced to think that these processes and the four Strecker-Scholz patents, and the Mullaly patents, on aluminum printing, can be disregarded.

The whole trade has learned the value of these inventions; and costly litigation has taught more than one lithographer the value of the patents.

All of these patents, after a bitter and costly litigation, have come under the management of one agency (the Fuchs & Lang Manufacturing Company), which gives licenses on liberal terms.

If there is anybody who is now working on the theory that he does not need those licenses, we shall be glad to pay for his name and address and the facts of his case. Very truly yours,

STRECKER-SCHOLZ COMPANY,
Per C. WILHELMS, President.

TRADE NOTES.

THE Latham Machinery Company, Chicago, are shipping a number of their machines to London, England.

W. F. WHITING, of the Whiting Paper Company, Holyoke, Massachusetts, was a recent visitor to Chicago.

FIRE, on March 10, caused $60,000 damage to the Brown & Bley printing establishment, San Francisco, California.

E. H. GRONAU has withdrawn from the firm of Davis, Gronau & Cannon, printers, Cleveland, Ohio. The concern is now Davis & Cannon.

GEORGE L. FOLLANSBEE has resigned from the management of the Pittsburg branch of the American Type Founders Company, and is succeeded by Robert D. Clark, Jr.

JOHN T. USTICK, formerly manager of the Central Paper Company, now hands out a card which reads: "Paper Mill Agent." His office is in the Royal Insurance building, 169 Jackson boulevard, Chicago.

THE Williamson-Haffner Engraving Company, Denver, Colorado, has removed from its old location, in the Sheridan building, to new quarters at 1633 Arapahoe street, where it has better facilities than at the old stand.

WELD & STURTEVANT, dealers in printers' and bookbinders' machinery, are now located at 12 Reade street, corner Elm, New York. They represent the Latham Machinery Company, and the Brown Folding Machine Company.

WE are informed by Charles Hurst, of the Hurst Electrotype Company, New York, that his foundry has acquired the establishment of Colombine & Hamlin, and will move from the present quarters to 82 and 84 Fulton street on May 1.

J. MANZ & COMPANY, Chicago, having been for a long time desirous of adding the word "engraving" to their firm name, have incorporated under the style of The J. Manz Engraving Company, and increased their capital stock to $150,000.

WRIGHT & MCDERMOTT, manufacturers of cutting dies, have removed from 238 North Second street, Philadelphia, to new and spacious quarters at 323 Race street, that city, where they have better facilities for turning out their product promptly.

H. BRONSON has purchased the entire plant and good will of the Bronson Printers' Machinery & Warehouse Company, 48-52 North Clinton street, Chicago, and is prepared to furnish thoroughly rebuilt machinery for printers, which he guarantees first-class in every respect. He has one of the largest and best stocks in Chicago.

REDFIELD BROTHERS, printers, New York City, have increased their plant by taking more space in the Scott & Bowne building, and have added more machinery. This is the sixth time this young firm (it is but five years old), has increased its working capacity.

WALT PARMENTER, formerly superintendent of the Parmenter Printing Company, Lima, Ohio, and who severed his connection with that concern last spring to serve in the army in the Spanish war, has opened a job office at Lima under the title of the Franklin Printing House.

E. J. PIPER, maker of ruling machines, Springfield, Massachusetts, has recently increased his facilities for manufacturing, and reports a large call for his product, which would seem to indicate a general revival of business in papermaking, bookmaking and printing arts in that locality.

THE Sphinx Club, a New York society of advertising men and others interested in typography and publicity, gave a unique combination of "smoker" and "beefsteak dinner" at the Waldorf-Astoria early in March. Mr. Theodore L. De Vinne led the discussion on the subject of "Type, Its Use and Abuse," in his usual masterly style, and speeches were made by other members in this connection, and a deep interest was manifested generally in the debate.

JOHN G. MENGEL, JR., Baltimore, Maryland, has associated himself with D. J. Mallory, manufacturers' agent of that city, and will conduct a printers' machinery and warehouse business in connection with the business which Mr. Mallory is already engaged in. He will be pleased to receive catalogues with best cash discounts from all in the trade desiring to have their goods pushed in that city and vicinity. The office and warehouse are located at 22 Light street.

A. J. STONE, director and manager of the Printing Machinery Company, Ltd., London, England, made a tour of the States recently, in the interest of his company, and favored THE INLAND PRINTER with a call. Mr. Stone reports that the demand for American machinery abroad is rapidly increasing, and that prospects for a good trade may be expected. He represents the Century press, the Miehle press, the Multipress, the Cox Duplex press, and other standard makes of printing machinery.

THE New York Typo Color Company is the name of a new engraving firm, located at 50 Bond street, New York, the old stand of the Payn Engraving Company, which it succeeds. The specialty will be three-color plates by perfected methods, but all classes of engraving will be looked after. A. C. Austin is president, J. J. Vance, secretary, and J. H. Siedenburg, treasurer. The last named gentleman was formerly of the firm of Straeffer & Siedenburg, and the other two partners were connected with the Payn Company.

E. E. BARNEY has been appointed New York agent for the Harris Automatic Press Company, of Niles, Ohio. Mr. Barney's territory includes all of the East, with the exception of the New England States, which are in charge of George A. Bauer, of Boston. The New York office and salesrooms are in the Havemeyer building, where one of the Harris presses is on exhibition. The press is connected with electric motor, so that it can be shown in actual operation. George D. Kirkham, the secretary of the company, reports that business is good.

THE National Ticket Company, located in the Ajax building, Cleveland, Ohio, is a new firm lately incorporated. The president is C. F. Bates; vice-president and general manager, A. J. Reynolds; secretary, W. J. Peck; treasurer, L. E. Beilstein. They have one of the best plants for ticket printing in that section of the country, and are equipped with the latest improved ticket presses, new type, etc., which, with the competent workmen employed, enables them to turn out

first-class work. Mr. Reynolds, the general manager, is an up-to-date printer, having had charge of the ticket department of the *Plain Dealer* for a number of years.

The firm of D. H. Champlin & Co. has recently been incorporated to deal in special machinery for the use of printers and bookbinders. The headquarters are at 277-279 Dearborn street, Chicago. D. H. Champlin, for many years with C. B. Cottrell & Sons Company, is the vice-president and manager. All of the machinery which they at present handle is either their own or exclusively controlled by them. One of their most important machines is the Leiger automatic paper-feeding machine, which is coming prominently into use in a number of offices.

J. C. Claghorn, formerly of the Electro-Tint Engraving Company, of Philadelphia, and afterward having a studio of his own in that city, has been compelled to leave the East on account of his health, and has decided to visit the West and study Indians and other phases of the peaks and plains. He expects to spend about a year in the Black Feet country, Montana, and in the mountains west of there, in the territory occupied by the Kootenai and Flatheads, and after that will visit the other Indian reservations in the United States, and finally extend his trip to Mexico. Mr. Claghorn hopes to secure much material in this trip in the line of his art studies, besides expecting to be very materially improved in health.

The Cramer and the Boardman photo-engraving companies, Milwaukee, Wisconsin, were consolidated on February 20, the new firm to be known as the Cramer-Boardman Company. The two companies were the largest photo-engraving houses in Milwaukee, and the combination is a strong one. The best artists and etchers from both concerns have been retained, and the company proposes to turn out nothing but high-grade work. The firm will be located in the McGeoch building, at the Cramer Company's old offices. The following are the officers of the new concern: M. Cramer, president; F. S. Boardman, first vice-president; A. E. Richards, second vice-president; William P. Cramer, secretary and treasurer; H. B. Boardman, superintendent.

The Bullock Electric Manufacturing Company, Cincinnati, Ohio, announces that a decision has recently been handed down regarding the blow-out magnets used on their controllers. The decision is not only of special interest to them, but to manufacturers of electrical apparatus in general. They state that they have always used a blow-out magnet on their controllers and will continue to do so. The Thomson-Houston Electric Company, owned and controlled by the General Electric Company, endeavored to enjoin the Bullock Company in the United States Circuit Court, Southern District of New York, from using a magnetic blow-out with controllers, as the Thomson-Houston Company claimed that the Bullock Company infringed their letters patent Nos. 283,167 and 401,085; but Judge E. H. Lacombe, on March 6, after hearing the arguments in the case, refused to grant this injunction.

On the evening of February 27, Alfred G. Shaw, for many years an employe of the firm of Golding & Company, Boston, was given a farewell dinner by his employers and fellow-employes, to the number of a dozen or more, on the occasion of his return to his native place in New York State. An ample menu was discussed, and afterward Mr. Shaw was toasted in sentiments which evinced the highest regard on the part of his associates. Robert J. Bowes, head bookkeeper of the firm, was toastmaster, and among the speakers were William H. Golding and his business partner, Edward H. Dennison. An original poem by Addison R. Jones, entitled "Dad," and dedicated to the evening's guest, was the hit of the post-prandial exercises. Copies of this poem have been issued by the printing room of Golding & Company in tasty form, and The Inland Printer acknowledges with thanks the receipt of one of the booklets. At the close of the speech-making, George W. Cross, in a neat address, presented Mr. Shaw with a handsome diamond ring as a memento of the occasion. A committee was appointed to report upon a permanent organization to include the members of the firm, the salesroom force, and heads of manufacturing departments, the purpose being to have occasional gatherings.

BUSINESS NOTICES.

This department is designed exclusively for business announcements of advertisers and for descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Statements published herein do not necessarily voice the opinion of this journal.

"Wetter" numbering machines are being sold at a sacrifice by The Bates Machine Company, 346 Broadway, New York.

ROUNDING AND BACKING MACHINES.

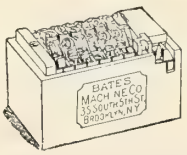
E. Crawley, Sr., & Co., Newport, Kentucky, have sold six of their rounding and backing machines in the past three months, three of them in Boston, one to the American Bible Society Company, of New York, and one of their largest machines to the De Vinne Company.

UNEEDA PRESS.

If you need a high-grade cylinder press, a folding machine, a power paper cutter or a wire stitcher, write me for complete list of bargains which came into my possession through foreclosure. All will be thoroughly overhauled by experienced printing press machinists, and guaranteed in first-class order. For list and full particulars address A. K. Parke, agent, 1609 Masonic Temple, Chicago, Illinois.

NUMBERING AT A MINIMUM COST—NOTHING!

Doubtless many printers still pay expressage and submit to the delays, waste and charges of the numberer, whenever a job comes along requiring numbering, instead of doing the work upon their presses with this complete little machine at one and the same operation which prints the form. Its success has been remarkable. They have been sent to all parts of the world and the demand still exceeds the production, which is now being doubled. The makers are The Bates Machine Company, 346 Broadway, New York.



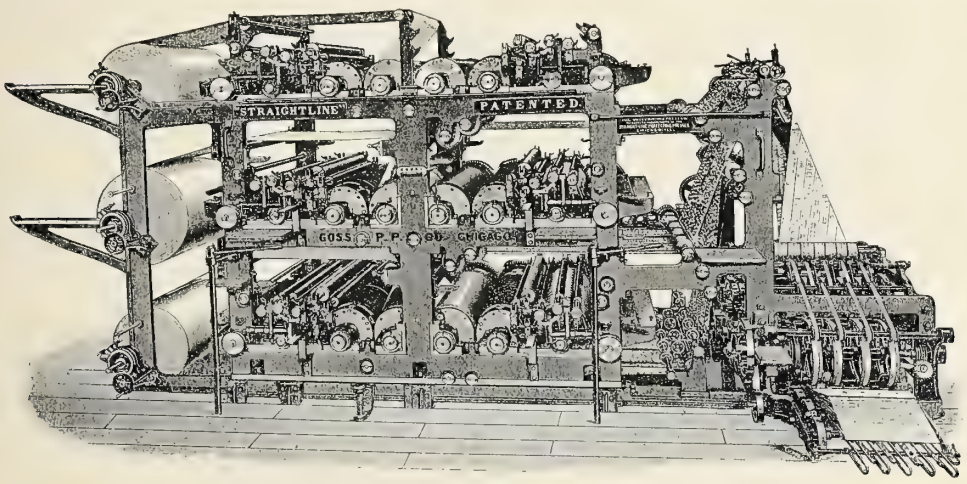
THE CHICAGO ELECTROTYPE & STEREOTYPE COMPANY.

Through the courtesy of Mr. Welch, a representative of The Inland Printer was permitted to inspect the several departments of the Chicago Electrotype & Stereotype Company, 149 Plymouth place, recently, and was surprised to find it one of the largest plants of the kind in the country. The growth of the business of this company since its organization in 1886 has been quite remarkable. At that time it occupied a room about 60 by 70 feet on the second floor of 196 South Clark street. Its officers were the same as at the present time, being William J. Alexander, president; George T. Schuester, vice-president, and F. J. Welch, treasurer. The company had a very small capital in dollars and cents, but its members were all able, practical men, had a thorough knowledge of the business, and were possessed of energy and push, those qualities which count for success in any walk in life. The business steadily grew from the start, and at the end of a few years a second floor was found necessary. A firm that has gone through the recent years of depression

and held its own has done well; but one that has succeeded in enlarging its business to more than twice its size during these years is entitled to high praise. This is what the Chicago Electrotype & Stereotype Company has done. About two years ago the company moved into its present quarters, where it occupies one thousand square feet of room. In addition to this very complete electrotyping and stereotyping plant, which consists of the latest improved machinery, there has been added a first-class engraving plant, and the company is prepared to do all kinds of engraving by all processes and is sure that it will make as good a reputation for this class of work as it already enjoys for its other branches of business.

THE GOSS OCTUPLE PRESS.

The New York *Herald*, after installing a new octuple press, made by the Goss Printing Press Company, Chicago, capable of turning out eight-page papers at a speed of 96,000 per hour, called attention to the matter by giving up a full page to it, and showing an excellent picture of the machine. This splendid testimonial of the Goss press was given by Mr. James Gordon Bennett in appreciation of the satisfaction experienced in the use of this machine. In view of the fact



that the company is booked away ahead for their straight-line machines, it certainly indicates that there must be some value in them, and that people are waking up to a realization of what the capabilities of the press are. Until the straight-line machine was invented there were few presses upon the market that commanded such attention and sale. One of the principal features of the machine is that the different webs that produce a 4, 6, 8, 10, 12, 14 or 16-page paper, full size, or 8, 12, 16, 20, 24, 28 or 32-page paper, half size, are associated together at one common point without the use of any mechanism, which heretofore was employed in producing multiple pages in one run. The angle-bar method of turning the webs and deflecting them from their course to one at right angles is entirely eliminated. This enables the press to produce these results with the greatest speed, limited only by the quality of the printing to be done. Another advantage is the patented devices for the delivery of the product after folding, which are extremely simple and work perfectly. The press being built in tiers, one above the other, affords economy in floor space, which is an important matter in many pressrooms. The aim in building the Goss press has been to secure simplicity and perfection, and the results certainly indicate that these points have been attained. Besides occupying very little floor space, the presses are claimed by the manufacturers to run with less power than other machines; they can be started quickly, and when under way do nothing but first-class printing. They are so constructed that in addition to black, one, two or three extra colors can be run at the same time, so that a colored sheet can be produced with the regular issue and all the printing done in one operation at the full speed and capacity of the press, which is quite a novelty in itself. The fact that several webs of paper play in a direct line through the press in a comparatively straight course to the folder, is an advantage when running in colors, as well as for ordinary black printing. The Goss Printing Press Company devotes its entire attention to the building of this style of machine and to other special rotary presses, and on this account is enabled to put the very best thought and ability into their machines, and can secure results in construction not to be obtained where a diversified line of work is turned out. For a number of years the company has been satisfied that their presses were the ones that papers could adopt with the feeling of perfect security so far as results are concerned, and guarantee to furnish machines that will make money for the purchaser. They have the largest plant in the world used exclusively in the manufacture of these special machines. The presses are fully covered by patents owned exclusively by the Goss Company. Publishers can secure presses to meet any requirements, the machines being built in all sizes and styles, from a 4-page up to a 48-page machine, having a capacity of 25,000 to 100,000 per hour. In a notice of this kind it is not possible to go into a lengthy description regarding the construction and operation of the machine, but sufficient has been said to convince publishers who are contemplating the installation of an up-to-date perfecting press, that at least an investigation of the wonderful abilities of the Goss press is advisable. Reference to the cut accompanying this article, and the illustrations and descriptions appearing in the advertising on pages 8 and 9, will enable readers to obtain an idea of what the Goss press is. Further particulars can readily be obtained by addressing the manufacturers. It is exceedingly gratifying to the company to note that orders for the machine are coming in not only from papers in different parts of the United States and Canada, but are being received from Australia, New Zealand, England, Scotland, Africa, and other foreign countries, which certainly is an indication that the renown of the press is spreading, and that "The Goss" is an assured success.

AN UP-TO-DATE ENGRAVING HOUSE.

While in New York recently a representative of THE INLAND PRINTER was shown through the establishment of the Electro-Light Engraving Company, Pearl and New Chambers streets, and after having thoroughly inspected the various departments, was fully satisfied that the reputation enjoyed by this company was well deserved. The establishment is fitted up in the most elaborate manner, every department being complete as to detail, and fully equipped for doing its share of business. A company having the facilities for doing first-class work enjoyed by this one cannot fail to give satisfaction to those intrusting it with their orders.

KERATOL SILK.

Always on the alert to give bookbinders and printers the latest in their line, the Keratol Company, of Newark, New Jersey, have now brought out what is called "Keratol Silk," which is an exact facsimile of the most costly silks, and is said to be the most beautiful book-cover ever placed

upon the market. It is waterproof and works advantageously, and, being so much lower in price than the genuine article, immediately commends itself for general use. The success already achieved with the regular brand of imitation leathers put out by this company will no doubt be followed up by their new product. They would be glad to furnish samples of this new material to those interested. Ask them about Keratol glue, also, when you write.

ADJUSTABLE MOLD FOR THE LINOTYPE.

One of the most recent and important improvements to the mechanism of the Mergenthaler Linotype is a universal adjustable mold whereby a large variety of type sizes may be used without the trouble or expense of the large number of molds heretofore necessary. The universal mold remains permanently in the rotary disk and is adjustable as to the measure or length of line and as to thickness of body, and also has the obvious advantage of insuring uniformity in the height of the slugs. The new mold permits change of measure and body in less than one minute. Explanatory circulars may be obtained on application to the Mergenthaler Company.

NEW BUT EXPERIENCED.

The Glidden & White Company, Cleveland, Ohio, manufacturers of printing and lithographic inks, although a new and young concern, has entered the field under most favorable circumstances, having gentlemen connected with it who are thoroughly posted in the manufacture of the goods they are putting out. Mr. J. F. Glidden, of the Glidden Varnish Company, is at the head of the house, and supervises the manufacture of all of the varnishes used by the ink company, having had six years' experience in this line. Mr. Frank J. Baumgartner, who has charge of the manufacturing of the inks, has had twenty-two years' experience in this line, and has a reputation second to no one in the country. A 50-cent half-tone black ink, which they claim will positively not offset on 100-pound coated book paper, is one of their many leaders.

MOROCCOLINE.

Moroccoline is no new article of manufacture, but has been largely used with entire satisfaction for several years by the furniture and carriage trades. Like all good things in the market it has been imitated, but its peer has yet to be brought out. Its commercial value is well known and acknowledged by the above named trades, and at repeated

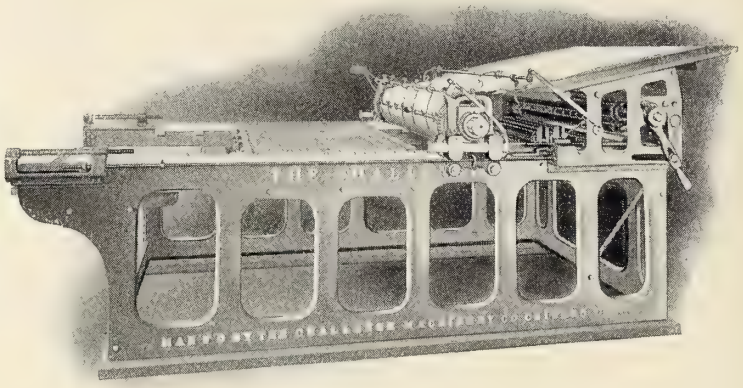


A PHOTOGRAPH OF ONE OF THE MANY GRAINS.

requests of several large dealers in bookbinders' supplies the manufacturers are now making a perfect imitation of buffings and skivers in all colors and grains desired. As this remarkable material is meeting with a flattering reception from bookbinders, we predict for Moroccoline a large business in this field. Samples will be gladly mailed on application to the Boston Artificial Leather Company, 133 Pearl street, Boston, Massachusetts.

THE CHALLENGE COUNTRY PRESS.

Country printers will be interested in anything that lightens labor and improves the appearance of their paper. Here is an illustration of the new Challenge country press. It shows the cylinder just taking the sheet and about to pass over the form. That it is simple, substantial and practical will be seen at a glance. To run it, the operator stands on



the farther side, about the center of the press, takes the handle with the left hand, swings the cylinder to make the impression, the right hand carrying it forward to deliver the printed paper and start the cylinder back to receive the sheet.

To know that the press is manufactured by the Challenge Machinery Company is sufficient guarantee that it is all that is claimed for it; the construction first-class, materials and workmanship the best; it is strong, simple, convenient, light running and durable. The manufacturers invite all interested purchasers to visit their works, 2529 to 2555 Leo street, near Archer avenue, Chicago, to see one of these machines in operation. All type founders sell them.

LEIGER AUTOMATIC PAPER-FEEDING MACHINE.

The accompanying illustration shows a device invented by George P. Leiger, of Chicago, for automatically feeding sheets of paper to printing presses, folding machines and ruling machines, which is said to feed fifty per cent faster than can be done by hand. As the field for such a machine is largely in connection with printing presses, a brief description of the feeder as applied to them will now be given. The feeding machine will take on a maximum load of paper of over 20,000 sheets. Users of the feeder are thus able to get the full capacity of the printing press, which cannot be obtained by hand feeding, since the press is so frequently stopped to put up the lifts of paper on the feed-board. In addition to this the press may run at a much higher rate of speed than operators can feed by hand, and the feeding is more uniform, every sheet being handled exactly the same.

The table holding the load of paper rises automatically to correspond with the sheets as fed off, thus keeping the top of the pile always at the same level. By means of a suction pump, a vacuum is formed and so adjusted as to pick up the thinnest paper or the heaviest cardboard. This gives the machine a range from French folio to cardboard, something that cannot be claimed for any other feeding machine, and consequently makes the Leiger automatic feeder commercially valuable for every class of printing offices.

The vacuum referred to is carried through a series of pipes to the "pick-up-fingers" which are adjusted to come in contact with the sheet of paper at each of the four corners. The vacuum is cut off and again put in use by means of irregular cams timed so that the fingers release the back end of the sheet before the forward fingers let go. The latter remain in contact long enough to allow a forward movement

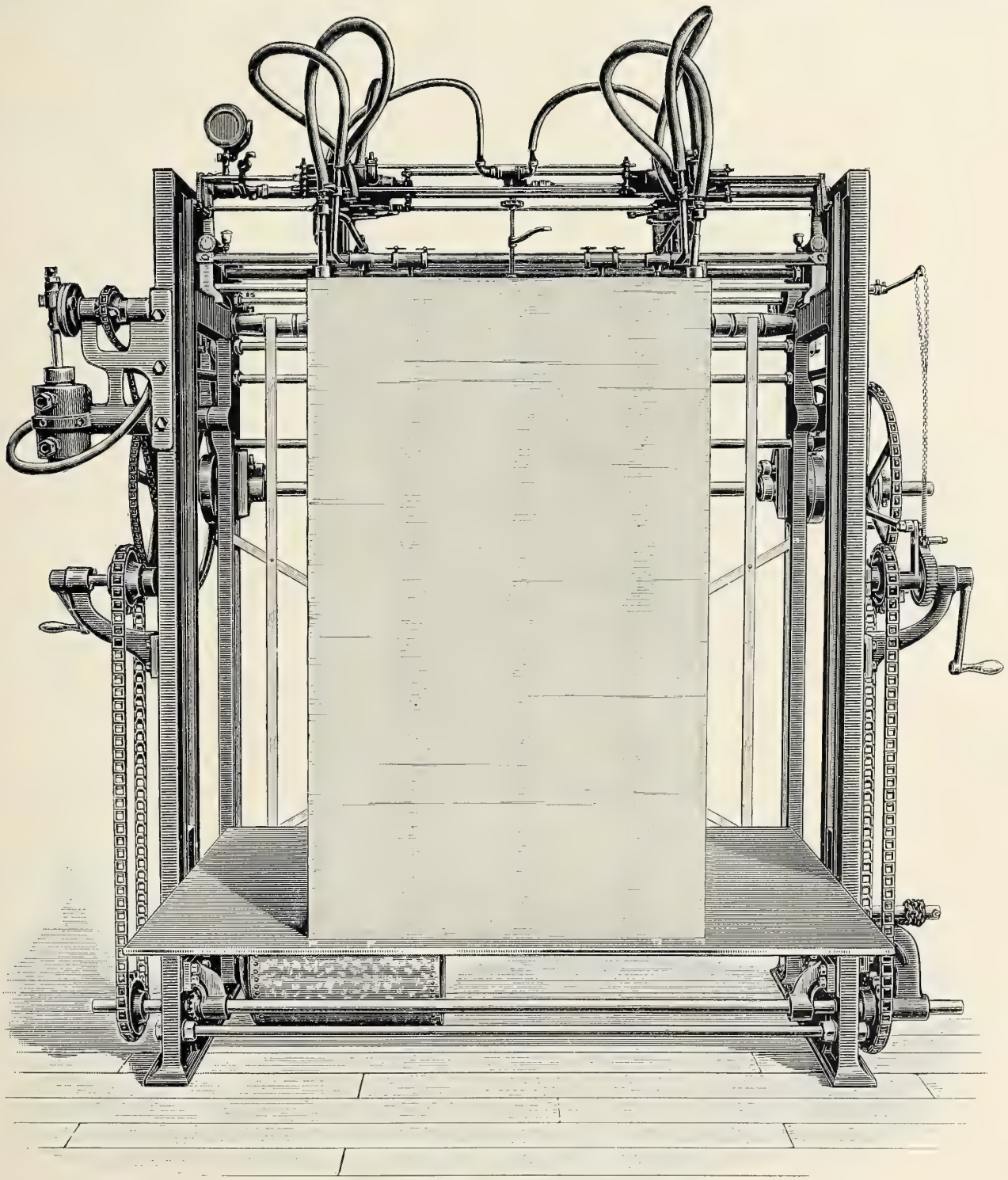
to engage the sheet with a series of rollers connected by tapes which conduct the sheet to guides of the printing press. Here, by further use of the vacuum force in connection with some simple mechanical appliances, both a side and forward register is obtained, and as every sheet is treated in exactly the same manner it is easily seen how much more perfect the result must be than hand feeding.

In preventing the transfer of more than one sheet at a time to the press the ingenious working of the cams is very apparent. As the rear fingers engage the sheet and it is pulled up by the vacuum, there is a period of rest; very slight, of course, but in that time the vacuum is released and again acquired, so if more than one sheet has been lifted all but the top one drops back.

To further assist in separating the sheets, should electricity or ink hold them together, as is so often the case, a couple of blow pipes are used, through which the air is forced by means of a small auxiliary pump attached to the side of the machine and oscillating with the movement thereof.

If more than one sheet, or a torn or badly wrinkled sheet passes down to the guides, another ingenious contrivance by means of air makes a connection with the brake on the fly wheel of the press and stops it almost instantly, so that an imperfect sheet, or more than one sheet, cannot pass into the press. The machine is almost human in its workings, and these results have been obtained by the ingenious and intelligent manipulation of a vacuum and compressed air. The adjustments of the machine are simple and it can be changed from one size sheet to another without using a wrench.

The inventor of the Leiger automatic feeder has given to the printing fraternity for the first time a machine that will

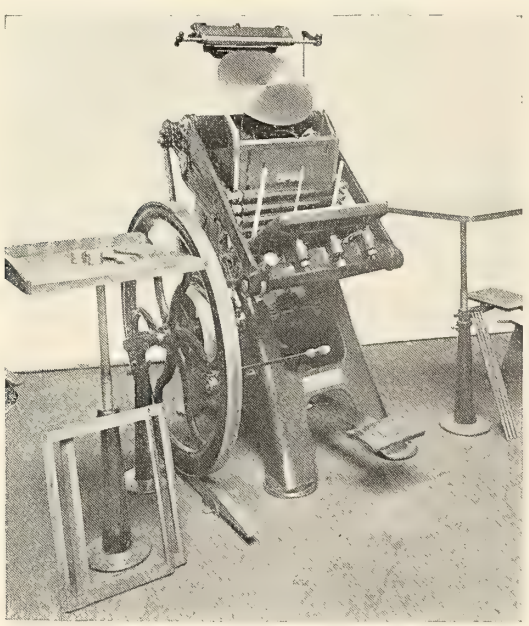


LEIGER AUTOMATIC PAPER-FEEDING MACHINE.

handle all grades and sizes of paper without soiling or wrinkling, and adjustments can be made so readily that it can be used profitably on short runs, thus solving problems that others have attempted but failed in. The earnings of a printing press are from thirty to forty per cent greater with the aid of the Leiger automatic feeder, and from the fact that the United States Patent Office has allowed all claims for patents in their broadest and most comprehensive form, you will know that the invention is on entirely new lines. The manufacturers, D. H. Champlin & Co., 277 Dearborn street, Chicago, will gladly supply further particulars and estimates when requested.

THE PROUTY PRESS.

The half-tone shown herewith gives an excellent idea of the Perfected Prouty job press, manufactured by the Boston Printing Press Company, 100 High street, Boston, Massachusetts, the successors to the George W. Prouty Company. Mr. S. L. Merchant, the manager of the company, informs us that the Prouty press will run fifty per cent faster than any other job press built. It is the only press having two solid gear wheels, thus insuring a perfect and rigid impression,



and it is said to be the strongest press on the market. It is especially adapted for high-grade half-tone work and embossing, and for general all-round work will be found an excellent press. The ink distribution is perfect, it having four inking rollers, covering the entire form, where other job presses have only three rollers. There being no cams on the Prouty press, it can be run at a high rate of speed without any noise whatever. This will be appreciated in all offices. The patent platen adjuster is a great labor-saving device, and is one of the special features of the Prouty press. The company is constantly adding improvements and intend to be up-to-date in every respect, so far as a high-grade job press is concerned. The press is in use by numbers of large concerns in this country and abroad, and all the users are ready to speak favorably of it. One large concern in Boston is running fifty of these presses at an average speed of three thousand impressions per hour. The firm has recently made arrangements with John Haddon & Co., Bouverie House, Salisbury Square, Fleet street, London, E. C., England, to represent them in Europe, and we learn that this house is meeting with good success in the sale of the presses abroad. A very neat catalogue, showing the embossing and half-tone work being done on the Prouty press, will be forwarded to all printers interested.

THE GEM PAPER AND CARD CUTTER.

On another page of this issue will be found an advertisement of the original Gem paper and card cutter, manufactured by the Howard Iron Works, Buffalo, New York. This firm was established in 1847, and are founders and machinists of well-known reputation. They have had about thirty years' experience in the manufacture of paper cutters, both hand and power, and have sold thousands of their machines during that time. The Gem cutter, to which they call attention this month, is therefore not unknown to printers and binders of the country. The Gem is a heavy, compact, and rigid machine, works easily and smoothly, cuts perfectly true, and the clamp has a free and quick motion. It is supplied with back, side and split gauges, and the lever can be adjusted to any position to suit the operator. The firm also manufacture the Victor and Diamond paper cutters, besides book-trimmers, roller backing machines, power and foot stabbers, etc. Barnhart Bros. & Spindler, Chicago, are their western agents.

WANT ADVERTISEMENTS.

We will receive want advertisements for THE INLAND PRINTER at a price of 25 cents per line for the "Situations Wanted" department, or 40 cents per line under any of the other headings. Ten words counted to the line. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number.** Answers can be sent in our care, if desired. All letters received will be promptly forwarded to parties for whom intended without extra charge. No advertisement of less than two lines accepted.

Copy for this column must be in our hands not later than the 20th of the month preceding publication.

BOOKS.

A BARGAIN COUNTER IN AD-DOM.—Don't miss it! My book, "Some Advertising that Advertises," is used by progressive printers generally. Price reduced to 50 cents. W. H. WRIGHT, JR., 70 Ellicott street, Buffalo, N. Y.

ABOUT A CURRENT SUBJECT: Souvenir Mailing Cards, a brief treatise on the preparation and marketing of these efficient town-advertisers. Sixteen pages, nonpareil; 25 cents, with set of photogravured cards. OTTO KNEY, Madison, Wis.

A PROOFROOM HELPER—Kitchen French, 25 cents. BEN FRANKLIN CO., 232 Irving avenue, Chicago.

EMBOSSING FROM ZINC PLATES, by J. L. Melton, a concise treatise of 12 pages on embossing on platen presses. We have a few copies of this pamphlet which we will send postpaid on receipt of 10 cents. Former price, $1. THE INLAND PRINTER CO., Chicago.

JOB COMPOSITION; Examples, Contrast Specimens and Criticisms Thereon, together with a brief treatise, by Ed S. Ralph. This is a book that hundreds of printers have been looking for in vain up to the present time. Specimens of letter-heads, bill-heads, cards, envelope corners, invitations, blanks, etc., are shown, and the same reset in improved form, with the weak parts pointed out. The book also contains a brief treatise on the principles of display composition. Forty pages and cover, 7¾ by 9 inches, neatly printed and bound. 50 cents. A book that no progressive compositor can afford to be without. THE INLAND PRINTER COMPANY, Chicago; 150 Nassau street, New York.

SEND STAMP for sample copy *Art Ad Age*, the advertising printer's paper, issued monthly, 50 cents per year. THE ART AD AGE CO. (Wright, Electric Printer), Buffalo, N. Y.

THE INLAND PRINTER CUT AND ORNAMENT BOOK, new enlarged edition, 192 pages, over 1,600 cuts for advertisements, blotters, head and tail pieces, initials and ornaments, some of which you may need on your next job. Price, 25 cents, postpaid, which we will refund on first order for cuts amounting to $1.

THE THEORY OF OVERLAYS, by Charles H. Cochrane; a practical treatise upon the correct method of making ready half-tone cuts and forms of any kind for cylinder presses. Reprinted from THE INLAND PRINTER, in pamphlet form, convenient for reference; illustrated; price, 10 cents, postpaid. Worth many times this amount to any printer or pressman. THE INLAND PRINTER COMPANY, 212 Monroe street, Chicago; 150 Nassau street, New York.

WANTED—Agents to sell "Old Cato," a book on the dog; two volumes in one; written by John Paul Dudley; a companion book to "Black Beauty." Anyone who loves the dumb beast should not fail to have a copy of this work; one of the best selling books of this century. Old price, $4; new price, $2.50. Address HENRY O. SHEPARD, manager, 212-214 Monroe street, Chicago.

FOR SALE.

COMPLETE JOB PLANT, almost new. Will sell entire or in parts. List of material for stamp. A 466, INLAND PRINTER.

CYLINDER PRESS for sale, very cheap; cash or time. MAX TEICH, 180 E. Randolph street, Chicago.

EMBOSSING PRESS for heavy work; bed, 12 by 18. Practically new. A 458, INLAND PRINTER.

FOR SALE.

FOR SALE — Forty-four-inch Cranston & Jones power cutter. Latest machine; almost new; cost $1,000. Will accept any reasonable offer. DODSON PRINTERS' SUPPLY CO., Atlanta, Ga.

FOR SALE — 32 by 44 3-fold Brown folding machine; latest pattern; practically new; list price $625; write for bargain price. F 59, INLAND PRINTER.

GREAT BARGAIN — $5,500 buys real estate, brick building, 30 by 120 feet, and complete printing plant, having two cylinders taking 32 by 44 sheet, jobber, cutter, stitcher, folder, power, over 7,000 pounds type, including over 250 job fonts, and all the necessaries of a complete printing office in a suburb of Chicago. Owner retiring. An out-and-out bargain. "OWNER," room 14, 154 Lake street, Chicago.

HIGHEST discount offered from new or secondhand presses, type, cases, cabinets, shafting, hangers, pulleys, belting and all supplies. Write for special prices, stating what you want. ALEX. McKILLIPS, Harrisburg, Pa.

PARTY about to change their present plant would like to hear from printers desirous of a bargain in the shape of two two-revolution Cottrells in good condition. Both presses will print a sheet 33 by 46. Also a Dexter latest improved folding machine. Each of these can be seen running. A. B. C., INLAND PRINTER, New York.

POWER SAW and trimmer, $25; router, $50; type-high machine, $25; camera, lens, $60; gas engine, $99. A 436, INLAND PRINTER.

ROUTER FOR SALE, with work holder 12 by 12, four tools, belting, one 16-inch wood pulley. Price, $35. Send for photo. VERMONT ENGRAVING COMPANY, St. Johnsbury, Vt.

THORNE typesetting machine, 8, 9 and 10 point. Hoe double-cylinder press with Steinmetz folders; also fine Campbell Oscillator. MERCANTILE LAUNDRY MACHINERY CO., 124 West Houston street, New York.

BUSINESS OPPORTUNITIES.

A GREAT BARGAIN — An old well-established trade paper, in a fine Western city, is for sale. It is paying net income of 10 per cent on $30,000, and as the field is unlimited, this can be largely increased. Over 3,500 new, paid-in-advance subscriptions put on books in past sixty days. $10,000 takes it, and it's a snap. If you want a 30 to 40 per cent investment for your money, here it is. No time for curiosity seekers. A 416, INLAND PRINTER.

A GREAT MONEY MAKER — I have an advertising idea which has made for me over $1,500 net. They were the easiest dollars I ever earned, too. I remember with much tenderness 250 of them which came in one month when I lay on my back sick in bed. Any man of ordinary intelligence, living in a town where there is a first-class printing office, can work it. I'll send samples and full information for $1. If upon examination you wish to take hold of it, I will also extend you full privileges to do so under the copyright which I own. The $1 you send pays for this also. If you want to get on the "inside" of something which is entirely outside the realm of the "visionary," something which has been crystallized into fact, and coined into hundreds of good hard dollars, you won't hesitate long before writing me. I have another good thing in the advertising line which has brought me lots of business, one Chicago concern alone having ordered 65,000 of them in past two years. If you want both these ideas, $2 will bring them. Only sold to one party in a town. EMERSON DePUY, 508 Manhattan bldg., Des Moines, Iowa.

BUSINESS OPPORTUNITY — $4,000 to $5,000 will purchase the best engraving plant in the Central States. Has made 30 per cent on investment for a long time. Present owners must change climate is only reason for selling. Would sell part interest to thoroughly competent, practical man. Investigate this at once. A 425, INLAND PRINTER.

FOR SALE — An up-to-date, well-established job printing office and bindery, located at Yazoo City, Miss. Office has steam fixtures. Will sell most reasonably. THE MOTT PRINTING CO., Yazoo City, Miss.

FOR SALE Below Cost — Democratic weekly in Wisconsin town of 3,000. Plant has power Prouty, Gordon jobber, gasoline engine and all necessary material; fair run of jobwork, which, as well as circulation of paper, can be largely increased. Other business requires owner's attention. Good opportunity for practical newspaper man. A 471, INLAND PRINTER.

FOR SALE — For cash, small job office with up-to-date outfit, doing fine business in southern Wisconsin city of 3,000. Good reason for selling. A 444, INLAND PRINTER.

FOR SALE — The *Press* news and job office, Wallace, Idaho. Located in center of greatest lead-silver belt on earth. County seat of county as large as State of Connecticut. Cash only. Bargain. ADAM AULBACH, Murray, Idaho.

FOR SALE — Up-to-date job office, electric power. Two perfected Proutys and one Clipper press; 182 fonts type, cutter, etc. Everything complete; well established. Owner is not a printer and will sell at a bargain if sold at once. W. E. McGREGOR, 297 Washington street, Boston, Mass.

FOR SALE — $4,000 high-class Iowa job shop at half the money. Good business; delightful city. Must be sold soon. A 435, INLAND PRINTER.

THE DETROIT LITHOGRAPH CO., Ltd. — Offers for sale its plant and business, Nos. 52 and 54 Bates street, Detroit, Mich. Four steam presses; six hand presses; cutting, ruling and color-grinding machines; large lot of stones and engravings, color, paper stock, etc. Correspondence solicited. DETROIT LITHOGRAPH CO., Ltd.

$1,200 CASH and $800 on time, $2,000 in all, will buy the *Republican*, at Oakes, North Dakota. Town of 800, three railroads. Have five-column-quarto Prouty; steam plant; 8 by 10 and 10 by 15 Gordon jobbers; 16-inch paper cutter; card cutter; eighty cases type; plenty of other material, stones and cases. ED A. SMITH, Oakes, N. D.

$6,000 BUYS best Democratic weekly in southwest Missouri; nets $2,000 year. DRAWER F, Lamar, Mo.

HELP WANTED.

AGENTS WANTED — In every city, county and State; male or female; Christian; to sell the People's Bible History. This book is the product of the brains of the Protestant churches of the world, including Gladstone, Lorimer, Farrar, Sayce, Beet, Gregory, Hale, MacArthur, Bristol, and others. Send for prospectus circular. THE PEOPLE'S BIBLE HISTORY CO., 212-214 Monroe street, Chicago.

SALESMAN can add commission on which one earned $800 in 1898. "BLANKET," P. O. 1371, New York.

WANTED — A solicitor well up in estimating on all kinds of job and catalogue work, and who could handle a few specialties for a reliable firm in northeastern Pennsylvania. Must come well recommended as to character and ability. Steady job. State salary. A 422, INLAND PRINTER.

WANTED — Cylinder pressman able to execute the finest half-tone and color work, and competent to take charge of large pressroom. Address, naming reference and salary can command "PRINTER," P. O. Box 656, Louisville, Ky.

WANTED — Man experienced in drawing in artistic style and engraving on wood. State experience and wages expected. A 433, INLAND PRINTER.

SITUATIONS WANTED.

AN all-round, up-to-date book, news, job printer and make-up; good cylinder and platen pressman; can take charge; best references. A 452, INLAND PRINTER.

AN experienced half-tone and line photographer and etcher open for position; am well versed in installing and managing plants. A 427, INLAND PRINTER.

A PHOTO-ENGRAVING TEAM FOR A NEWSPAPER — First-class cartoonist and portrait artist, also first-class zinc etcher, at present employed, will be open for positions May 1; we are in position to purchase our own plant, if we can get a guarantee of a certain amount of work per week; steady and reliable men. A 443, INLAND PRINTER.

ARTIST — Pen-and-ink — wants position; will work for moderate salary; newspaper sketching preferred. A 432, INLAND PRINTER.

AS half-tone photographer; long experience; also practical at etching; desires situation with first-class establishment; good reference. A 475, INLAND PRINTER.

AS MANAGER OR FOREMAN — Practical printer and pressman; large experience; capable taking charge, either branch or both; first-class references. A 420, INLAND PRINTER.

A STEREOTYPER, good, practical and reliable, desires to make a change; good recommendations and sober; job or newspaper work. A 480, INLAND PRINTER.

A VERY FAST COMPOSITOR desires steady situation in country town or small city. Quick, accurate work guaranteed. First-rate on ads., bookwork, etc. Capable of taking charge of small office; temperate; wages, $9. A 484, INLAND PRINTER.

BOOKBINDER would like to change present position. First-class finisher on blank and printed work; can work on embossing press and job forwarding; entire satisfaction. A 411, INLAND PRINTER.

BRIGHT MAN desires management of lithographic plant, West or South; understands thoroughly estimating on all color work and engraving; used to all kinds of process work; could also act as litho salesman. A 461, INLAND PRINTER.

BY PRESSMAN — Fourteen years on various grades of work (mostly book); three years on web presses; capable taking charge; references. A 419, INLAND PRINTER.

Knife Grinders

Machines sent on thirty days' trial to responsible parties. If interested, write us. Complete Bindery Outfits.

SIMPLE — AUTOMATIC — GUARANTEED.

Using Emery Wheels arranged for Wet or Dry Grinding.

NOTE — Sizes given are for length of knife (not width of cutter).

Style E — To stand on bench. Dry grinding only. 26-in. $50, 32-in. $55, 38-in. $60, 44-in. $65.

Style A — With iron stand. Wet or dry grinding. 26-in. $75, 32-in. $85, 38-in. $90, 44-in. $100, 54-in. $115, 60-in. $125. With water attachment, $10 extra.

Style C — Extra heavy. Wet and dry grinding. 76-in. $205, 84-in. $215, 90-in. $225.

THE BLACKHALL MFG. CO., 12 Lock Street, Buffalo, N. Y.

SITUATIONS WANTED.

CYLINDER PRESSMAN wants situation; A 1 references; salary $18. A 421, INLAND PRINTER.

EXPERIENCED editor, reporter, printer, proofreader, collector, bookkeeper, manager, solicitor, desires situation; steady habits; good recommendations. A 446, INLAND PRINTER.

FIRST-CLASS job printer desires change of situation; South or West preferred; references given. A 455, INLAND PRINTER.

GOOD, all-round printer, total abstainer, steady and reliable, desires position in good country office; many years publisher of county seat paper; would be good man for country publisher desiring to be relieved from mechanical department to give more time to editorial and outside work. Married and would settle down. F. LADD, Sturgeon Bay, Wis.

JOB COMPOSITOR—Young man, twenty-six, single, sober, industrious; now and for past nine years employed in first-class job office; to acquire wider range of experience would like position in another first-class, up-to-date city office; only steady position desired; good references. A 439, INLAND PRINTER.

MACHINIST-OPERATOR on linotype; now in charge of machine; reference from present employer; thoroughly competent, sober and reliable; practical printer; desires change for good reasons. A 414, INLAND PRINTER.

NONUNION LINOTYPE OPERATOR, thoroughly competent and sober, wants steady situation. A 456, INLAND PRINTER.

POSITION WANTED—By young man as half-tone and line etcher; also does reëtching; can furnish first-class reference. A 481, INLAND PRINTER.

PRINTER (fifteen years' experience) desires position as foreman of first-class country office; or would go to city as proofreader or night editor; if you want a good man and are willing to pay a good salary, write; if not, save stamps. A 462, INLAND PRINTER.

SITUATION WANTED—By A1 feeder, cylinder, Gordon; can make ready; experience on all grades of work; references. A 487, INLAND PRINTER.

SITUATION WANTED—By copperplate printer; young man; can do die-stamping. A 454, INLAND PRINTER.

SITUATION WANTED—By router and blocker of nine years' experience, with first-class engraving house. First-class references furnished. A 464, INLAND PRINTER.

SITUATION WANTED—Foreman or manager of job office, by thorough job printer; twenty years' experience; understands presswork, estimating and buying stock to advantage. A 418, INLAND PRINTER.

SITUATION WANTED—Pressman, Gordon or cylinder; good man. D. CORY, 2633 Kimball avenue, Chicago, Ill.

SITUATION WANTED—Thorough polyglot printer, proofreader and translator (now employed) desires change (union); can take charge. A 463, INLAND PRINTER.

STEADY SITUATION—By all-round printer and pressman; sober; can take charge; wages moderate. A 449, INLAND PRINTER.

WANTED—Position as working foreman; job pressman, twenty years' experience; understands color work, embossing, cutting, railroad ticket machines; Harris automatic press; best reference for character and ability. A 415, INLAND PRINTER.

WANTED—Situation as apprentice; have served three years; city preferred; state wages paid; best references. A 465, INLAND PRINTER.

WANTED—Situation as foreman or manager of news or job office. Young man, sober, good recommendation; ten years' experience. A 485, INLAND PRINTER.

WANTED—Situation as pressman and stereotyper; as for competency, the best of reference can be obtained. A 409, INLAND PRINTER.

WANTED—Will give free use of $1,200 up-to-date job plant to good responsible firm guaranteeing position paying $20 per week; in use less than two years; will sell cheap for cash. A 477, INLAND PRINTER.

YOUNG MAN, nineteen, wishes position; Illinois or Iowa preferred; three years' experience, newspaper, catalogue, book and brief work; best references; steady habits; small wages to start. A 451, INLAND PRINTER.

WANTED TO PURCHASE.

EXPERIENCED MAN will buy engraving plant; prefer Royle machinery. A 428, INLAND PRINTER.

WANTED—Calendering machine, new or secondhand, must be cheap for cash; name make, size and all particulars. H. A. MEYERCORD, 170 Orleans street, Chicago.

WANTED—I want to see samples and prices of first-class, indistinguishable, facsimile typewriter work. Large orders await the best workman. Box 382, Turner's Falls, Mass.

WANTED—Large size gumming machine, new or secondhand, must be cheap for cash; name make, size and all particulars. H. A. MEYERCORD, 170 Orleans street, Chicago.

WANTED—Medium size paper cutter, new or secondhand, must be cheap for cash; name make, size and all particulars. H. A. MEYERCORD, 170 Orleans street, Chicago.

WANTED—Power stitcher in good order, half-inch capacity. BURBECK & CO., Watsonville, Cal.

MISCELLANEOUS.

AGENTS WANTED in every town and city to sell our live alligators for advertising purposes. Great scheme; sell on sight to merchants; make $6 daily easy; sample and terms for $1; write at once. Novelty Department, Myers' Printing House, 617-619 Camp street, New Orleans, La.

ARE YOU interested in stock cuts for newspaper use—any business? Get our catalogues. BARNES-CROSBY CO., 108 La Salle street, Chicago, Ill.

CHALK PLATES—How to make them taught by mail. Anyone can learn. Write for terms. A. F. GLASER, JR., Cleveland, Ohio.

CHALK PLATES RECOATED, only ⅓ cent an inch. No infringement of patent. Write for our latest circular, giving discounts, etc. BYRON POPE & CO., Cleveland, Ohio.

FIVE HUNDRED DOLLARS.—This sum doesn't grow on every tree, but I have a legitimate side issue to be run in connection with a job or weekly newspaper plant which will insure such a sum if properly handled. This is no advertising hold-up, but a straight, legitimate enterprise that can be worked with a straight face. Full particulars and directions mailed for $1. This investment is the surest way to prevent idle presses and swell your bank account. HARRY COLEMAN, publisher of the *Post*, Pontiac, Mich.

PATENTS—Before you patent, have a search made by Chas. H. Cochrane (M. E.), 108 Fulton street, New York (editor Patent Department, INLAND PRINTER). Advice given to inventors of printing machinery on patenting, manufacture and introduction. Patents applied for.

PHOTO-ENGRAVER'S contact frames. Simple, durable, exact; all sizes; perfect workmanship guaranteed. Reasonable prices. JOSEPH HOFFMAN'S SON, 297 Avenue C, New York City.

PRINTERS, learn half-tone engraving. Erwin's half-tone process differs in essential details from all older processes. It is so simple in operation that any printer or photographer can work it. Has been sold to printers and photographers for over a year and given perfect satisfaction. Complete outfits included with instructions. Send for circulars and learn of the most remarkable half-tone process in the world. J. BRUCE ERWIN, Newcomerstown, Ohio.

RUBBER STAMPS—6 cents a line, postpaid, to printers and stationers. Sample and circulars free. H. P. MAYNARD, 16 Arcade, Cincinnati, Ohio.

RUBBER STAMPS—5 cents per line to the trade; catalogue free. SOUTHWESTERN STAMP WORKS, 1114 North Broadway, St. Louis, Mo.

STEREOTYPE OUTFITS for both Papier-maché and **Simplex** methods. The latter produces plates as sharp and smooth as electros, requires no pasting of tissue, and no beating with the brush; casting box, 6½ by 12 inches; outfit for both methods, $15; 10 by 18 outfit, $28.50; 13 by 22, $46. Also, **White-on-Black** and **Granotype Engraving Processes;** plates cast like stereotypes from drawings made on cardboard. The easiest of all engraving processes; $5 for both, including material. Book explaining all of above sent on receipt of 50 cents. Circulars and samples for stamps. HENRY KAHRS, 240 East Thirty-third street, New York.

SWARTZ EMBOSSING COMPOSITION hardens in five minutes, and stays hard; will not break down; 25 cents gets a good-sized sample. G. W. SWARTZ, 431 Donaldson street, Columbus, Ohio.

ALL ABOUT ADVERTISING NOVELTIES, SIGNS, Etc.
THE NOVELTY GUIDE, JAMESTOWN, N. Y. Send five cents for Sample Copy. No free copies.

CHALK PLATES

Simplest, Quickest and Cheapest Process of Engraving. Practically Infallible. Outfits, $15 up. Catalogue of stereotyping machinery, proofs, etc., free.

HOKE ENGRAVING PLATE CO.

ST. LOUIS.

ANYBODY CAN MAKE CUTS with our simple transferring and etching process. Nice cuts, from prints, drawings or photos, are easily and quickly made by the unskillful, on common sheet zinc. Cost very trifling. Price of process, $1. Nothing held back to pull more money from you. All material costs, at any drug store, about 75 cents. It is no fake. We have a barrel of unsolicited testimonial letters; intelligent boys make good cuts right in the beginning. Circulars for stamp. Simple and costless embossing process included free. THOS. M. DAY & SON, Hagerstown, Ind.

Calumet Mfg. Co. Minneapolis, Minn.—Printers' Rollers, Compositions, Glues, Cements, etc. **"KUOKOA," a semi-liquid flexible pad Cement**; requires no heating; pints, 45c.; quarts, 80c.; gallons, $2.60; two gallons (freight paid in U. S.), $5.00. Warranted flexible. Sample can, postpaid, 25c.

A BARGAIN! Our line of Advertising and Ornamental Cuts for printers—**350 unique and original designs. We sell original etchings** and **$150 worth of electros, price $350,** worth $800. We are too far away from our electrotyper; if you are located near one, you can do a fine mail order business, and it's trade that *keeps coming*. If you have time to wrap up packages, this will give you the chance. Write for particulars.

WOODRUFF ADVERTISING NOV. HOUSE, RAVENNA, OHIO.

A PROFITABLE BUSINESS! 300 to 500 per cent profit in the manufacture of **Rubber Stamps.** Particularly adapted to operation in conjunction with printing or stationery. Very small capital required. Write for price list of outfits and full information. Address, PEARRE E. CROWL & CO., Baltimore, Md.

PRINTERS

Send for specimen sheet showing how one Lithogravure letter-head plate was used to print an entire set of stationery—letter, bill and statement heads, business card and envelope. Your customers will appreciate a plate like this, and you can pull many an order that now goes to the lithographer. Takes an expert to tell it from lithography.

W. MOSELEY, 103 Hill Street, Elgin, Ill.

"BELL" CHALK PLATES The very best process yet discovered for illustrating daily newspapers quickly and inexpensively. Use the "Bell" Standard Plates and save money. *Positively no infringement.* From 50 to 70 per cent reduction in cost by having your old base plates recoated. Address

HIRD MANUFACTURING CO., Cleveland, Ohio.

ARTIST WANTED for Photo-Engraving Establishment. One who is familiar with the best up-to-date methods of drawing, and the retouching of photos of machinery and general commercial subjects.

Address **A. MUGFORD, Engraver and Electrotyper, 120 Liberty Street, NEW YORK.**

The Van Bibber Roller Co.

Cincinnati, Ohio.

AT this season of the year get rollers as early as possible. The longer time rollers have to season, *during use,* before the hot weather comes, the better.

We use the latest and best compressed-air system in casting, and make solid, perfect rollers by the best formulas.

ST. LOUIS PHOTO-ENGRAVING CO.

COR. 4TH & PINE STS. ST. LOUIS, MO

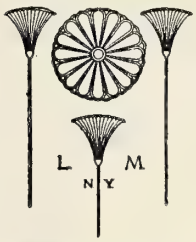
BOOKBINDERS AND BOXMAKERS, ATTENTION.

For sale cheap, 385 rolls of Black Levant Grain Cloth. Rolls vary in width from five to six inches, and each roll is from thirty-eight to forty yards long. For book covering or some special job, this stock would be exactly the thing. Write at once for particulars.

THE HENRY O. SHEPARD CO., 212-214 Monroe St., Chicago.

Capital Wanted—$15,000 to $25,000

A vigorous and rapidly growing concern, manufacturing certain office specialties covered by patents, offers an interest in its business to a man of ability, clear record and good judgment. Proposition will be made attractive; must invest $15,000 to $25,000 to be used for the extension of plant. More business offering, unsolicited, than present facilities will care for. Highest references required. Address A 434, INLAND PRINTER.



JAPANESE PAPERS.

For Editions de Luxe, Artists' Proofs, Artistic Circulars and Programmes.

LIONEL MOSES, IMPORTER, 10 Warren St., New York.

Dixon's Electrotyping Graphite

Used and recommended by the leading Electrotypers of the world.

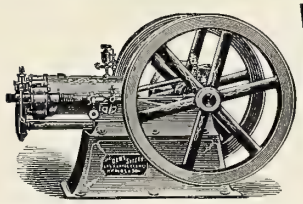
Different kinds prepared for different work.

For moulding and polishing.

JOSEPH DIXON CRUCIBLE CO., JERSEY CITY, N. J.

NOT IN THE TRUST!

THE CHEAPEST PLACE TO BUY **ENVELOPES** IS AT A. A. KANTOR'S, 194 WILLIAM ST. N. Y.



WILL SAVE ALL THE TIME

Running your presses except a few moments to start, and it does your work so easy and willingly you wonder how you ever got along without it. Horizontal and upright and right sizes for printers. Sure and simple.

OLDS GASOLINE ENGINE WORKS,

Box 421. LANSING, MICH., U. S. A.

Successful Printers...

IT is one of the peculiar features of my work in advertising printing houses that the vast majority are the largest and best in their towns, and that 90% of those who were with me last year are with me this year.

MONTHLY BLOTTER SERVICE FOR 1899. $2.50 a month, by the year, for copy and plates to print a fine three-color design.

MY MONTHLY CALENDARS ARE GOING.—A new contract a day. It costs you but $4 a month.

A NEW BOOKLET, WRITTEN IN VERSE.—Twelve Line cuts and a two-color cover, with a write-up about your business, $15 complete.

E. ST. ELMO LEWIS, Manager,

925 Chestnut Street, PHILADELPHIA, PA.

McGinty's Adjustable Feed Gauge



Greatest time-saver and most-needed appliance ever attached to a press. Can be set or reset in less than a minute. Doesn't puncture or deface tympan sheet. Invaluable for register work. Never displaced by changing packing. Curly paper and envelopes fed without trouble. Those using it can't be induced to go back to old methods. A set will outlast a new press. Send for circular. Manufactured and for sale only by

THE McGINTY FEED GAUGE CO., DOYLESTOWN, PA.

PRINTER'S ESTIMATE BOOK.

PRINTERS have long wished for an Estimate Book that was arranged in compact shape, and which could be carried conveniently in the pocket for ready reference.

CAMPSIE'S VEST POCKET ESTIMATE BOOK

is the handiest and most perfect ever devised. No trouble to accurately estimate on any kind of work by its use. Mistakes are impossible, and a profit can be made on every job. Don't guess at the cost of work, but know what it is worth. Used and indorsed by the leading printers of the country. Recommended by all the typographical journals. Order a supply for your estimators and solicitors. Price: single copies, 50 cents; per dozen, $5.00. The savings made on a single estimate will pay for a year's supply. For sale by all branches of the American Type Founders Co., THE INLAND PRINTER, or remit direct to

JOHN W. CAMPSIE,

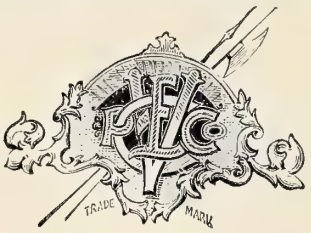
EVENING WISCONSIN BLDG. MILWAUKEE, WIS., U. S. A.

WRITING TABLETS IN GREAT VARIETY.

WE invite the attention of the four corners of the country to the four corners of this card.

PAPETERIES, CHOICEST SELECTIONS.

We have added these goods to our large stock, made by the *best houses* in the country.



Our Motto always:
"Not how Cheap, but how Good."
"No better goods made."

A NOVELTY CONTINENTAL ENVELOPES FOR HOME & FOREIGN CORRESPONDENCE

CONNECTICUT VALLEY PAPER & ENVELOPE CO.
57 Beekman Street, NEW YORK.

CLASP MAILING ENVELOPES.

EXPANSION—in practice—**our increased capacity and output.**
You follow suit—use our goods and secure the EXPANSION of **your business.**
Write us for Samples and Latest Prices on
PEGAMOID BRAND LEATHERS—highest grade imitation leathers.
LEATHERETTE—highest grade paper imitation leather.
FELTINE—unequaled for the money.
All of above are registered trade-mark.
Bookbinders, manufacturers blank books, advertising novelties, fancy boxes, etc., should be informed on these products.
ARTHUR W. POPE & CO., Sole Manufacturers,
45 High Street, BOSTON, MASS.

HEADQUARTERS FOR
CHICAGO PAPER COMPANY
Paper
FOR PRINTERS AND PUBLISHERS.
273-275-277 Monroe Street,
CHICAGO.

KERATOL
TRADE-MARK

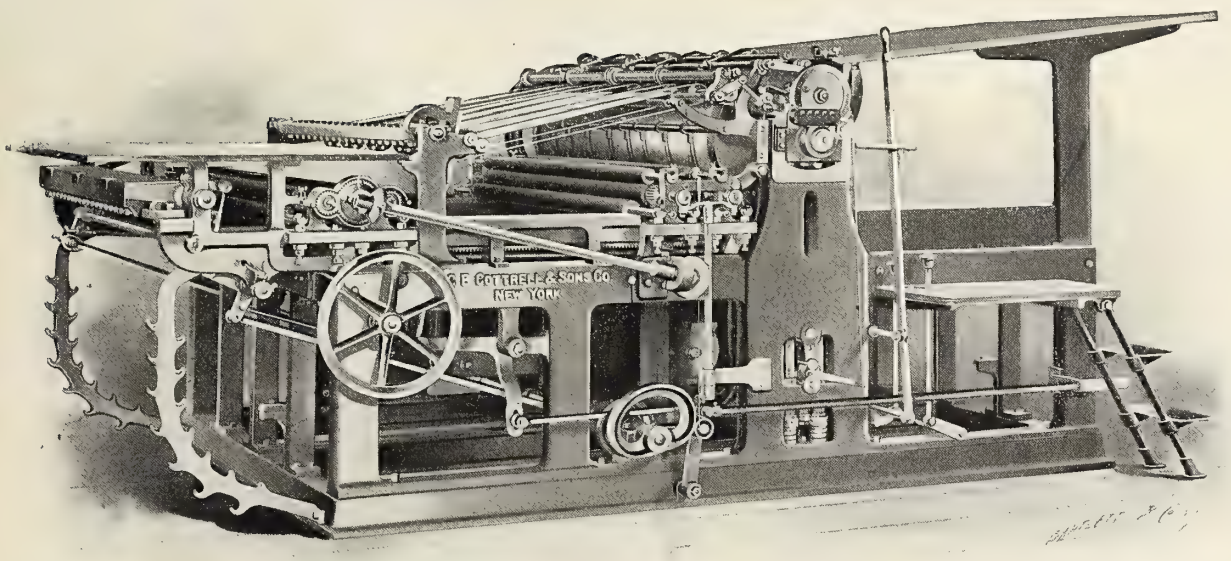
Have You Seen
"KERATOL SILK"

An exact facsimile of the most costly silks. Is waterproof. The most beautiful book covering ever placed on the market. Write for samples.

JUST OUT—Keratol Glue. Gives perfect satisfaction. Will stick Keratol and everything else, and holds well. Ask us or your jobber about it.

THE KERATOL COMPANY,
South and Van Buren Streets,
NEWARK, N. J.
P. R. BRADLEY, Manager.

Your Standing Now.



The merchant asked the storekeeper for his financial statement before accepting his order. He received a favorable statement, but it was dated five years prior to the date of his order. The goods were not shipped.

The world cares very little about how you stood a few years ago—it wants to know how you stand today. Your old presses were up to date once, but today they are not. They do good work still, but they have no power to draw trade to you. They cannot bring in the customers that a new press brings.

If you decide to put in a new press, don't let it be three years behind the times. Choose the latest patent on the market. That is the new series Cottrell, made from entirely remodeled and improved patterns of 1898. It is the highest achievement in printing machinery up to today.

It is the only press that has "reserve" speed beyond the capacity of the feeder. Write us about it.

C. B. Cottrell & Sons Co.

41 Park Row, New York.
279 Dearborn Street, Chicago, Ill.

E. C. GREENMAN, *Western Manager.*


ELECTRO-TINT
ENGRAVING CO.
1227 - 1229 Race St. Phila.
'99
HALF-TONE
ZINC-ETCHING
EMBOSSING
DESIGNERS
ILLUSTRATORS
ENGRAVERS
SEND FOR SPECIMENS and ESTIMATES
THREE-
COLOR
PROCESS

Ullman's Inks

Honest Inks for Honest People.

TO USE, OR TO ABUSE—
That is the Question.

If you want to scare an ink drummer,
Tell him you are using

Ullman's Inks.

He will know what that means.

It means
You are getting excellent inks.

It means
You are getting them at bottom prices.

It means
Your employes from top to bottom are honest.

Correspondence solicited. It will lead to business.

Sigmund Ullman Co.

PRINTING INK MAKERS,

146th Street and Park Ave.
New York.

Export to
Europe,
Australia,
South America.

1-8

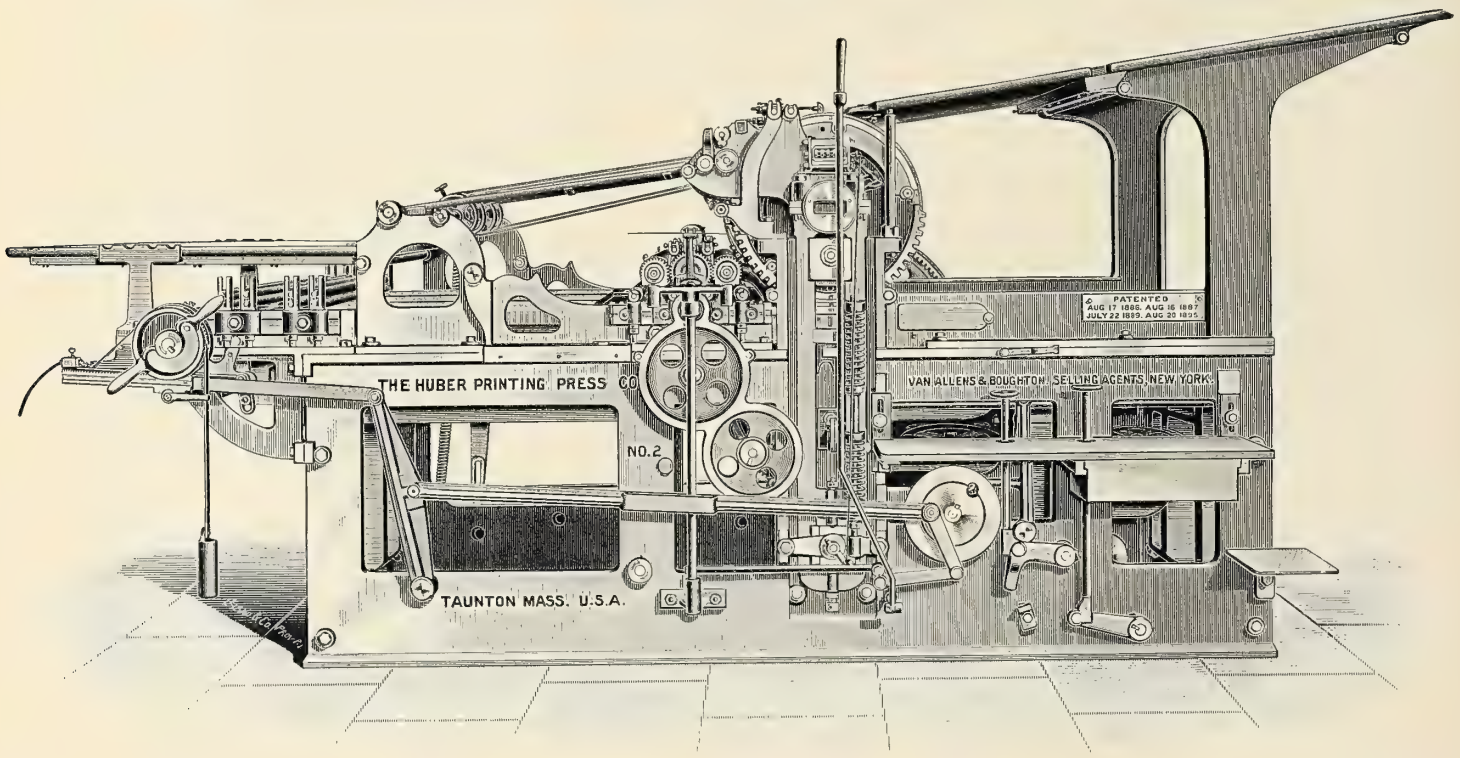
INVESTIGATE
THE HUBER PRESS

This press is being bought by the finest printers of today. The evidence of merit is when the customer buys the second time.

Did you ever count the cost of a machine that only lasts a few years, and then goes into the machinist's hands for continual repairs?

The first Huber Presses sold twelve years ago are today in constant use, and scarcely one has cost a cent for repairs. Ask the users. The Huber is built of the very best material. No expense is spared to get the finest results.

The crank is the ideal movement to get high speed at slight wear. No vibration. No elasticity. No wear.



We make no preposterous claims of speed. The Huber will give more speed than can be utilized, and more product than any other press in the same number of hours. Compare the press reports.

It is the easiest to make ready, because most rigid.

It gives the best distribution, because it has the pyramid.

It gives more product, because it has no vibration to work up the spaces.

It is the cheapest, because it lasts longest.

It costs very little in time to investigate the merits of this press, and it may save you much in expense and worry.

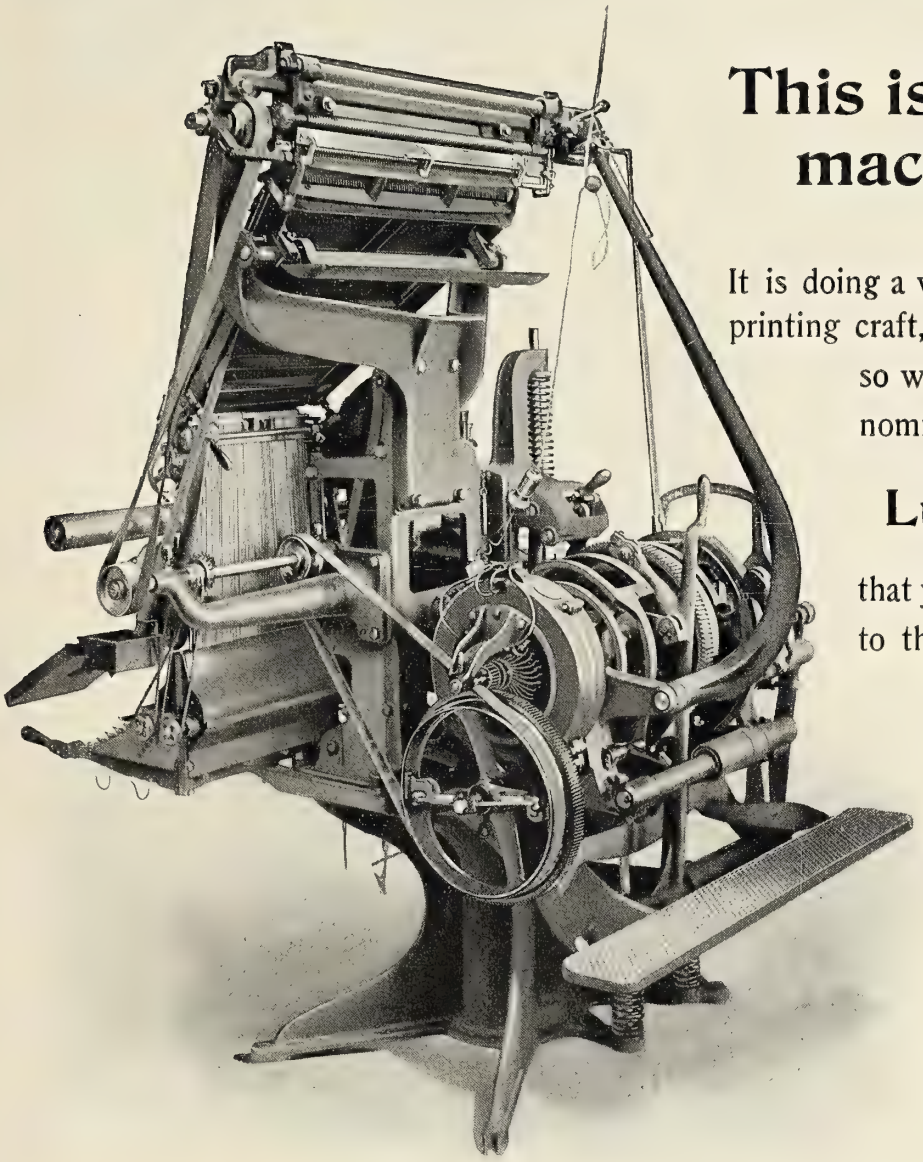
Send us a postal card, and we will either call or send you a catalogue.

VAN ALLENS & BOUGHTON,

Western Office, 277 Dearborn St., CHICAGO.
Telephone, 801 Harrison.
H. W. THORNTON, Manager.

19 to 23 Rose St., 59 Ann St.,
NEW YORK.

Agents, Pacific Coast—HADWEN SWAIN MFG. CO., 215 Spear Street, SAN FRANCISCO, CAL.
Agents, Toronto, Ontario—MILLER & RICHARD.



This is a familiar machine

to most printers.

It is doing a wonderful work for the printing craft, but it could not do it so well, so rapidly, so economically without the

Lundell Motor

that you will notice is geared to the main driving shaft.

We show this to you simply as another example of the application of electric motors, **Lundell Motors,** to doing any work or all of the work necessary about a large or small printing establishment.

And the same idea applies with equal force and fitness to Electrotypers, Bookbinders, Engravers, and everyone interested in the perfect and economical operation of their machinery. The **Lundell Motor** method of driving machinery is

Economical	**Safe**
Flexible	**Reliable**
Simple	**Clean**

We will be pleased to give estimates of cost, plans, and advice. Correspondence promptly and carefully answered. Write for Catalogue No. 5813.

Sprague Electric Company,

CHICAGO:
Fisher Building.

20 Broad St., New York City.



Singing the Praises

of Inks is what we wish to do in this advertisement. And the Inks we talk are the QUEEN CITY. They have the superior working qualities and fineness that are required to turn out the choice grade of printing. Among our specialties which you ought to try, because they have been demonstrated to be the inks above all others adapted to meet the exacting requirements of fine illustrative work, are the

H. D. Book and Half-Tone Inks.

Send us your address at once, so that we can mail you samples of the beautiful work done with these and our other full line of inks. It will help you to turn out a finer character of work.

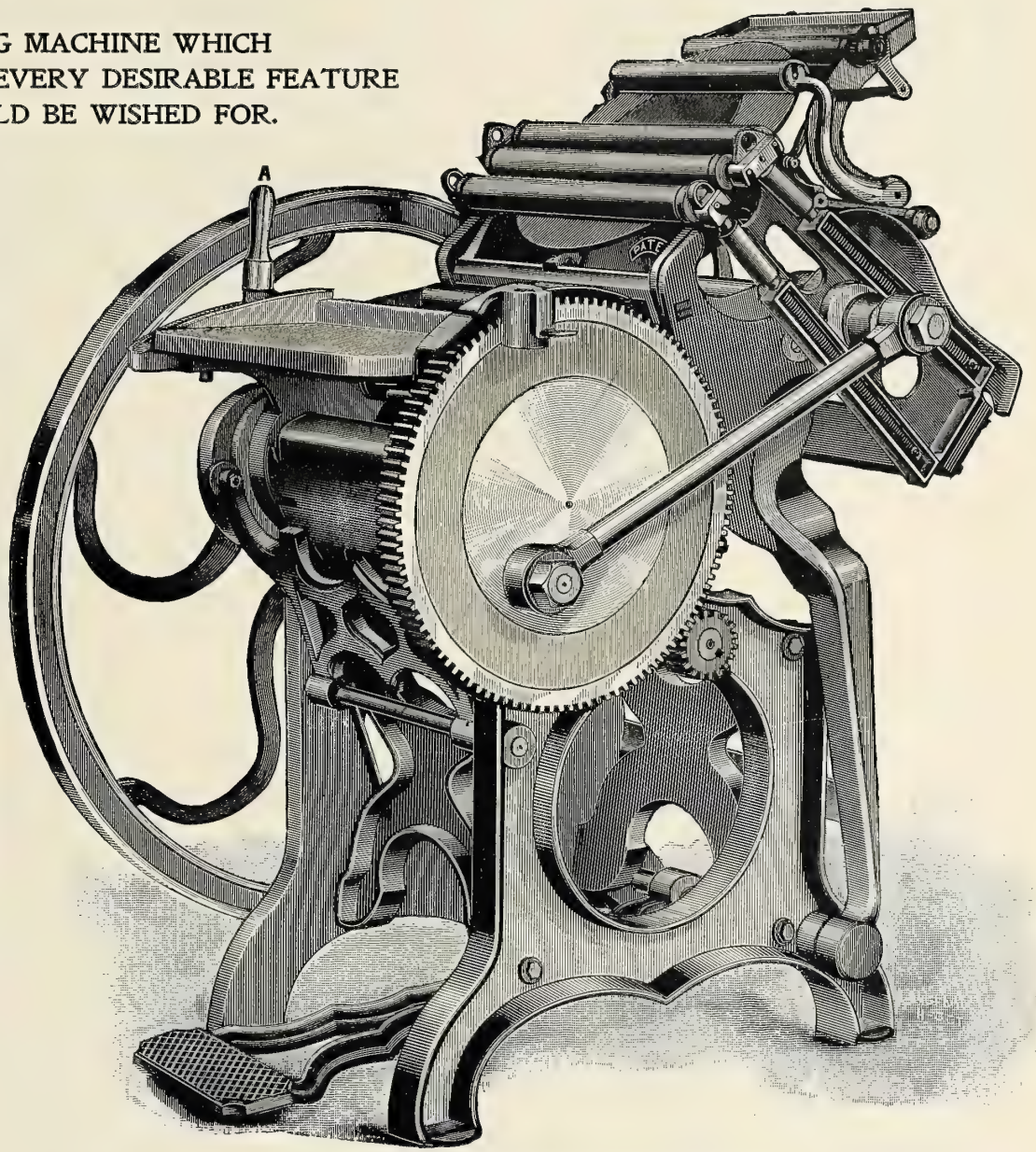
Queen City Printing Ink Company,

Home Office, Cincinnati, Ohio.

Branch, 347 Dearborn Street,
Chicago, Ill.

The PRINCE of GORDONS

A PRINTING MACHINE WHICH COMBINES EVERY DESIRABLE FEATURE THAT COULD BE WISHED FOR.



Patent Impression Throw-off.



Notice the Simplicity of this device

for throwing off the impression, and then compare it with complicated arrangements used on *all* other Gordons. A short movement of the handle does the business.

THE JONES GORDON JOBBER.

Special Features. Among the admirable devices which are peculiar to the Jones Gordons are the automatic self-locking chase hook and form starter, the shield over the large gear to prevent greasing of sheets, the self-distributing duplex fountain, the carriage pulls attached to roller arms, by means of which the rollers may be placed in position without greasing the fingers; the automatic brake, which stops the press immediately after the belt is shifted; the roller throw-off, a supplemental part of the bed and roller ways, which is projected forward when the impression is thrown off, preventing the rollers from touching the form. The roller throw-off is an extra feature which is supplied only when specially ordered.

Sizes and Construction. The Jones Gordons are supplied in the following sizes: 8 x 12, 10 x 15, 12 x 18, 14 x 20 and 14½ x 22. The construction is the best, all material used being of the highest grade. The working parts are perfectly balanced, the frame is strongly braced, the bed and platen are accurately finished, the gearings carefully milled, the side-arms forged without weld from one piece of steel, and all rollers and their bearings are of tempered steel, so that there is no possibility of wear.

Send for prices to the Manufacturers or any Dealer in Printers' Supplies.

Manufactured by THE JOHN M. JONES CO., Palmyra, N. Y.

FOR SALE BY ALL DEALERS

NEW YORK OFFICE, 78 Warren Street—HENRY C. ISAACS.
SAN FRANCISCO OFFICE—215 Spear Street—HADWEN SWAIN MFG. CO.

Gibbs-Brower Company

Telephone, 2972 Cortlandt.
Cable Address, "Gibrow."

GENERAL AGENTS,

American and European Machinery,

150 NASSAU STREET, NEW YORK.

SOLE AGENTS FOR UNITED STATES
AND ALL
FOREIGN COUNTRIES.....

Kidder Press Co.

Multi-Color Rotary Press.
Bed and Platen Self-Feeding Presses.
Rotary Wrapping Paper Printing Presses.
Sheet-Cutting Machine.
Paper Mill Slitter and Rewinder.
Lithographic Stone Planer.
Toilet Paper Machinery.
Western Mileage Ticket Presses.
Printing and Bronzing Machines.
Cloth Bag Machinery.
Presses for Street Railway, Ferry and Transportation Companies' Tickets.
Rotary Printing and Rewinding Machines.
Rotary Web Perfecting Press for Variable Sizes of Sheets.
Routing, Trimming and Stereotyping Machinery.
Ticket Printing and Numbering Machines.
Paper Box Machinery.
Tag Machinery.
Hook and Eye Card Presses.
Paper Bag Machinery.
Soap Wrapper Presses.
Pony Cylinder Press.
Special Machinery of all kinds invented and built to order.

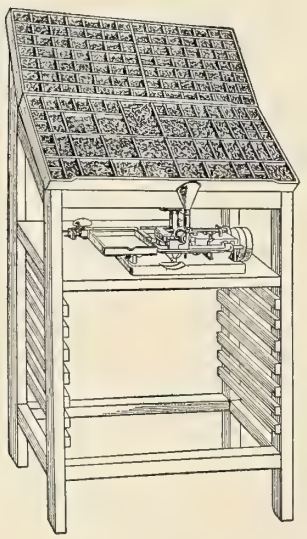
SOLE AGENTS FOR EASTERN AND SOUTHERN STATES
AND ALL FOREIGN COUNTRIES EXCEPT CANADA.....

THE LEIGER

Automatic Feeder.

Feeds any kind of paper to perfect register.
Speed limited only by speed of press.
Perfect accuracy of operation guaranteed.

Present users to whom we refer by permission: { R. R. Donnelley & Sons Co., Chicago, Ill.
Rand, McNally & Co., "



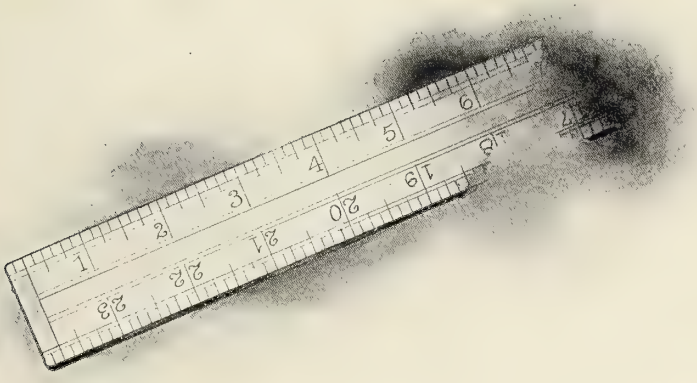
SOLE AGENTS FOR
UNITED STATES

The Chadwick Typesetter

This Machine increases the capacity of the compositor from 40 to 50 per cent. No new material necessary. The compositor throws the type in the funnel with both hands and the machine sets it.

"Comparisons are Odious"

to the "other fellow" who uses THIS

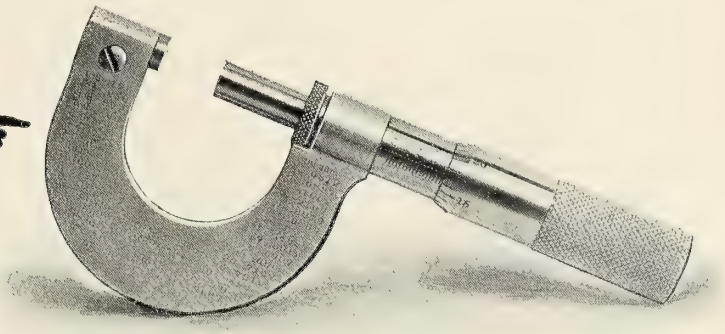




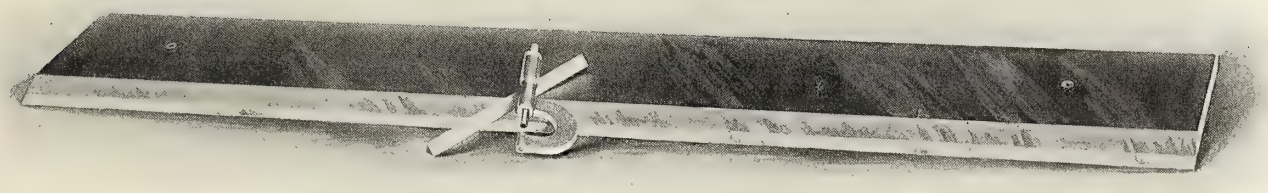
LORING COES.

to make Knives by.

We use this ☛



The result is a "Micro-Ground"



Write

L. Coes & Co.

Worcester, Mass.

Estimate and Souvenir
if you mention this.
If not — no souvenir.

THE HUBER

ROTARY LITHOGRAPHIC PRINTING PRESS

(1898 Model)

FOR PRINTING FROM ALUMINUM

THE RESULT OF TEN YEARS' EXPERIENCE



Our sales for the month of January included two large Huber Rotaries to Sackett & Wilhelms Lithograph Co., of New York, which now gives them a total of seven Huber Rotary Machines.

To the H. A. Thomas & Wylie Lithograph Co. two large Huber Rotaries, making a total of four (4) in this establishment.

A second Huber Press to the Sherwood Lithograph Co., of Chicago; one to Forbes Lithograph Co., of Boston, and one to G. H. Dunston, of Buffalo, New York.

HARRIS & JONES,

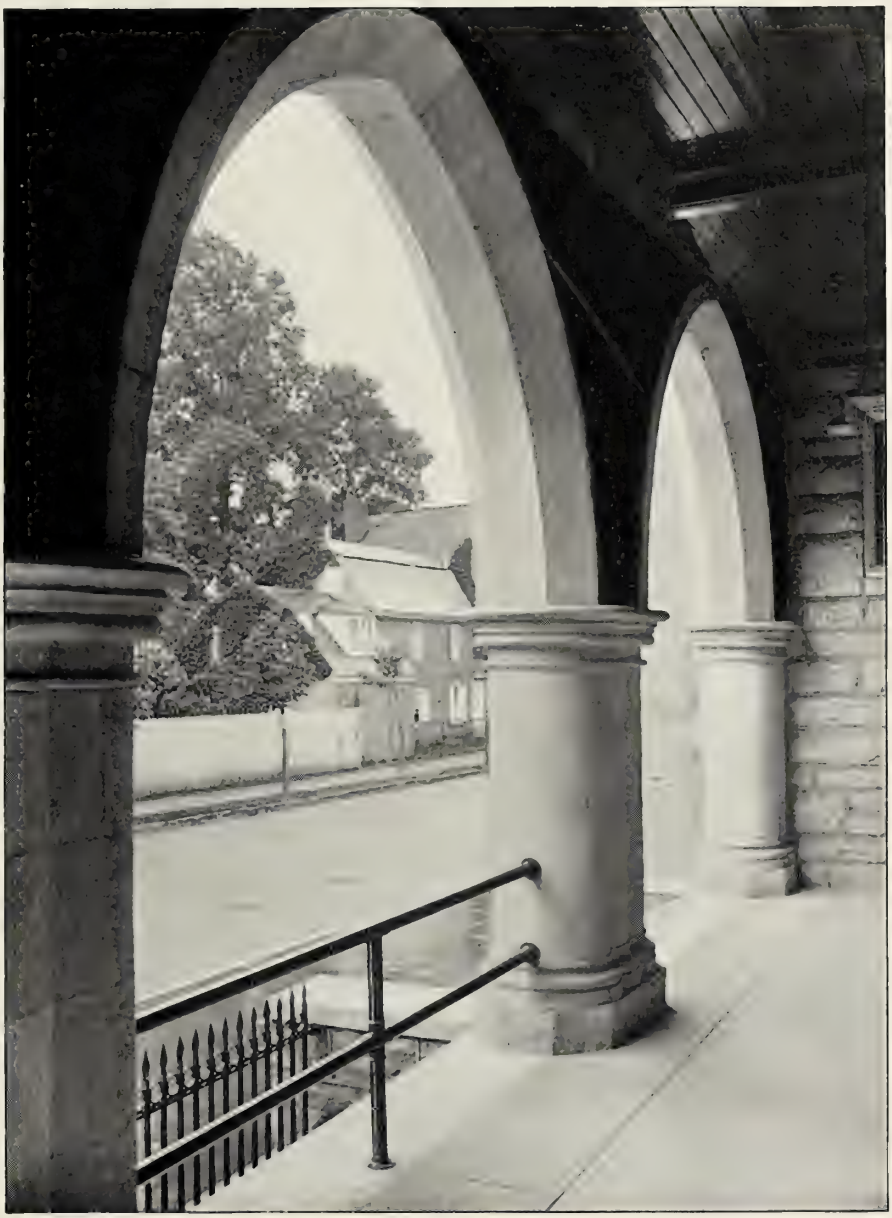
102 WESTFIELD STREET

PROVIDENCE, R. I.

Agents for the Pacific Coast:
HADWEN SWAIN MFG. CO., 215 Spear St., San Francisco, Cal.

Agents for France, Germany and England:
LEMERCIER & CO., 44, 46 and 48 Rue Vercingetorix, Paris, France.

Send for Catalogue giving cuts and full description of press.



PRINTED WITH FORTY-CENT HALF-TONE BLACK

F. E. OKIE COMPANY

KENTON PLACE PHILADELPHIA



Printed on I. N. Megargee & Co.'s Snow-White Enamel.

"Ask a Practical Man."

The insets showing work done with our 40-cent Halftone Black, have now been appearing in the INLAND PRINTER for over a year. They have made many people think.

We know this, because many people thought they would send in a trial order. And after receiving the ink and testing its quality they thought they would use it regularly. And after settling down to use it regularly they may have stopped thinking about it, but—

Their orders come in right along.

There are lots of these people—the best and largest printers in the country. They are now our regular customers. These insets have paid us better than any other advertising we ever did. (And space in THE INLAND PRINTER costs money, too!)

These insets have made other people think—the doubting Thomases. Such people want to be sure they are right, and then—stop awhile to think it over.

What they think is, "How *can* they get such results with 40-cent ink? Let's ask a practical man, who knows how it's done."

And just then a "practical man" happens along—their ink man.

"Certainly, I can tell you all about how it's done. Why, our house spends more money on getting its samples printed than any other in the trade.

"You see, they have a specially-built stop-cylinder press, with all sorts of expensive attachments. And then they roll the form twice for each impression. And to get depth of color they run the sheets through again. Why, our house had to throw out 1800 sheets from an edition of 10,000 because the two impressions didn't register.

"But that isn't 40-cent ink. Don't you get fooled."

Now doubtless this practical man knows it all. And on one point he is right,—this ink is not what is known as 40-cent ink. But you can buy it for 40 cents a pound.

But there is another practical man who knows just a little about it,—the man who printed it. We have asked him to tell how it's done, and we print his answer.

He *may* be lying—but we think not. And then your ink man *may* be mistaken.

At any rate, you can investigate, if you wish. Our permit will pass anyone into the pressroom where the trick is done, and any bona-fide purchaser of printing inks can have a permit for the asking.

F. E. OKIE CO.

This is to Certify that these insets (and also all other insets appearing in the INLAND PRINTER during the years 1896, 1897 and 1898, showing samples of the inks of the F. E. Okie Co.), were printed in my establishment; that the work was done under my immediate supervision, and that I was personally familiar with the details thereof: that the presswork was done on a Huber Four-Roller Two-Revolution press: that each sheet was printed at a single impression for each side, and each impression made with a single rolling of the form.

Alfred J. Ferris.

Philadelphia, ss:

Alfred J. Ferris above named being duly affirmed according to law, deposes and says that the facts set forth in the above certificate are true.

ALFRED J. FERRIS.

Affirmed and subscribed the fifth day of January, 1899, before me.

SAM'L H. KIRKPATRICK, Notary Public.

THE LARGEST PRINTING PLATE MANUFACTURING ESTABLISHMENT IN THE WORLD

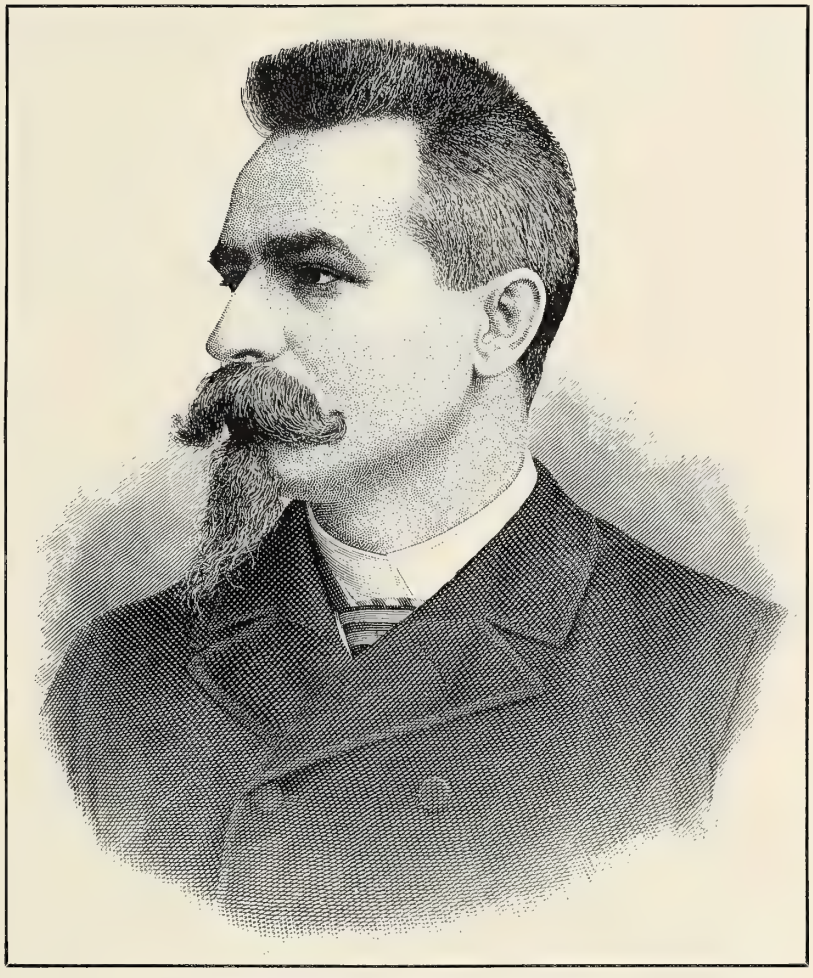
Electrotyping ..and.. Stereotyping

Half-tone and Line... Wood, Metal and Wax

Engraving

Plates for Color Printing

Duplicates made from Steel and Copper Engravings Coated with Steel



STEEL STIPPLE FOR FINE ART PRINTING

Photogravures for Fine Art Intaglio Printing

Art Relief Deposits from Fine Art Subjects and Plated in any desired color

Designing

for all Illustrating Purposes

F. A. RINGLER CO. TRADE MARK REGISTERED NEW YORK

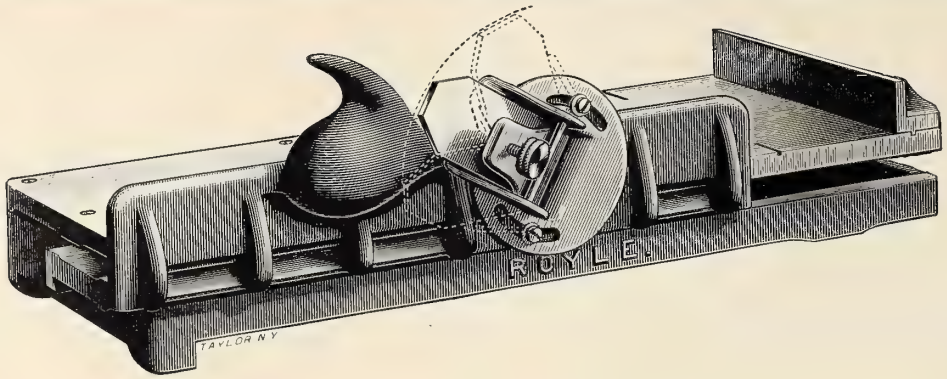
Embossing Plates

for Leather and Paper...

F. A. RINGLER COMPANY

21-23 Barclay Street to 26-28 Park Place - - - - - NEW YORK

1-9



Strong, Accurate, Convenient

Our Shoot-boards and Planes possess all these qualities—hence do good work. If you want a tool for trimming blocks faster than is possible with a shoot-board, try a Rotary Edger, a machine which includes new and important features, and for quick, clean work is unequaled. We also have an improved form of Beveling Plane, for half-tone work, which fills the bill. Costs little and does good work.

Montreal Agent,
C. J. ROBERTSON, 588 Craig St.

JOHN ROYLE & SONS,
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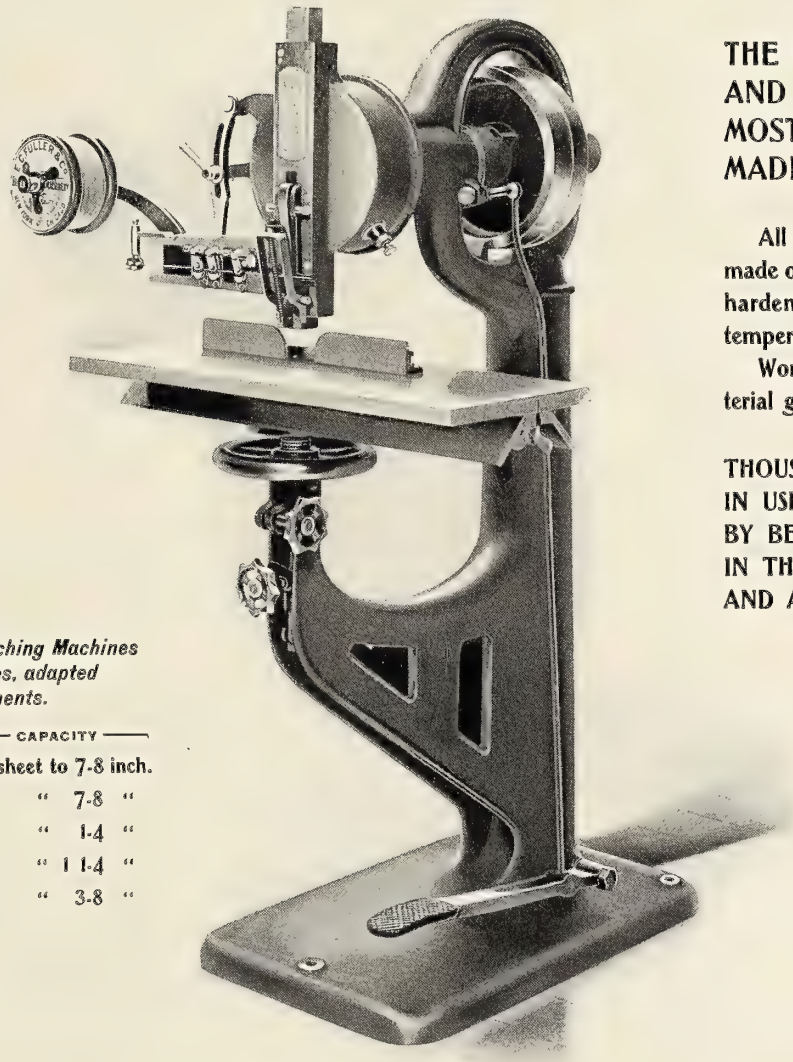
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All Animal Sized and Pole Dried.

These papers are listed by the U. S. Envelope Co. as EXTRA GRADE No. 1 Rag.
Specify this grade when ordering, and you will be pleased with the result.

The Universal Wire Stitching Machines.



THE SIMPLEST
AND
MOST PERFECT
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All working parts are made of best quality steel, hardened and carefully tempered.

Workmanship and material guaranteed.

THOUSANDS
IN USE
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The Universal Wire Stitching Machines are built in five sizes, adapted to all requirements.

	CAPACITY
No. 1 (Double Head)	one sheet to 7-8 inch.
2	" " 7-8 "
3	" " 1-4 "
4	" " 1 1-4 "
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No. 4 UNIVERSAL uses Flat and Round Wire, has Flat and Saddle Tables. Capacity, 1 sheet to 1¼ inches.

E. C. FULLER & CO.

28 Reade Street,
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Acme Binder
No. 6.

THE ACME No. 6 is the most complete staple binder sold. We claim the following points of merit

Uses both fine and coarse wire staples.
Binds to one-quarter inch, all kinds of paper.
It has an automatic clinching device.
It is equipped with anti-clogging devices.
Equipped with both flat and saddle-back tables.
No adjustment required at all.

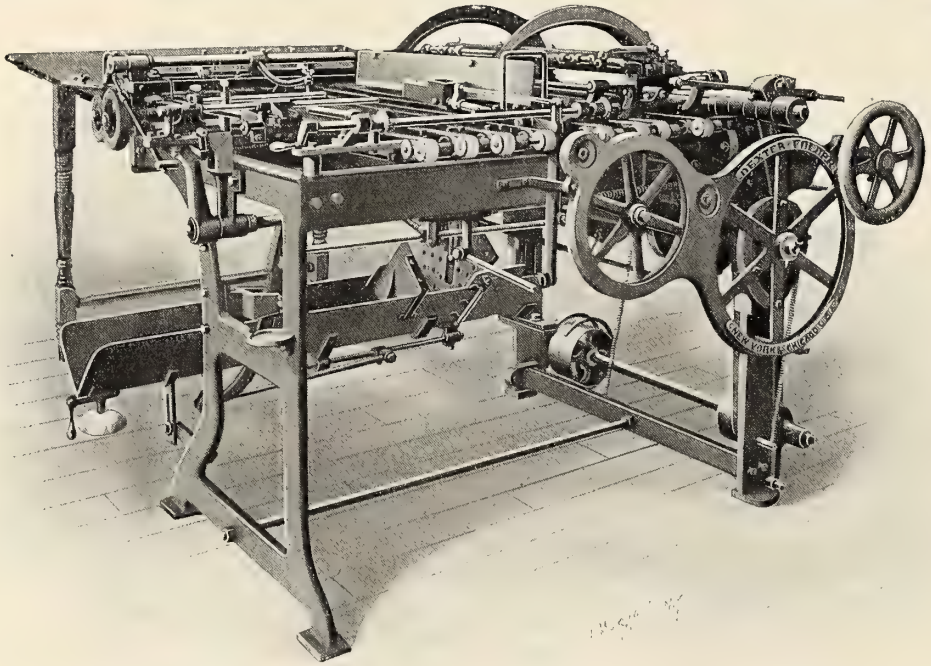
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THE GOODS ARE MADE FROM THE BEST MATERIALS, IN OUR FACTORY EQUIPPED WITH MODERN MACHINERY, OPERATED BY THE MOST SKILLED LABOR. THIS RESULTS IN UNEQUALED QUALITY.

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RECOMMEND TO YOUR CUSTOMERS OUR BOOKS CONTAINING KEITH'S WESTLOCK PAPER.

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PERFECT REGISTER GUARANTEED IN GOLD AND COLOR WORK.

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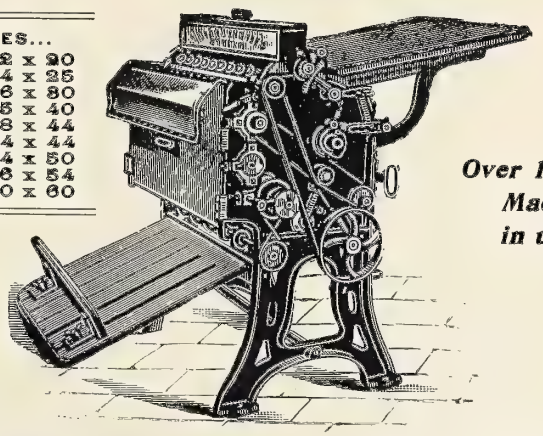
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Improved Bronzing and Dusting Machine

SIZES...
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Over 1,500 Machines in use.

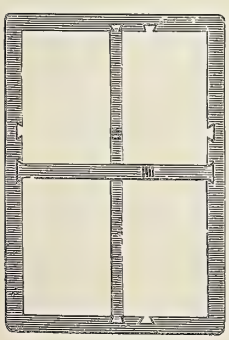
SPECIAL BRONZING MACHINES are made for bronzing heavy paper stock, such as Photograph Mounts, Mats, etc.

We also manufacture an excellent Roughing Machine, for embossing tablet covers, etc.

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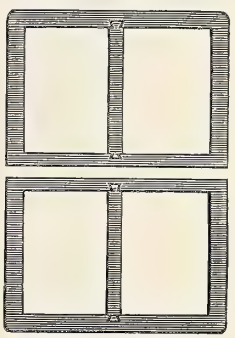
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Will pay for itself over and over again, in any office, by saving time in locking up.

The kind we make being welded by electricity, we are enabled to guarantee you just such a Chase. Thousands turned out annually. We can make you anything in this line that you may want.



Twin Chases, with Crossbar.

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Printers', Electrotypers', Stereotypers' and Bookbinders' Machinery.

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Successors to GEO. H. SANBORN & SONS

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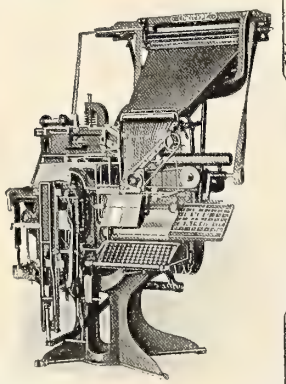
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THE CATALOGUE OF
GEO. H. SANBORN & SONS
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OF SAME....

WATCH our May Advertisement..... Hold your orders for Paper-Feeding Machines. We will have an important announcement to make in this line that Printers and Publishers will be interested in.

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304 Fisher Building, Chicago.

LAMBERSON SHERWOOD, Manager of Sales,
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ELECTRO-LIGHT ENGRAVING CO.

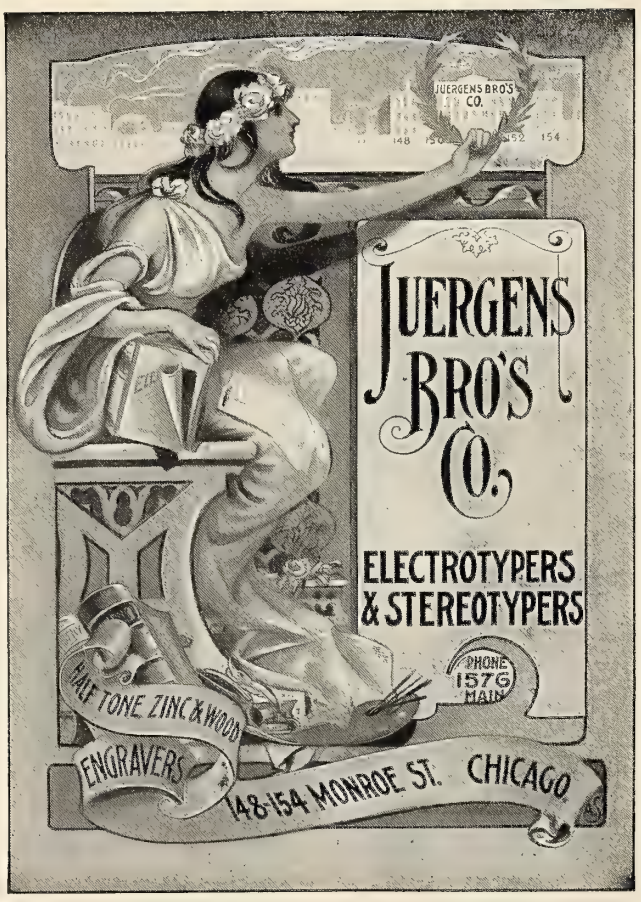


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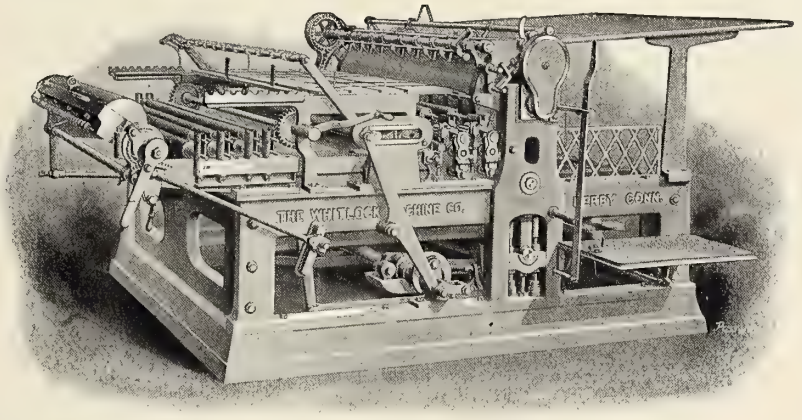
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Proprietors.

COR. OF PEARL & NEW CHAMBERS STS.
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SLOWLY, BUT SURELY, THE Whitlock

is attaining to the greatest popularity among users of two-revolution presses.



Its smoothness of running at high speeds is derived from the New Crank Bed Movement.

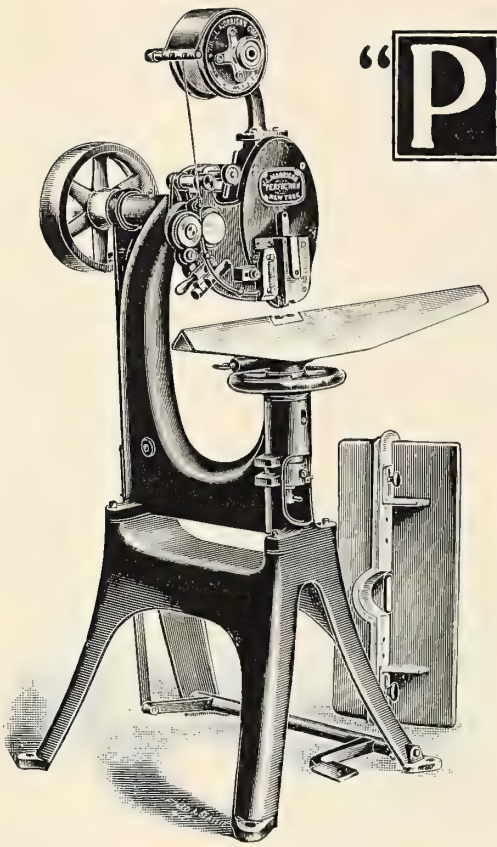
After four years of use in all parts of the country, recognition of its greater durability and simplicity over all other fast-running bed-motions, is becoming general. Let us tell you about it.

The Whitlock Machine Company,

OF DERBY, CONN.

BOSTON,	NEW YORK,	CHICAGO,
10 Mason Building.	132 Times Building.	706 Fisher Building.

COST IS THE FOUNDATION OF ESTIMATES



"PERFECTION" No. 4...

A cut of which is shown herewith, is the cheapest machine in the world of its capacity, two sheets to one-half inch.

Will use round wire Nos. 21 to 28, inclusive, and flat wire without change.
Extra large saddle and table, with space between head and casting extra large, viz: fifteen inches.
Exclusive new patent spring-roll feeding devices.
Exclusive new patent quadrant feed gear.
Exclusive durable wire-cutting apparatus.
Exclusive new patent supporter, having a backward motion.

In short—the most desirable stitcher ever placed on any market of its capacity.

Information freely given. Machines ready for shipment.

THE J. L. MORRISON CO.

60 Duane Street, New York.

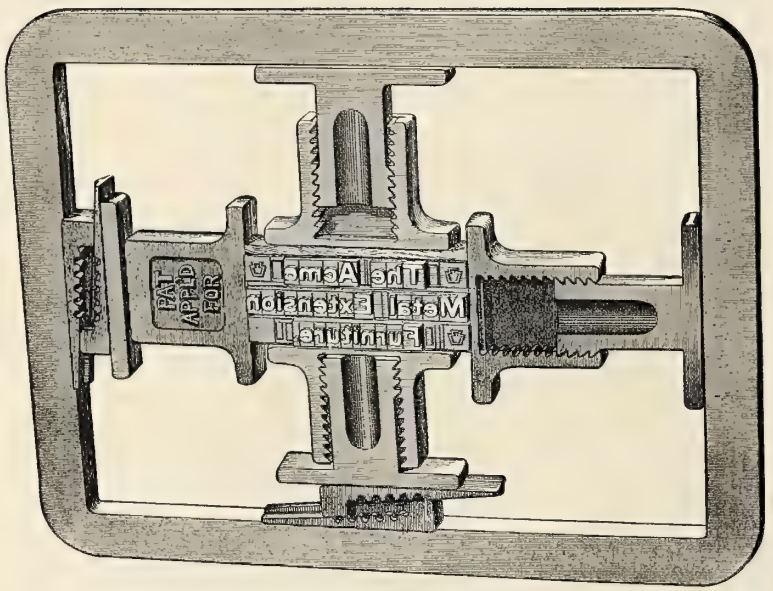
Canadian Office: 28 Front Street, West, Toronto, Canada.

English Office: T. W. & C. B. SHERIDAN, 46 Farringdon Street, London, E. C.

The Acme Metal Extension Furniture

Saves time, trouble and money. It is adjustable according to picas, extending from two and one-quarter to four inches. When locked up it is perfectly secure.

FOR SALE BY ALL PRINTERS' SUPPLY HOUSES.

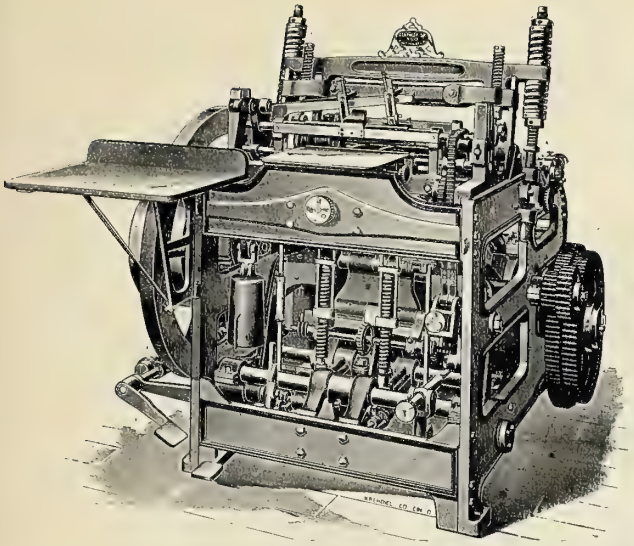


THIS FURNITURE is made of malleable iron and will stand the strain of lock-up with no danger of breaking. It is carefully machined, and therefore does not wobble, and there is no danger of "pi." One set of this furniture will take the place of a whole box of the other. There is practically no wear out to it. A trial only is necessary to prove its value. Price, $4.00 per dozen, packed in sets of four. Send for circular.

MANUFACTURED BY THE

ACME STAPLE CO. Limited,

N. W. Cor. 12th and Buttonwood Streets, PHILADELPHIA.



THE CRAWLEY

Power Rounding and Backing Machine.

This machine rounds and backs books by one continuous action in a very uniform manner, and at a speed that is productive of great economy over the old way of doing such work. Economy of room in the bindery is also attained, as the machine occupies but half the space of the ordinary appliances for rounding and backing books. It is built with the utmost care, and constructed so as to avoid breakage by the obstruction of a misplaced book or other object while in operation. The power required is about one-half horse-power. Over 125 of these machines are now in daily use, and are giving universal satisfaction.

WE BUILD THREE SIZES OF THIS MACHINE:

FIRST SIZE, called "The Small," (built to order), will take books:	3 inches to 10½ inches wide. 2½ " " 12¾ " high or long. ⅛ " " 1¼ " thick.	Two Speeds— Fast, 14 books per minute. Slow, 9 " "
SECOND SIZE called "Standard," will take books:	3½ inches to 10½ inches wide. 2½ " " 12¾ " high or long. ⅛ " " 2¼ " thick.	Two Speeds— Fast, 10 to 11 books per minute. Slow, 7 " "
THIRD SIZE, called "Extra Large," will take books:	3½ inches to 11½ inches wide. 2½ " " 17 " high or long. ¼ " " 2½ " thick.	Two Speeds— Fast, 9 books per minute. Slow, 6 " "

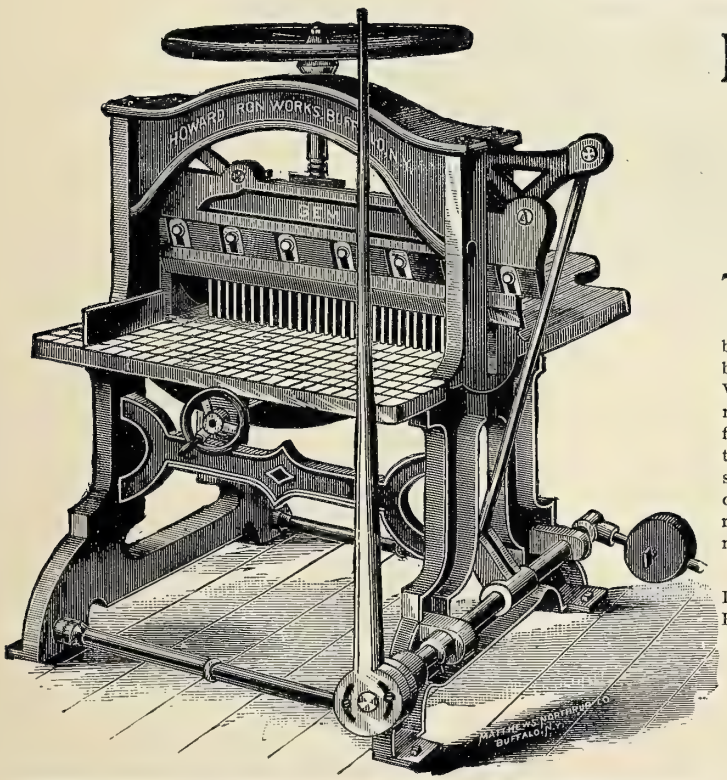
Cost of repairs per year *very small*. Time required to change setting, from two to five minutes.

This machine will round without backing, or will back without rounding, giving a perfect flat-backed book, far superior to handwork. Size of joint and depth of rounding in easy control of the operator. No waste or spoiled books. **Price, $3,200.** Terms to suit the purchaser. Address

No Agents. **E. CRAWLEY, SR., & CO., NEWPORT, KY., U.S.A.**

The Original "Gem" Paper and Card Cutter

HAND CLAMP.



Provided with Traverse Finger Gauge and Clamp for Cutting Narrow Strips.

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Established 1847. Twenty-five years' experience in the manufacture of PAPER CUTTERS, both Hand and Power.

THIS cut shows the original "GEM" Lever Cutter, brought out and continuously manufactured by us, under the first and only patents ever issued for it. It has been improved from time to time, and has long been and is still the most popular cutter in the market. Purchasers should beware and order only the "GEM," manufactured by the Howard Iron Works, as it has, on account of its high reputation, been imitated by other manufacturers, in principle as well as name. It is a very heavy, compact, firm and rigid machine; works easily and smoothly; knife cuts perfectly true; clamp has free and quick motion; is supplied with back, side and split gauges, and the lever can be adjusted to any position to suit the operator. It is provided with traverse finger gauge and clamp for cutting narrow strips. Undoubtedly the most simple, durable and perfect hand machine made.

We also manufacture the VICTOR, 30-inch and 32-inch; also, the DIAMOND, in seven sizes, 32-inch to 62-inch; also, Book Trimmers' Roller Backing Machine, Power and Foot Stabbers and Press.

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(MENTION THE INLAND PRINTER)

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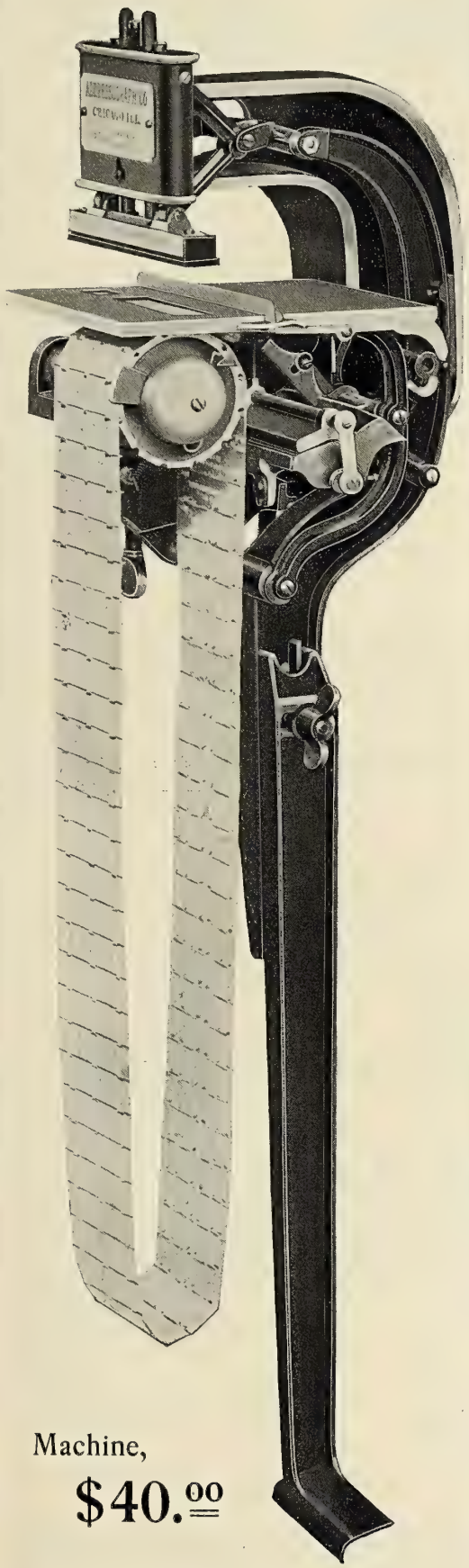
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New Addressing Machine with Metal Plates.

Addresses 1,000 Envelopes in 30 minutes—all different addresses.

COSTS 5c. PER 1,000

Operated by foot pressure. Inks, prints and revolves to next address at one motion of the foot. Prints direct on envelope, paper, magazine, wrapper, etc., at any point.

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We are not the oldest rollermakers in this city, but we have been in the business three years, and have long since passed the experimental stage. Our plant is so thoroughly equipped that we can turn out work on as short notice as any other roller factory in the world.

The best printers in this and many other cities are using our goods, both in the manufactured roller and the composition in bulk.

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is the best on the market—we can refer you to many prominent printers who will verify this statement. A trial will convince you of this fact.

For any information not contained in this advertisement, address our factory office.

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THEIR sensitiveness to the red light makes them superior in color value to any other isochromatic plate now in market. They will be found specially adapted to the making of the blue and yellow plate in three-color work, giving full red action, and decreasing the time of exposure for the blue plate from thirty to five and ten minutes. A trial will convince you of their incomparable excellence.

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Write us for prices and further particulars.

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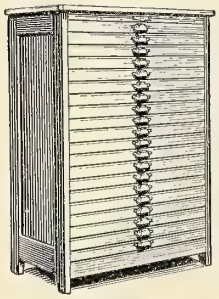
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PERFECT PASSENGER SERVICE BETWEEN

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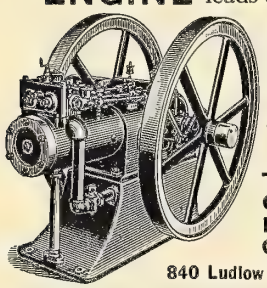
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American Manufacturing Concern, Jamestown, N. Y.

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Missouri Brass-Type Foundry Co., Howard and Twenty-second streets, St. Louis, Mo.

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Bell Chalk Plate Co., World Building, 71-73 Ontario street, Cleveland, Ohio.

Hoke Engraving Plate Co., 304 North Third street, St. Louis, Mo.

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New York Steel and Copper Plate Co., 171 Wallabout street, Brooklyn, New York.

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Champion Coated Paper Co., Hamilton, Ohio.

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Drach, Chas. A., Electrotype Co., corner Pine and Fourth sts. (old Globe-Democrat bldg.), St. Louis, Mo. Electrotypers and stereotypers.

Habbin Electrotype & Engraving Co., The, Detroit, Mich. Process work of all kinds.

Harrison, A. W., 37 South Charles street, Baltimore, Md.

Iron City Electrotype Co., 219-221 Third avenue, Pittsburg, Pa.

Juergens Bros. Co., 148 to 154 Monroe street, Chicago. Also process engravers.

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Scott, Geo. C., & Sons, electrotypers, 192 Summer street, Boston, Mass.

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Rockford Folder Co., Rockford, Ill.

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Hill, B. B., Mfg. Co., Philadelphia, Pa. Self-inking, band-dating, railroad ticket stamps and seal presses.

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Buffalo Printing Ink Works, office and factory, 20 to 30 Brace street, Buffalo, N. Y.

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Great Western Color Co., 214-216 South Clinton street, Chicago. M. M. Herriman, Manager.

Morrill, Geo. H., & Co., 146 Congress st., Boston; 17-31 Vandewater st., New York; 341-343 Dearborn st., Chicago; E. J. Shattuck & Co., 520 Commercial st., San Francisco, Cal.

New York Steel and Copper Plate Co., 171 Wallabout street, Brooklyn, N. Y. Specialties: Ink for copper and steel plate printers; stamping, etching and proof ink.

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Robinson, C. E., & Bro. (Gray's Ferry Printing Ink Works). Manufacturers of printing inks, 196-198 South Clark street, Chicago.

Roosen, H. D., Co., 11-13 McKibben street, Brooklyn.

Star Printing Ink Works. F. A. Barnard & Son, 116 Monroe street, Chicago.

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Wesel, F., Mfg. Co., 82 Fulton st., New York.

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Pavyer Printing Machine Works, 600 South Broadway, St. Louis, Mo.

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Bradner Smith & Co., 119 Monroe street, Chicago.

Chicago Paper Co., 273-277 Monroe st., Chicago. Headquarters for printers' supplies.

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Illinois Paper Co., 181 Monroe street, Chicago. Cover and book papers exclusively.

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Franklin Engraving and Electrotyping Co., 341 Dearborn street, Chicago.

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International Engraving Co. (Inc.), 1520 Market st., Philadelphia. Highest grade of excellence.

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Mason, Samuel R., Century building, Cleveland, Ohio.

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Ormsbee, H. J., Engraving Co., 322 South Salina street, Syracuse, N. Y.

Peninsular Engraving Co., Evening News building, Detroit, Mich.

Peters, C. J., & Son., Boston, Mass. Half-tone, line and wax engravers.

Pittsburg Photo-Engraving Co., 347 Fifth ave., Pittsburg, Pa. Half-tone, zinc etching, etc.

R. I. Photo-Engraving Co., 206 Weybosset st., Providence, R. I. Half-tone and line engraving.

THE INLAND PRINTER BUSINESS DIRECTORY—Continued.

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Sanders Engraving Co., 314 North Broadway, St. Louis, Mo. Photo and half-tone engravers.

Suffolk Engraving Co., 275 Washington street, Boston, Mass. Engravers and electrotypers.

Weisbrodt, H. W., 514 Main street, Cincinnati, Ohio, Blymer building.

Wild, Anton, 14-16 Ellicott street, Buffalo, N. Y.

Williamson-Haffner Engraving Co., 1629 Seventeenth street, Denver, Colo.

Zeese, A., & Co., half-tone engravers, zinc etchers, map and wood engravers, electrotypers, 300-306 Dearborn street, Chicago.

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Ringler, F. A., Co., 26 Park place, New York. Manufacturers of plates for all printing and embossing purposes.

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Sweigard, E. W., 56 South Curtis street, Chicago. Manufacturer contact printing frames and camera stands.

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Levy, Max, 1213 Race street, Philadelphia, Pa.

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Chicago Photogravure Co., Pontiac Building, Chicago. Photo-half-tone.

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Howard, Geo. C., 1775 Ludlow street, Philadelphia. Hand or power, with inking, wiping and polishing attachments.

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Dorman, J. F. W., Co., Baltimore, Md. Send for our amateur printing press catalogue.

Duplex Printing Press Co., Battle Creek, Mich. Flat-bed perfecting presses.

Goss Printing Press Co., 16th st. and Ashland ave., Chicago. Manufacturers newspaper perfecting presses and special rotary printing machinery.

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Howard, Geo. C., 1775 Ludlow street, Philadelphia. Hydraulic, screw, toggle, eccentric, hand and foot lever, for monograms, stamping, cutting, scoring, forming, embossing, compressing, punching.

Thomson, John, Press Co., 253 Broadway, New York. Presses for printing, embossing, box cutting, scoring.

PRESSES—CYLINDER.

American Type Founders Co. sells Cottrell Country, Monarch and Paragon presses, and Campbell hand cylinder presses.

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Campbell Printing Press and Manufacturing Co., 5 Madison avenue, New York; 334 Dearborn street, Chicago; 5 Bridewell place, E. C., London, England.

James, George C., & Co., 126 Longworth st., Cincinnati, Ohio. Job presses and cutting machines.

PRESSES—HAND.

Kelsey Press Company, Meriden, Connecticut.

PRESSES—JOB PRINTING.

American Type Founders Co., general selling agents for Gally Universal presses.

Universal Printing Press, embossers' and paper-box cutting and creasing presses. General selling agents, American Type Founders Co. Address nearest branch as per list under head of Type Founders.

Wesel, F., Mfg. Co., 82 Fulton st., New York.

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American Type Founders Co. "Everything for the printer."

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Hamilton Mfg. Co. Main office and factory, Two Rivers, Wis.; eastern warehouse and factory, Middletown, N. Y. Manufacturers of "New Departure" cases, stands, cabinets and all printers' wood goods.

Hartnett, R. W., & Bros., 52-54 North Sixth st., Philadelphia, Pa.

Morgans & Wilcox Mfg. Co., Middletown, N. Y. Patent steel furniture and other specialties for printers.

Newton, W. C., & Co., Washington, D. C. Printers' machinery and supplies.

Rowell, Robert, Third avenue and Market st Louisville, Ky. Outfits furnished complete.

Wells, Heber, 155 William street, New York. "Strong slat" cases, cabinets and stands.

Wesel, F., Mfg. Co., 82 Fulton street, New York. Manufacturers of patent stereotype blocks, patent composing sticks, brass and steel rule, galleys, etc.

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Kennedy, T. E., & Co., 414 East Pearl street, Cincinnati, printers' outfitters. Large stock secondhand machinery, sell Barnhart's type, Huber cylinders, Gordon and Universal jobbers, Brown & Carver cutters, and other goods. Quote best prices.

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Dietz, Bernhard, Grant and Mercer streets, Baltimore, Md.

Godfrey & Co., printers' rollers and roller composition, Philadelphia, Pa. Established 1865.

Grayburn, John, 525 First ave., Pittsburg, Pa. Established 1871. Try our padding glue.

Maigne, O. J., 324-328 Pearl street, New York City.

Wild & Stevens, 148 Congress street, Boston, Mass. Established 1859.

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Okie, F. E., Co., Kenton place, Philadelphia, Pa.

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Dorman, J. F. W., Co., Baltimore, Md. Perfection solid rubber type is best. Made from patented metal molds.

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Hickok, W. O., Mfg. Co., Harrisburg, Pa. Ruling machines and pens.

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STEEL RULE.

Helmold, J. F., & Bro., 32 South Jefferson st., Chicago. Printers' and boxmakers' cutting, creasing and perforating rule.

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Buffalo, 45 North Division st.
Pittsburg, 323 Third ave.
Cleveland, 255-259 St. Clair st.
Cincinnati, 7 Longworth st.
Chicago, 203 Monroe st.
St. Louis, Fourth and Elm sts
Minneapolis, 24-26 First st., South.
Kansas City, 612 Delaware st.
Denver, 1649 Blake st.
Portland, Second and Stark sts.
Los Angeles, 211 New High st.
Spokane, Wash., 10 Monroe st.
San Francisco, 405 Sansome st.

SPECIAL AGENCIES—Atlanta, Dodson Printers' Supply Co.
Dallas, Scarff & O'Connor Co.
Toronto, Toronto Type Foundry.
Montreal, Toronto Type Foundry.
London, England, M. P. McCoy, Phœnix Place, Mount Pleasant, W. C.
Melbourne, Alex Cowan & Sons, Ltd.
Sydney, Alex Cowan & Sons, Ltd.
Adelaide, Alex Cowan & Sons, Ltd.

Barnhart Bros. & Spindler, 183-187 Monroe st., Chicago.

Bruce's New York Type Foundry, V. B. Munson, successor, 13 Chambers st., New York.

Farmer, A. D., & Son, 63-65 Beekman st., New York, 163-165 Fifth avenue, Chicago.

Graham Type Foundry, 567 Cleveland avenue, Chicago. Novelties in borders and ornaments.

Hansen, H. C., type founder and printers' supplies, 24-26 Hawley street, Boston, Mass.

Inland Type Foundry, 217-219 Pine st., St. Louis, Mo. Inventors of Standard Line Unit Set Type.

Newton Copper-Faced Type Co., 18-20 Rose st., N. Y. Estimating, deduct spaces and quads.

Toronto Type Foundry, leading printers' supply house in Canada; highest class ready prints and plates. Branches: Halifax, Montreal, Winnipeg, Vancouver. Head office, Toronto. Everything for the printer.

TYPESETTING MACHINES.

Empire Typesetting Machine Co., 203 Broadway, New York. Western agency, 163 Fifth avenue, Chicago.

Goodson Type Casting and Setting Machine Co., 96 Westminster st., Providence, R. I.

Johnson Type Casting and Setting Machine, New Bedford, Mass. Write for circulars.

TYPEWRITER RIBBONS AND CARBON PAPERS.

Little, A. P., Rochester, N. Y.

New York Carbon and Transfer Paper Co., 107 Liberty street, New York. Typewriter ribbons, carbon papers and fine linen papers.

WOOD TYPE.

American Type Founders Co. carries in stock most complete stock of wood type in the world.

Hamilton Mfg. Co. Main office and factory, Two Rivers, Wis.; eastern warehouse and factory, Middletown, N. Y. Manufacturers of wood type, borders, ornaments, wood rule, etc.

Wells, Heber, 155 William street, New York, Hard wood, fine finish; beautiful faces,

THE INLAND PRINTER—APRIL, 1899.

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J.W. BUTLER PAPER COMPANY, 212-218 MONROE ST. CHICAGO

PLAIN TALKS BY THE MANAGER. VII. "Who is going to Get the Work?"

I am not a pessimist.

I am not a quaking, croaking prophet of evil.

On the contrary, I believe I am about the most buoyant, enthusiastic optimist in America.

If my Plain Talks give you that dismal feeling, it is because I am earnestly endeavoring to point out the danger which hangs over the man who isn't prepared for prosperity, and urging him to stand from under before it is everlastingly too late.

The immediate future, as I see it, is full of bright, rose-colored hope. I am not making any errors in my forecast. The indications are unmistakable.

Business is on the boom, this minute. It's going to boom harder and faster until it sets a swifter pace than this country ever saw before.

Business men, in every line, are beginning to reach out, and hustle and make things hum.

This means much to the printer.

It means more work. It means more catalogs, more booklets, more circulars, more stationery, more everything that type and ink can produce.

The man who never advertised is going to begin, and on no small scale, either. The man who always advertises is going to multiply his usual output by two—by five—by ten.

Who is going to get the work?

Manifestly the printer who can do it best and quickest for the least money.

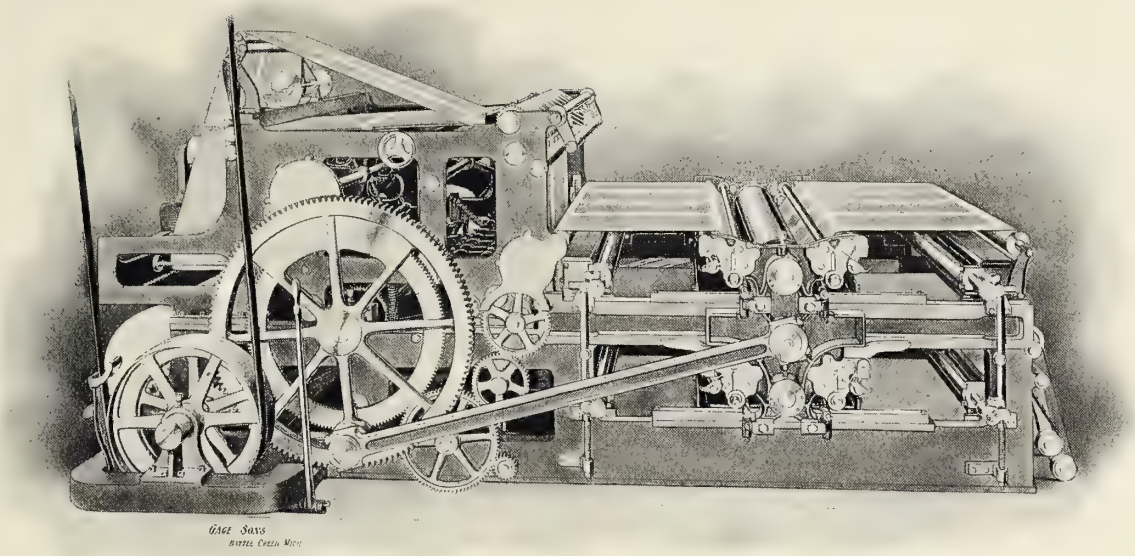
That printer will be the man whose pressroom is equipped with CENTURY presses. There isn't a ghost of a doubt about that.

Consider the advantages he will possess.

The matter of time, for instance.

He can finish a job and deliver it long before anybody else possibly could. This is of vital importance. Everybody is going to be in a hurry and a hustle. The man who wants printing will want it quick—he'll simply have to have it quick. He isn't going to wait for your

THE DUPLEX.



The Only Practical

AND

SUCCESSFUL FLAT-BED PERFECTING NEWSPAPER PRESS IN THE WORLD

SIX THOUSAND four, six, seven or eight page papers per hour without the expense and annoyance and delay of stereotyping...

..It Needs Only the USERS to Speak for it..

FIRST IMPRESSIONS.

ZANESVILLE, OHIO, July 1, 1898.

We feel highly elated over our new Duplex press. Have speeded it to over 6,000. Confident it will carry a speed, without breaking web, of easily 7,000.

W. M. MILLER, Manager. TIMES-RECORDER CO.

NINE MONTHS LATER.

ZANESVILLE, OHIO, March 27, 1899.

Duplex Printing Press Co., Battle Creek, Mich.:

Gentlemen,—After ten months' use of the Duplex "Angle-Bar," we feel constrained to write you a few words of added praise for this most remarkable machine. It has never been of a moment's care, and always fills our highest expectations. No daily paper of any pretensions, outside of the metropolitan cities, can afford to do without the Duplex.

Respectfully,

W. M. MILLER, Manager. TIMES-RECORDER CO.

A LETTER OF INQUIRY ANSWERED.

Mr. J. E. Burke, Anderson, Ind.: DECATUR, ILL., Oct. 6, 1898.

Dear Sir,—We have your inquiry of the 4th inst., and beg to inform you that you have been misinformed. Not only are we not thinking of displacing our Duplex press with a stereotype press, but on the contrary we were never better satisfied with it than at present. If we had a stereotype press, we would most assuredly be figuring on getting it out and substituting a Duplex. Yours very truly,

J. P. DRENNAN, Manager. REVIEW PUBLISHING CO.

(Mr. Burke is now happy in the possession of a "Duplex," and a second one has just been installed in Anderson.)

THE DUPLEX IN NOVA SCOTIA.

HALIFAX, N. S., March 22, 1899.

Duplex Printing Press Co., Battle Creek, Mich.:

Gentlemen,—We are in receipt of your esteemed favor authorizing a settlement to be made with your Mr. W—— for the press. The work is about through here, and before he leaves, tomorrow, we will hand him a draft, payable to your order, in full settlement of your claim against us for the balance due on the Duplex printing press, which is just installed.

We take this opportunity of stating that the press has been erected and has been operated very successfully. We have every confidence that the press will give us entire satisfaction.

Yours obediently,

THE MORNING HERALD PRINTING & PUB. CO.

WM. DENNIS, Managing Director.

SCORES of other Endorsements equally strong. See Catalogue...

FOURTEEN of these large Perfecting Presses were sold by us during the first three months of this year. This is the sort of proof that is decisive.

Duplex Printing Press Co.

BATTLE CREEK, MICH.


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ENGRAVERS
ILLUSTRATORS
DESIGNERS
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Okie's 15c Book Ink

SOMETHING NEW



The Price is 15c per pound net
In 10 or 1000 pound lots
NO DISCOUNT, 15c NET

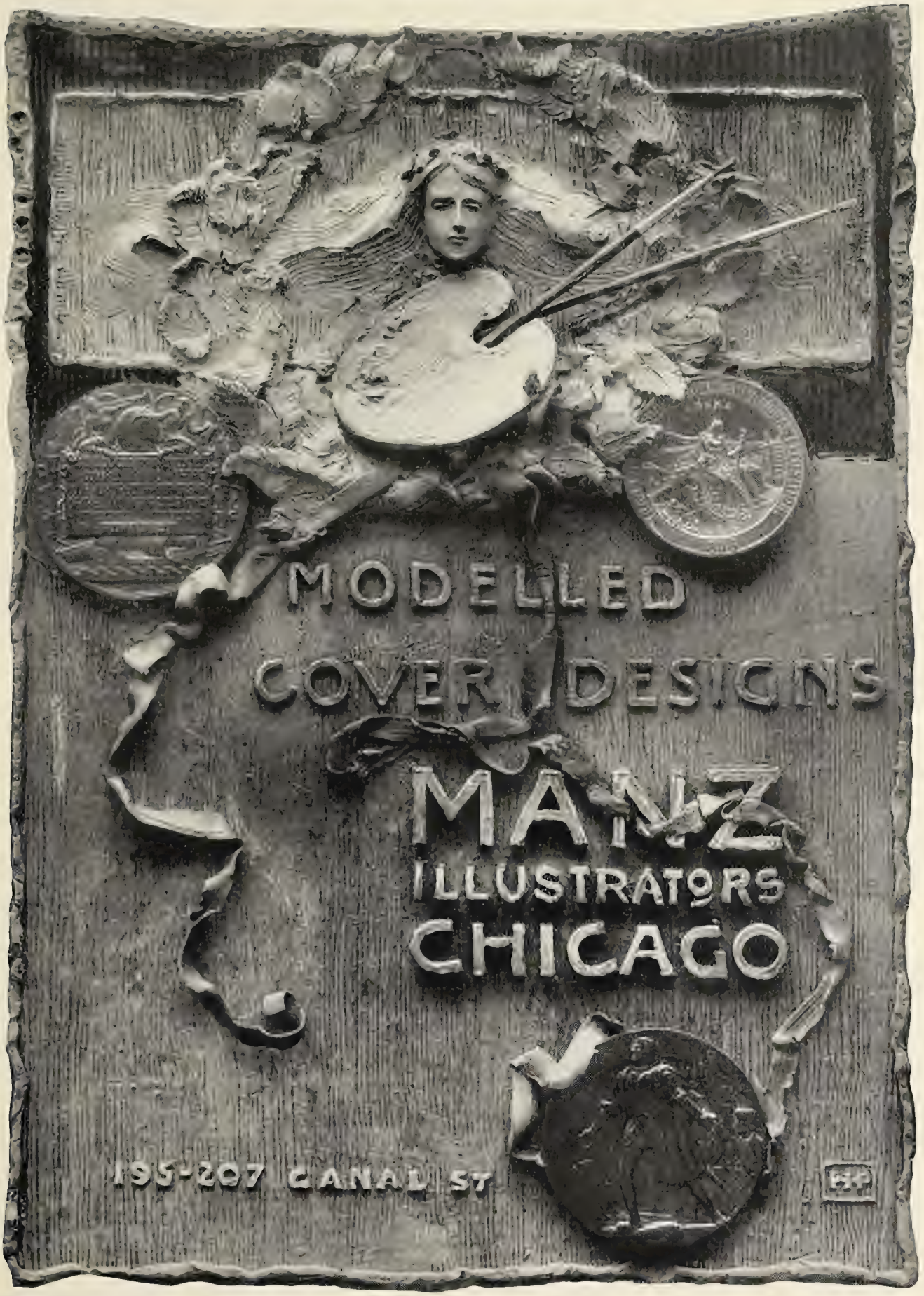
WE have advertised our 40-cent cut in the "Inland Printer," and for the information of those who want something cheap and at the same time VERY GOOD, we show in this issue a page printed with our 15-cent Book. This Ink is dense, close, black and clean. It does not skin or dry on the form or rollers, yet dries rapidly when printed. It is a new Ink just on the market and we highly recommend it for Catalogue or Magazine work

F. F. Okie Company

HIGH-GRADE
PRINTING INKS
LITHOGRAPHIC
AND TYPOGRAPHIC

KENTON PLACE

Philadelphia, Pa., U. S. A.



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195-207 Canal St., CHICAGO.

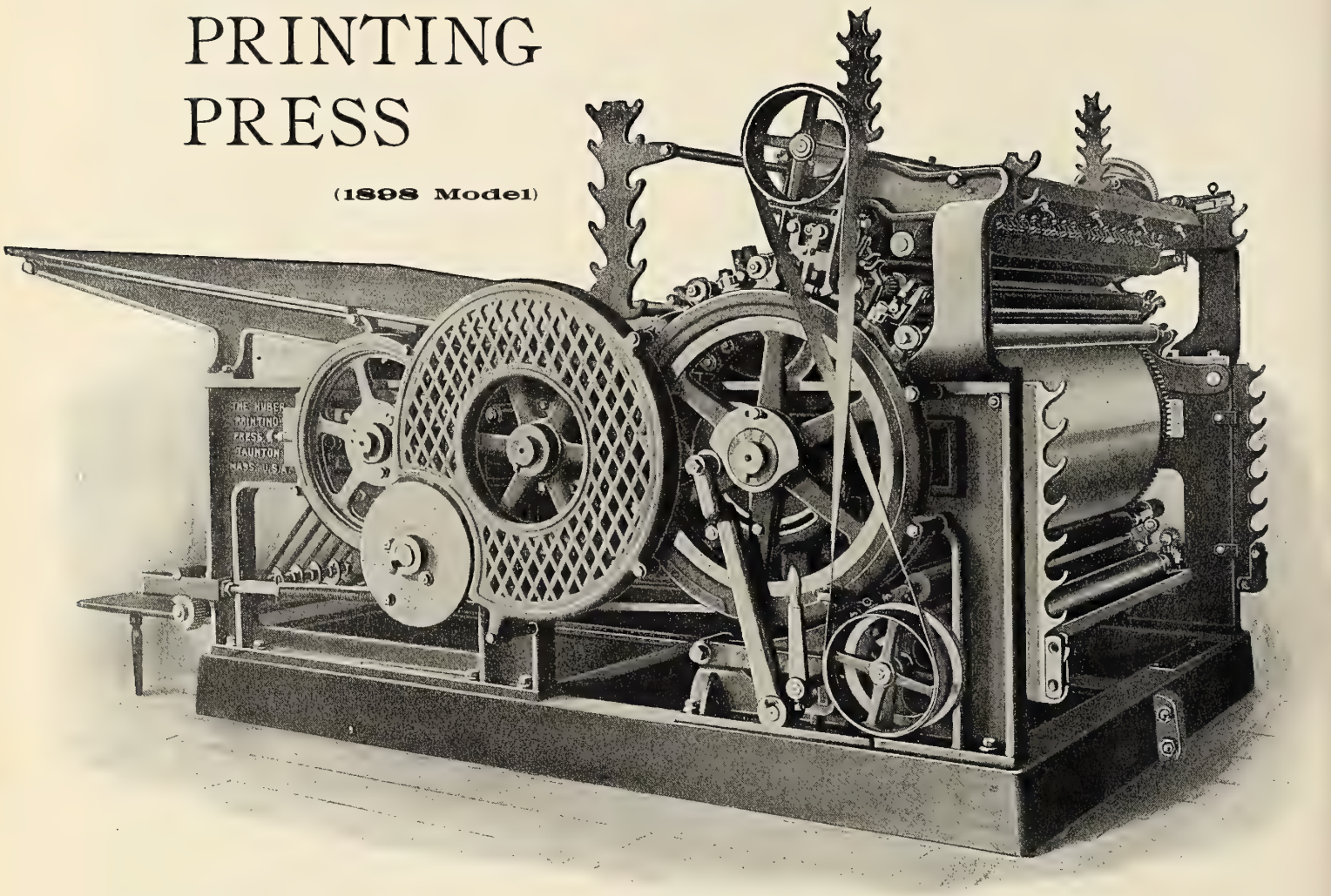
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ROTARY LITHOGRAPHIC PRINTING PRESS

(1898 Model)

FOR PRINTING FROM ALUMINUM

THE RESULT OF TEN YEARS' EXPERIENCE



An entirely new feature in Rotary Printing, the grippers closing gently on the sheet, which gives a perfect register without reducing the production.

SPEED, 1,500 TO 2,000 PER HOUR.

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102 WESTFIELD STREET,
PROVIDENCE, R. I.

Agents for the Pacific Coast:
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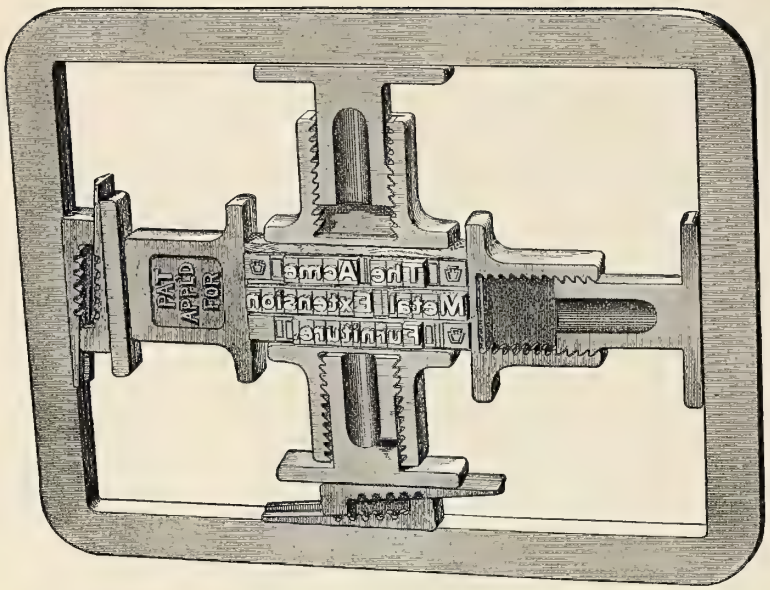
Agents for France, Germany and England:
LEMERCIER & CO., 44, 46 and 48 Rue Vercingetorix, Paris, France.

Send for Catalogue giving cuts and full description of press.



See half-tone illustration, page 202.

The Acme Metal Extension Furniture



Saves time, trouble and money. It is adjustable according to picas, extending from two and one-quarter to four inches. When locked up it is perfectly secure.

FOR SALE BY ALL PRINTERS' SUPPLY HOUSES.

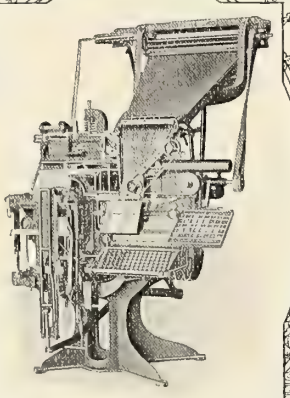
THIS FURNITURE is made of malleable iron and will stand the strain of lock-up with no danger of breaking. It is carefully machined, and therefore does not wobble, and there is no danger of "pi." One set of this furniture will take the place of a whole box of the other. There is practically no wear out to it. A trial only is necessary to prove its value. Price, $4.00 per dozen, packed in sets of four. Send for circular.

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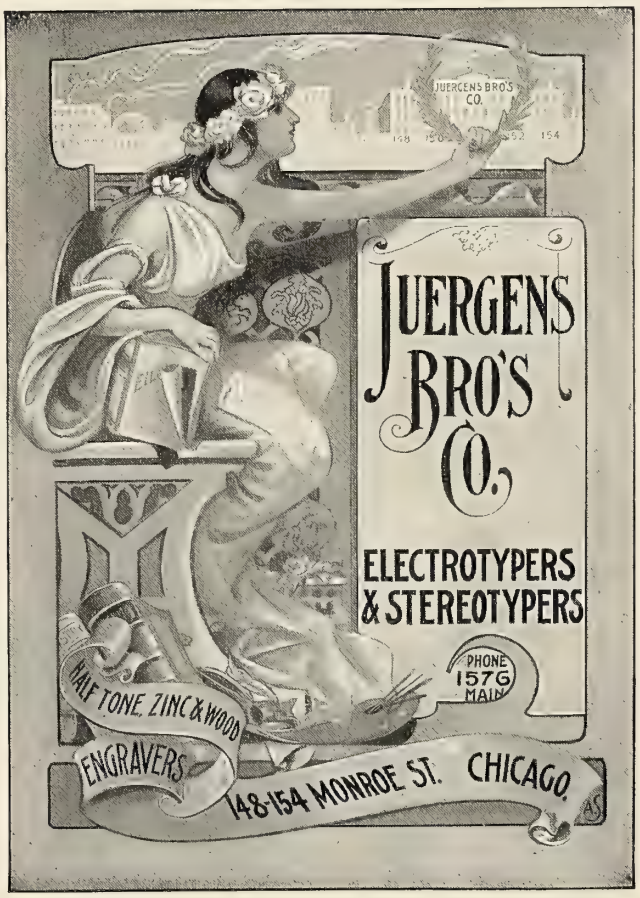


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FOUR IMPORTANT POINTS OF SUPERIORITY

OF THE

Chandler & Price Paper Cutter

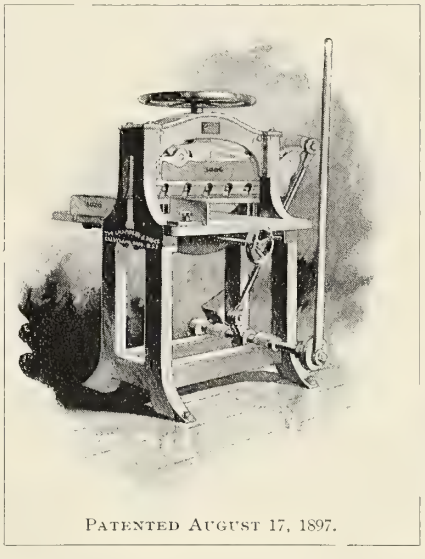
Great Strength

Box Girder frame conceded the strongest form in which metal can be placed to withstand strain. Top and bottom girths and legs have ample metal for years of hardest usage. Forged-steel rods, malleable-iron connections, very heavy knife bar and ribbed table proportioned to legs and girths. A machine being no stronger than its weakest point, these Cutters have emergency metal in every piece.

Weighs from 75 lbs. to 125 lbs. more than any other cutter on the market. Net weight—23-inch, 850 lbs.; 26-inch, 900 lbs.; 30-inch, 1,475 lbs.

Large Table Surface

The table is planed to a perfect surface, graduated lengthwise back of the knife and both ways forward by lines one-half inch apart; fitted with brass rule full length of table, and having side gauge front and back, with a divided back gauge extending almost the width of table, with capacity for paper as wide as the cutter. *Table Surface ample.*



Patented August 17, 1897.

Fine Finish

Built from new designs by scientific methods.

Knife Bar and Gauges scraped to absolute accuracy, leaving no play for knife and avoiding sheets creeping under gauge. Top and bottom sheets cut alike.

Finished a beautiful dark blue, with gold stripe, making the most artistic as well as serviceable machine offered the trade.

Every Cutter completely boxed.

Easy Leverage

The Knife Bar is perfectly counterbalanced and the lever is hung low and compounded, thus greatly reducing the amount of power necessary to operate the machine. Action, *Quick*. Result, *Absolute Accuracy*.

The Operating Screws are very coarse, permitting quick adjustment of gauge and clamp. The clamp is broad and heavy, and the nut is tapped in solid metal. The wide frame and heavy bar make deflection of knife impossible.

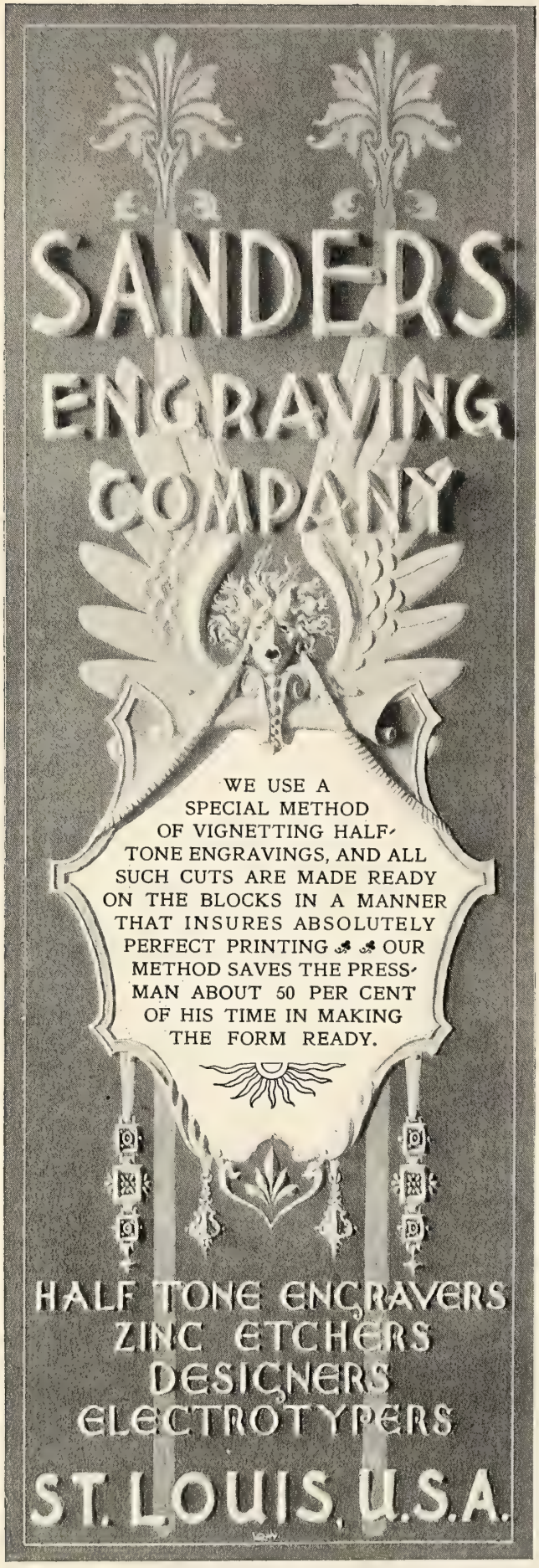
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The Chandler & Price Company,

CLEVELAND, OHIO, U.S.A.

2-2



Times Printing House
725 CHESTNUT STREET
TELEPHONE 21-33. Philadelphia

3/16/99.

Messrs. Jos. Wetter & Co.,

515 Kent Ave., Brooklyn, New York.

Gentlemen:

Please enter our order for fifty (50) six-wheel, style "K" Watter Numbering Machines at the price quoted us some time ago, and deliver as soon as possible.

It may interest you to know that these fifty (50) machines are to take the place of fifty (50) ----- Typographic Machines, New Model "M", which we purchased not long ago. The ----- Machines have failed to do our work and we have been compelled to abandon their use. How much can you allow us for them, as they are of no use to us on account of their unreliability and easy breakage?

We have now over a hundred of your Wetter Machines in use and they have not cost us one cent for repairs in four years.

Wishing you the success which you surely deserve, we are,

Yours truly,

TIMES PRINTING HOUSE,

Dictated. Per Shirley

THE above reproduction of a letter received by us is merely published as further proof of the fact that there never has been, and we doubt very much that there ever will be, a typographic numbering machine that can in any way come up to the "WETTER." We have many more letters expressing the same sentiment. Our reason for selecting this particular letter for publication is because of the fact that the Times Printing House has had experiences with the various numbering machines covering a period of twelve years, and are now using Wetter Machines exclusively.

The Wetter Typographic Machines always get to the front sooner or later and stay there, notwithstanding the fact that once in a while a printer is talked into buying and trying some of the experimental devices which occasionally crop up, but as suddenly disappear because of shortcomings which render them next to worthless to a busy printer. Write for any facts you may require on the subject of typographic numbering machines.

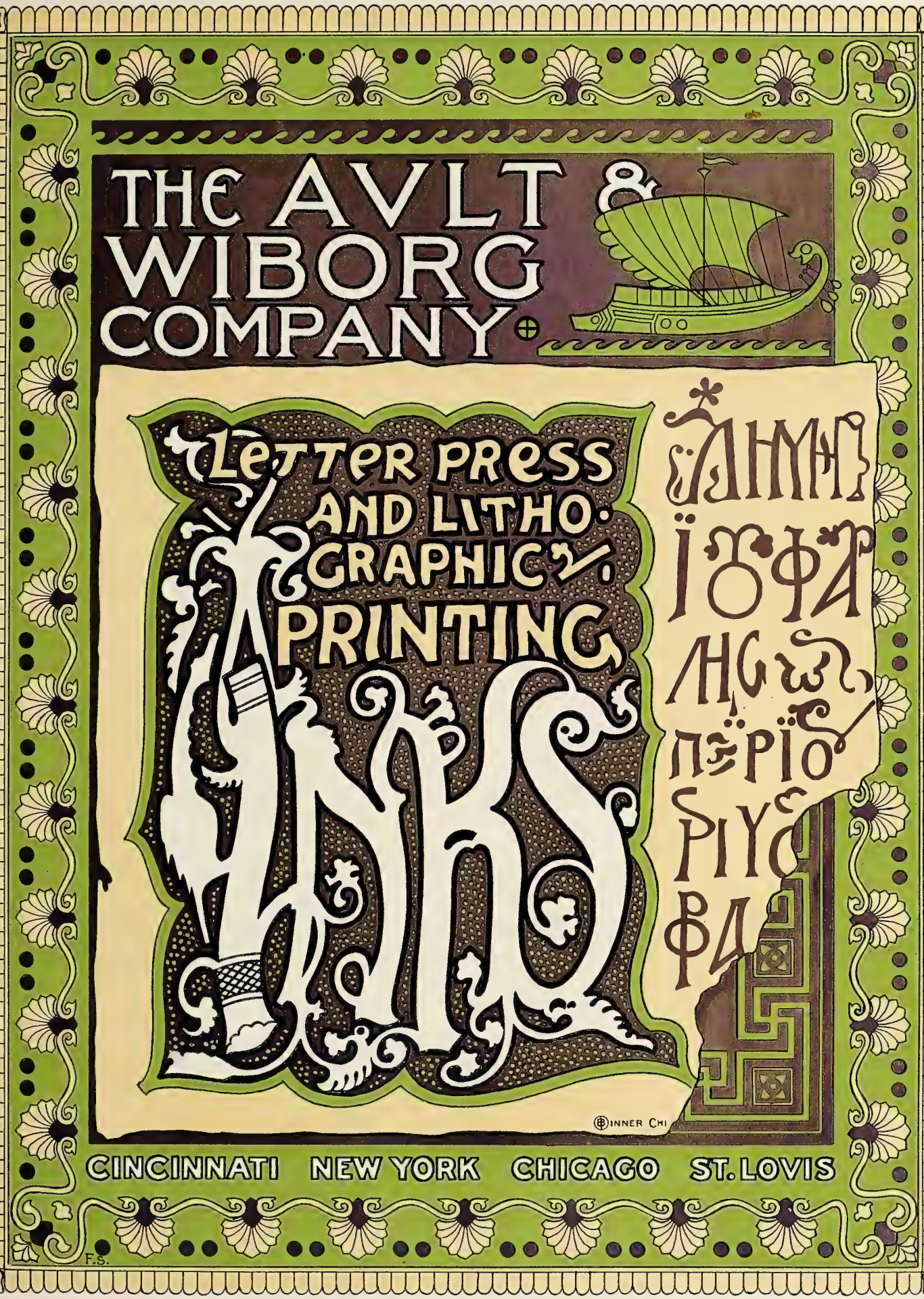
JOSEPH WETTER & CO.

515 to 521 Kent Avenue,

BROOKLYN, N. Y.



Wyckoff, Seamans & Benedict, 144 Madison St. CHICAGO.



Greek design of the Thirteenth century.

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CARMINE, 612-61.
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AN INK QUALITY FACT

The fact of the Ault & Wiborg Company's Printing Ink works being the largest, and their trade the most extensive in their line in America, is evidence of the HIGH QUALITY of their goods.

MERIT in Ault & Wiborg Inks has made it possible for them to own and operate the largest Printing Inks Works in America. The RELIABILITY of Ault & Wiborg and their products, is appreciated by the reliable printers of America, as is evidenced by the fact that the best printers have used their inks for years. The best quality of inks only are used by the best printers, who recognize the necessity of using the best grade of inks for the best quality of press work.

The Best Inks make the Best Printers

Ault & Wiborg's

INNER CHI



A UTAH MIDGET.



CANADIAN CUTENESS.



A COLORADO CHILD.



A ROCKY MOUNTAIN BABY.



HIS FIRST PANTS.
No. 1.



SOME PACIFIC COAST POSES.



HIS FIRST PANTS.
No. 2.



ALICE AND RALPH.



LITTLE MISS CHICAGO.



A SALT LAKE SMILE.

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THE INLAND PRINTER MAY



THE LEADING TRADE JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES.

VOL. XXIII. No. 2. CHICAGO, MAY, 1899. TERMS { $2 per year, in advance. Foreign, $1.20 per year extra.

LIBRARY U. MAY 5 1899 S. PATENT OFFICE.

AMATEUR JOURNALISM.

BY JOHN LIVINGSTON WRIGHT.

THE National Amateur Press Association will hold its next annual convention in Chicago, on July 5, 6 and 7. This institution comprises one of the most unique, helpful and delightful preparatory "Schools of Journalism" in existence. The late Samuel J. Randall, of Pennsylvania, once attended an amateur convention and spent some time in studying the juvenile writers and declared without any proviso that "Amateur journalism is the noblest work the American youth can engage in."

While managing editors often talk of and to "tyros," as they are pleased to call them, and the beardless collegian who is doing his first reporting on a big metropolitan daily does work that professionally and generally proves him an amateur, it is not known to the public, and to very few professional newspaper men for that matter, that there is in this country, and England, Australia and France as well, an organized body of young people who edit, print, and write for amateur newspapers. Such is the fact, however, and the membership in the United States alone comprehends several hundred. No organization of experienced journalists is more carefully and enthusiastically conducted. All over the Union are scattered the amateur press clubs that, once a year, send their delegates to the "National," as it is familiarly called, and these emissaries depart for the convention with all the feeling of importance that might characterize members of the Privy Council or the Reichstag.

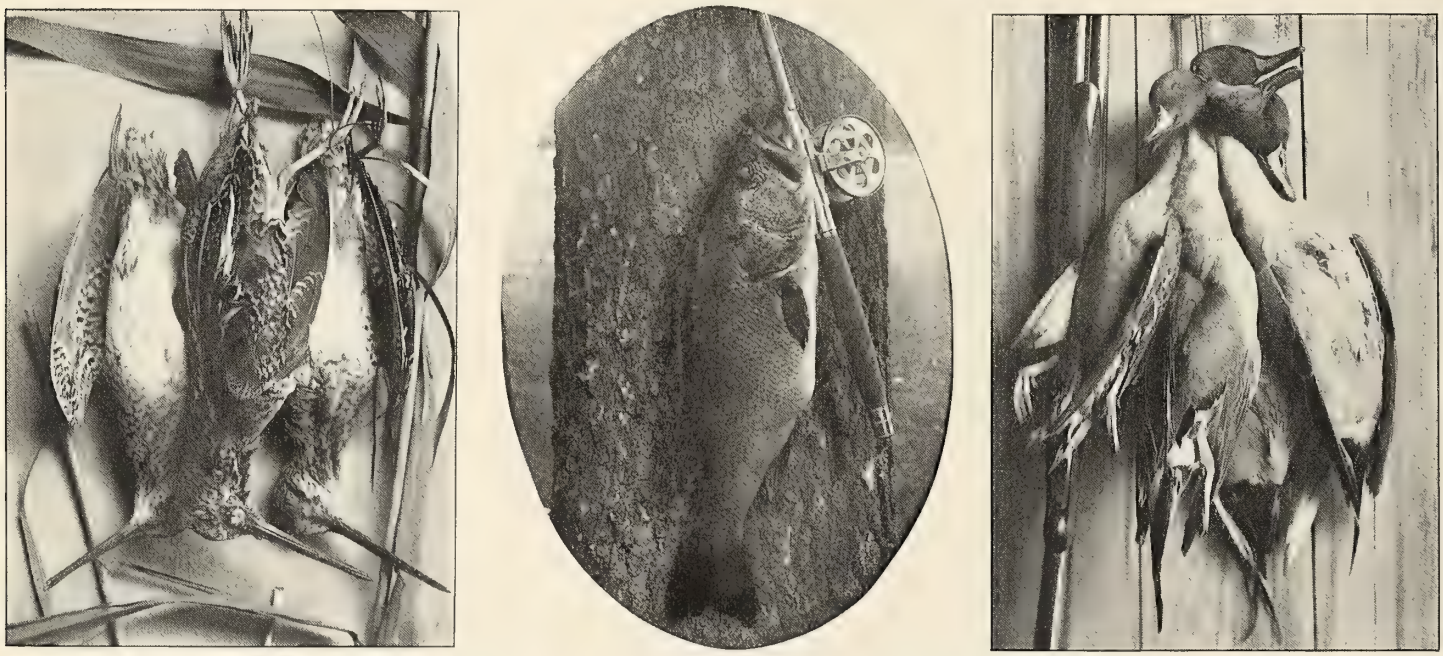
No amateur journalist expects or exacts pay for his efforts, be they editorial, authorial or typographical. Perhaps it is this very fact that tends to make a practical success of this fundamentally "play" journalism. That it is a valuable elementary school for those who hope to be newspaper or literary workers will be attested by scores of individuals holding today important positions upon metropolitan dailies or managing flourishing country dailies, and who received their first training in the publishing of little six-by-nine schoolboy papers. Indeed, there have been men internationally known who set out at editing or writing for their chums' publications. Benjamin Franklin, in 1723, at the age of seventeen, edited and printed the *New England Courant*, in Boston. Franklin is supposed to have been the first American amateur journalist. Nathaniel Hawthorne was an amateur editor. Thomas A. Edison's experiment at printing and managing a tiny paper when a newsboy on a Lake Shore & Michigan Southern train is well known. Daniel Webster had his apprenticeship as an amateur author. Senator James Beck was an editor. William Howe Downes, the art critic, was another. E. A. Grozier, editor of the Boston *Post*, is a third. The editress of the Boston *Home Journal* is a fourth. Among New York publishers who were former members of the National Amateur Press Association are George H. Richmond and C. F. Zimmerman. Included in the ranks of Gotham newspaper men and writers are: Will M. Clemens, the magazinist; Joseph Dana Miller and Sam S. Stinson, of the *Herald*, and James J. O'Connell, of the *Sun*. In Washington is Frank Roe Bachelder, a Government official and a well-known contributor of magazine verse, notably to *Munsey's*. Among Detroit newspaper folk Will Antisdel is of favorable rank. The proprietor of the Buffalo *Times*, Norman E. Mack, is an old amateur. The proprietor of the Lowell (Mass.) *Daily News*, D. A. Sullivan, is another. In Chicago, William T. ("Biff") Hall, for many years dramatic critic and one of the leading members of the *Evening Post* staff, is a former

president of the National Amateur Press Association. Hall is now a police justice. He is president of the "Forty Club," a social and bohemian organization of some local note. Herbert S. Stone, the publisher, was once an amateur. In Milwaukee are Fred F. Heath, of the *Sentinel*, and William S. Dunlop, dramatic writer on the *Evening Wisconsin*. Henry Legler, of Wisconsin; Howard Sanderson, of Massachusetts; James M. Beck, late United States Senator, of Pennsylvania, are of those known politically who, as youth, zealously followed amateur journalism.

In England, among former amateurs were Robert Louis Stevenson, the novelist, Canning, Gladstone, Charles Dickens and George Augustus Sala.

Even theatricalism has received men from amateur journalism, two of the number being J. Austin Fynes, of New York, manager of Proctor's interests, Connecticut, which much resemble professional enterprises. Indeed, D. A. Sullivan, of Lowell, Massachusetts, edited and printed, a few years ago, a paper which could scarcely have been distinguished in general merit from any standard weekly for young people in the country. These junior editors are savage critics and the careless youth is shamed into doing his best. The lad who has ambition finds this criticism the impetus which sends him ahead to professional journalism. It is in this respect that amateur journalism is so valuable. The embryo Greeley is thorned, not by his elders, but by his playmates or boy acquaintances over the country. A remark which, uttered by his father or teacher, would scarce be heeded, stings sorely when emanating from a chap about his own age.

About 1868, the small hand printing press,



PHOTOGRAPHIC STUDIES OF GAME AND FISH, BY A. F. ROWLEY, DE KALB, ILLINOIS.

From collection of H. W. Fay.

and Alex Dingwall, of Chicago, who acts in like capacity for Jacob Litt.

Some experienced newspaper men claim that of all the numerous "Schools of Journalism," amateurdom comprehends the most practical. They point as a reason that while boys and girls are constantly becoming interested in amateur editing and writing, only those with natural taste for the amusement persevere. The discovery that the attainment of any creditable standing among the junior litterateurs demands much patience and labor swiftly drives out those who started from a whim and wished to indulge a fad. There are probably three hundred amateur papers now being published in various portions of the United States. Their size ranges from the "Thumbnail," as amateurs call it, of, say two by four inches, to publications like *The Investigator*, of "Novelty" it was called, was perfected and offered for sale at a few dollars. This was the best that ever happened for amateur journalism. "Recruits" sprang up by the score. In 1869, J. Blair, a son of Charles Scribner, the publisher, issued a "call," and at his home in New York, the "National Amateur Press Association" was evolved. J. Blair Scribner was chosen president and William L. Terhune, now editor and proprietor of the *Boot and Shoe Recorder*, of Boston, was made secretary. Since that time the association has held annual meetings in the several large cities, and that about to occur in Chicago will equal the preceding in point of enthusiasm.

In England, it is estimated, there are some five thousand amateur journalists, many being members of the British Amateur Press Association, which, like its American cousin, holds stated convocations.

The first British amateur is supposed to have been Canning, once Prime Minister. It is a rather curious fact that one of the strangest magazines anywhere published is that gotten out by a youth living in Manchester, England. His name is Alfred H. Pearce, and the name of his publication is the



Photo by H. O. Wilson.

A FAMILY ROW.

English Amateur. He creates his monthly literally after the fashion of the monks, writing it all out with a pen. The *English Amateur* contains usually about forty pages at each issue and there is just one copy at said issue. The magazine is carefully prepared as to literary contents, has numerous illustrations, poetry and jokes, besides the essays and short stories. Much of its material will bear comparison with professional periodicals and, in fact, matter from the *English Amateur* has often found its way into the professional sheets. Once written off, illustrations worked in, a tasteful cover, resplendent in several kinds of ink, the *English Amateur* begins "circulating." It is read and passed on, either by mail or hand, to the next inspection. Thus it keeps moving until frayed and worn and torn, having been read from first page to last by some three hundred admiring young people. American amateurs are always proud of their ability to devise novel amateur newspapers and projects, for ingenuity is supposed to be preëminently a trait of Yankeedom; but it is doubtful if any of them have surpassed this chap who hails from heavy, conservative Britain.

France has a goodly array of amateurs. Their representative paper is the *Pantheon*, issued in Paris. A rallying cry among leading amateurs of America and Europe is "Paris — 1900." It is proposed to have a grand gathering of young writers from the four corners of the earth at the French capital during the coming International Exposition. A Nova Scotian, J. H. Ives-Munro, claims the honor of having originated this scheme, and it has been furthered with enthusiasm. Arrangements have already been made for the carrying at reduced rates of those wishing to attend this gathering.

"Once an amateur always an amateur" is the slogan among the followers of this delightful pastime which is a practical school as well.

Written for THE INLAND PRINTER.

DISCRIMINATION IN THE USE OF WORDS.*

NO. XX.—BY F. HORACE TEALL.

ONE person or one animal cannot properly be said to do anything "pell-mell," although the adverb is often so used. "He rushed pell-mell down the stairs" is the sentence quoted by one writer as an instance of wrong use, with the assertion that it is as incorrect as it would be to say, "He rushed down the stairs mixed together." No amount of usage can ever make "pell-mell" mean anything that is suitable to one object, unless the object is collective, as a crowd or an army.

The latest list of proscriptions of certain uses of words is from the office of a New York paper, and it is cited in the *Writer* for March, with the commendation that the editor of the paper has done useful work in pointing out these common errors. Not one item is given in the list that had not already been included in many other lists, and many of the items are not commendable. One direction given is "Don't misuse 'people' for 'persons.'" It certainly is advisable to distinguish these two words, but in the bare form in which the direction is given it is misleading, for many persons have been thereby misled into objection to the use of "people" where it is the better word. An example given by William Matthews, in "Words; Their Use and Abuse," in which "people" is said to be misused, is this: "Many people think so." Many people do think this a right use of the word, and objection to it is not worth while, although "many persons" is very much better than "many people." Commonly, when the sense to be expressed is that of more than one, each considered as acting individually, "persons" is the better word; but when the sense is general — that is, without an adjective — "people" is better; as, "People [not persons] will think so." The misleading alluded to is in the direction of the expressions particularly, and properly, condemned in the Standard Dictionary as follows: "It would be quite out of place to say 'A crowd of persons,' 'The pastor desires to meet the young persons of the church,' 'The room was full of persons.'"

Another instance of insufficient consideration in criticism is found in unqualified objection to saying that a person performs on a musical instrument. Such criticism is misleading, because in some cases it is correct to speak of performing instead of playing, though it is never incorrect to use the latter

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verb. In the case of ordinary private production of music it is far better to say that one plays the piano, etc.; of performance before a public audience it is right to say that one performs on the piano, etc., and to call him a performer, though even in such a case "play" and "player" are better.

To permit is to give permission or formal assent, and to allow is to refrain from objection or give tacit assent. The verbs are so nearly alike in real sense that in some expressions insistence upon a choice might well be called pedantic and condemned as unnecessary hair-splitting. In dictionary definitions no distinction is made, since "permit" is defined as meaning to allow, and "allow" as meaning to permit. A distinction is insisted upon by some critics, however, and even in the Standard Dictionary, in a note following a definition which plainly infers that there is no difference, we are told that "we allow that which we do not attempt to hinder; we permit that to which we give some express authorization." The International Dictionary says: "To allow is more positive, denoting (at least originally and etymologically) a decided assent, either directly or by implication. To permit is more negative, and imports only acquiescence or an abstinence from prevention." Worcester's Dictionary says: "We allow what we know and tacitly assent to; we permit what we authorize by a formal consent." Thus it is plain that the lexicographers directly contradict each other, and a person who wishes to preserve a distinction between "permit" and "allow" must decide the matter independently, or accept one of the lexicographers as better authority than others and adhere to the choice made by his exemplar.

In examining published opinions as to interchangeableness of the adverbs "perpetually" and "continually," the writer was very much surprised when he found in one of our most recent books which pose as exponents of good English the assertion that, while confusion of the two words is "harped at by some critics, it may be regarded as legitimate." If the mere fact that many good writers confuse the words gives sufficient ground for the assertion, it may stand as correct; but the Century Dictionary seems to be much more in line with sound principle in saying, under "incessant," that "perpetual is continuous with the idea of lastingness." All the dictionaries give definitions of "perpetual" that warrant the use of the word where "continual" would better express the meaning, and so there is no lack of authorization of it; but "everlasting," "incessant," "unceasing," "ceaseless," "unremitting," "unremitted," "uninterrupted," and "continuous" are much nearer in sense to the real meaning of "perpetual" than "continual" is, and there is no room to doubt that it is far better not to use "perpetual" when action subject to interruption or termination is spoken of.

The purely legal and only proper relation to the person conveyed in the word "personalty" is not universally preserved, as it should be. What the word really means, and its only meaning, is personal property, as that term is used in law; not wearing apparel, but movable goods or chattels, as distinguished from real property, which is land, including improvements. A hackneyed but still forcible example of a result of misuse of the word "personalty" is the story of an English lady, who intended to leave her clothing and jewels to a servant, and in her will designated them personalty. Her true personalty included £10,000 in money, and this she had bequeathed legally to her servant.

"Perspicuity" is often confused with "perspicacity," in proportion to the comparatively infrequent use of the words. A critic in noting this fact says that the two words are quite unlike in meaning, and they are, though the unlikeness is of the somewhat elusive quality that leads to confusion of "ability" and "capacity," and of "energy" and "force." One of them means clearness of expression, and the other means clearness or quickness of perception. They come ultimately from the same Latin word in different lines of development. *Perspicere*, the Latin starting-point, means see through; from this were derived, in Latin, *perspicuus*, meaning transparent, clear, and from this come "perspicuous" and "perspicuity," preserving the etymological sense; and in the other line was *perspicax*, seeing through, and from this we have "perspicacious" and "perspicacity," also preserving the etymological sense. Perspicuity is a quality in expression that prevents misunderstanding, and perspicacity is a quality of mind or intellect that enables its possessor to understand clearly and quickly. There is no excuse for misuse of either word, for those who have not the distinction clearly at command should not use either word.

(To be continued.)

AWARD IN THE GEORGE H. BENEDICT PRIZE CONTEST.

THE editor of THE INLAND PRINTER having been chosen by Mr. Benedict to make the award or to appoint the judges who should make the award of the prizes in the contest for the best essays on the subject of the "Fallacy of Fillers," as announced in the February issue of THE INLAND PRINTER, finding it a matter of some difficulty to secure the time and attention of judges, has found that duty finally to devolve upon himself. There were in all forty-seven papers submitted, one of which, coming after the appointed time, March 15, was disqualified. Among so many excellent articles, to a large extent repeating the same arguments in so many varied ways, it has been extremely difficult to decide, and award has been made chiefly on the ideas advanced, their sequence, the comprehension shown of the evil influences of the "filler" practice, and the power of the essay to claim attention and to hold it to the conclusion. Upon these considerations, therefore, award was made of

First	Prize	$40, to "Comma."
Second	"	$30, to "B. B."
Third	"	$20, to "Wreath."
Fourth	"	$10, to "Quadlets."

On opening the sealed envelopes the following were found to be the names of the fortunate essayists:

"Comma," W. S. Morison, 75 Chandler street, Boston, Massachusetts.

"B. B.," George C. Hubbs, *State Journal*, Madison, Wisconsin.

"Wreath," Paul Nathan, Lotus Press, New York City.

"Quadlets," F. A. Gehring, Rockville, Connecticut.

Beginning with the present issue, THE INLAND PRINTER will publish the essays in the order named, and will take up the balance of the manuscripts as their merit and opportunity may warrant. The prize essays follow hereafter:

"FILLERS" AND "LEADERS."

FIRST PRIZE—BY W. S. MORISON, BOSTON, MASS.

Concessions to customers in any trade is at times the part of wisdom, and the printing trade is no exception to the rule. There is a growing and a dangerous tendency in the trade, however, to make concessions in price which are not warranted by legitimate competition. The fallacious idea is held by a large number of the members of the printing trade that if a customer can be secured by the inducement of a low price for a certain piece of work, that other work will follow from the same source, on which a better profit may be made. This view appeals very strongly to the printer, engraver, etc., during the dull period, when the wages of skilled help, the interest on plant, the expense account, etc., seems so out of proportion to the receipts.

It has been contended that what the "leader" is to the dealer in merchandise or commodities, so is the "filler" to the printer or manufacturer. The cases are not truly analogous, for the "leader" is not accepted by the customer as a gauge of the price of other merchandise or commodity, while the "filler" order taken by the printer or engraver is accepted as a standard of price of present and future work by the customer. Those who have much printing and engraving done, are well aware of the anxiety of the trade to secure work, and the printer is too ready to accept as true the simple assertion that a business rival has quoted a certain low price, and thereupon without investigation bids lower to secure the work, and does secure it, too frequently, at a loss. He may fondly hope to recoup on other orders, and he may, but it will be on orders from other customers. He will not accept that order again—but his competitor will, and the twain are whipsawed this way time and again, for the same idea comes in so many different disguises that the "fallacy of the fillers" is not apparent.

It is not here that remedies are to be pointed out. Emphasis is to be, in this instance, placed in the glaring inconsistency of a wrong business principle. Prices for making goods, like wages, once cut are hard to restore, and when business jealousy blinds the printer so that he believes the fairy tale of the shopping customer as to the exceeding low price of his rival, and he goes him one better, he fills his own mouth with bitterness and his bowels with east wind.

The strength of the printing trade depends upon its factors, and when these factors are prone to give one price at one period of the year and another price at another, it will not be long until the low price will rule. If fortunate circumstances permit an advantageous purchase of material or of machinery, it is a perversity or a false reasoning that urges a cut of prices below normal rate so that such material may be realized on or that such machinery may be kept occupied. Even then the customer may not accept the cut, but go to another house and quote the price given and secure even a less rate, or a guesswork bid, on the reasoning that if No. 1 can do it for that price No. 2 can afford to risk a little.

It is natural enough for a man to desire to keep his plant busy in dull seasons, but when to do so it is necessary to cut prices the influence of the year's business must be reckoned with. It is not in the power of any man to command success, but it is in the power of every man to keep in the road that leads to it. There is no logic which can defend the practice of doing work for less than it is worth. It is in one phase a trap for the customer which he is skillful enough to avoid and take advantage of, and reveals a mental reservation of a dishonest overcharge at some future time when opportunity affords.

The lack of business sense in accepting cut-rate work, in "filler," is so very evident, its evil influence ramifies in so many baleful directions, and the custom is so prevalent, that the agitation in this connection by Mr. Benedict is a service of the first magnitude, deserving of the warmest appreciation of the trades interested.

THE FALLACY OF FILLERS.

SECOND PRIZE—BY GEORGE C. HUBBS, MADISON, WIS.

The old saying, "Theoretically, all right; practically, all wrong," finds no fitter application than when applied to the "filler" phase of the printing business. It would be difficult, indeed, to find a more short-sighted policy than that of adopting a "bare-living" schedule in the dull season with the expectation of going back to regulation prices as soon as a sufficient number of these worse-than-deadhead jobs can be taken in. It were more sensible, by far, to print a few jobs for sweet charity's sake than to become an exponent of so pernicious a practice as that of educating the patrons of the printshop to believe that the sole reason why all printers are not black-masked robbers is because there is nothing to rob. One may follow the "complimentary" practice and at the same time retain his regular schedule of prices, but in nine cases out of ten, to lower this schedule *once* is to lower it for *all time*—at least to the regular patrons of the office. Allowing, for the sake of argument, that, where the prices have been reduced, the quality of stock used may be made correspondingly low, yet no one will presume to say that such a practice would not encourage an ever-increasing desire for a cheap grade of work. No rational printer will argue that, with letter-heads at $2.50 a thousand, he can long afford to use the same grade of stock used on his $3.50 headings. There *must* be either a sacrifice of material or inevitable ruin; it is as logical as that the deluded price-changer must have food to keep even a legitimate amount of fat on his bones.

It not infrequently happens that the stranger who "had 4,000 eighth-sheet bills printed in Mudtown for $1.75," is the fellow who secures the benefit of these dull-season prices, while the local customer is held to the top notch. Another curse to the trade! As though the fellow-townsman, who contributes his just share toward building up the city and making all lines of business possible, should not receive the more courteous treatment of the two. Doubtless the cause of such action is traceable to the fact that the printer regards the stranger as merely a transient, who will neither ask nor care for a second concession, and from whom he may as well receive the *one dollar* over and above the cost of stock as to have his men lie idle. Even though such a honeyed excuse for so unjust a practice were in the least permissible, it is so absolutely devoid of principle as to need no argument to condemn it.

There should be a deep-rooted desire on the part of every member of the craft who is in a position of influence to educate the business men of the community in the art of high-grade printing. It is "a consummation devoutly to be wished" that the day will soon come when "cheapness and inferiority" will be as inseparable in the mind of the printshop patron as will be "legitimate cost and real value." Such a class of printing as this latter method would bring about would serve the double purpose of doing greater service for the user and of stimulating the printer in the exercise of the greatest possible skill in his work. But the existence

of such a condition must forever be a delusion and a dream to the printer who is willing to exchange his reputation as an artist for that of a mere wage-earner, and who, in a dull season, will reduce the standard of his office to the level of a pawnshop.

Let us strive for high ideals rather than accept low ones, be *con*sistent as well as *per*sistent, and the victory shall be ours.

TRY IT FOR A YEAR.

THIRD PRIZE — BY PAUL NATHAN, THE LOTUS PRESS, NEW YORK.

Some printers are prosperous, many are not. That all would like to be, goes without saying. The element of success is born in some people, and they would succeed no matter what business they were in. Those who are not so gifted may learn if they will try. First of all, they must realize their deficiency or the others' advantage.

There are a number of things that work to the disadvantage of the man in the printing business; but nothing so much so as the practice of taking orders at cost for the sake of keeping busy. The printer who hopes to ever be successful must make a fixed, cast-iron, inflexible and invariable rule to accept no orders without profit. The temptation to violate this rule will occur very often, and it requires a very strong will, indeed, to resist the temptation. Successful printers know that it is far better to have a dull season than to be busy on profitless work. Stop and think it out reasonably and rationally. There are busy and dull seasons in the printing business. If the printer makes a good profit in the busy season he can afford to stand a dull spell. If, however, he establishes a profitless price in the dull season he not only cannot readily raise his figures on that particular piece of work, but comparisons will continue to be made on the basis of the profitless price. Printing is always wanted in a hurry — hurry always involves the risk of spoiling the work and risk on machinery; if the profit in the work does not warrant taking these risks let the presses remain idle; you will be in a better position to take a good order and give the necessary attention, and be able to make more profit out of it than you could if you were hampered with a lot of things that involve considerable detail, which have no profit in themselves and prevent you from making the possible profit out of anything else. Do not let your greatest aim be "amount of business," but see to it that you are working at a profit. Remember your purpose in being in business is to make money, and the only way to make money is from the profits. There is no advantage in having a great big plant and working day and night if there is no money in it. Do not expect to build up a trade now in the hope of making money in the future. The only possibilities in the printing business are NOW. The future will call for new machinery, and if you are not making money enough to discard the old and buy the new you will be a back number and have no earthly chance to compete. Bear this in mind on every order you handle. Make up your mind that there will always be a certain amount of dull time every year, and that the busy season must pay for the dull, and conduct your business so you can get profit enough in the busy season to let your plant stand idle in the dull times if necessary. As the wind goes down, trim your sails accordingly. There are seasons when nothing will improve business. When you are dull, know that you are dull and get all the personal good out of it that you possibly can. If July and August are dull months and always have been, take a vacation, go fishing and recuperate; it will put you in better condition for the bustle and wear of the rest of the year, and will replenish your stock of new ideas and be a benefit to you in many ways. Do not be afraid of losing an order. The loss of a profitless order is your gain and is a detriment to the man who gets it. To demonstrate this to your own satisfaction, try it for a year and note the result. You will be surprised to find that you have made more money and that you have not worked so hard. You will not grow old so fast and you will be richer. If others are willing to continue in the old way, don't you follow in the footsteps of failures, but rather be guided by the example of the successful ones.

No matter how clearly and forcibly this is explained to the erring printer, he will scarcely be convinced unless he can be persuaded to give the plan a fair trial. So I would particularly urge every printer who is dissatisfied with past results to start out from this minute and make a cast-iron resolution to try the foregoing plan for one year. I am confident that the results will open his eyes to the fact that there are greater possibilities in the printing business than he ever dreamed of.

FILLERS.

FOURTH PRIZE — BY F. A. GEHRING, ROCKVILLE, CONN.

The problem of fillers is a hard one to solve in most communities, yet there has been a belief in the mind of the writer that this question seems harder to solve than it really is. In most cases where the filler problem is made such a burden of complaint it will be found that this octopus is kept alive by the very men who would trample it under foot.

A case in mind is in a Western town where an industry controlled by two men who are jealous of each other's prosperity, and who vie with each other as to which will get his catalogue done in the neatest, *cheapest* and quickest manner — men who spend about $10,000 each in printing, a year. Neither will allow his work done in the same plant where the other leaves his contract. Every year these same men go to both printing concerns and get figures on their work, making the remark that if the figures are not down to what they should be, the other printer will surely get both jobs, or, worse still, they will be taken out of town. This game has been worked for years, and the writer has seen three good printing firms go under in trying to do this work on the prices of fillers. The work would come in August with about one million impressions on large cylinder presses, which necessarily had to be up-to-date because of the exacting methods of the customers. This meant that two cylinders in each office would stand idle seven months in the year. The prices received were forced down until it was done for 60 cents per thousand impressions, customer furnishing paper and ink. Imagine the profit at this price, with the knowledge that two $3,000 presses are standing idle seven months in the year waiting for the probable arrival of the customer to set them in motion.

At last one of these two printeries failed and was sold by the sheriff for $4,000, having cost $15,000. The other one was sold privately to two young men. The first was also sold to young parties. These young bloods got their heads together, with the result that each customer has *his* printer and pays him a price that is commensurate with the services rendered. It took level-headed young men to solve this problem, which might have been done years before had it not been for the jealousies and bickering methods of the old concerns.

It is the old story of Jones calling Smith a thief, and Smith accusing Jones of lying, and the world is full of friends (?) who stand ready to pat them on the back.

Did you ever have a customer who is a friend (?) of yours and who wanted his work to come your way, but felt that he must give the other fellow a chance to figure on all jobs down to a hundred postals? Did he ever call you up on the 'phone and address you in this fashion:

"Hello, Jones."

"Hello. Good morning, Goodfriend."

"Got your figures last night. Want to revise them; you're way above Smith."

How pleasant it would be if the conversation over the 'phone were recorded like this, between the two printers:

"Hello, Smith."

"Hello, Jones, what is it?"

"Just figured on 1,000 order-sheets for Goodfriend. He's coming over to see you. I quoted price $5.25."

"All right. Thank you."

Some will say that this does away with legitimate competition, but it does nothing of the kind. It is merely protecting yourself against men who will spend two hours in beating down your price 25 cents, and then go to the other printer and use it as a club against him.

Have you ever heard of a man going from one plumber to another and getting their figures on repairing a leaky pipe?

Now, to the writer, the matter resolves itself to just one point, and that is, can two or more printers meet on equal footing and discuss the best methods of killing the filler. If they can, and will act half-way decent with one another, they can agree on a price list. Other matters can be brought forward, such as the division of work, and so forth. All of these matters can be discussed and decided to the advantage of all concerned.

Then should customers say Jones has given them figures at such a price, and it doesn't agree with the price list, don't believe them. Give them your price and settle that with Jones. Admitting that he has erred, give him another chance; it will be for your own interest as well as his. But you will no doubt find that when a customer makes such a statement, he either makes it maliciously or there is some misunderstanding about the job.

Insist on a sample of stock and the copy for you to figure from, charge a fair profit, and it will not be necessary to bother with fillers. This does not necessarily mean that the public should know of the understanding between you.

THE FILLER QUESTION IN VERSE.

The following verses are submitted as an adjunct to what has gone before on the "fallacy of fillers." A rather drastic remedy is proposed by the poet, to which all of those in interest may not subscribe.

THE "FILLER" QUESTION DISSOLVED.

BY ARTHUR HEATH.

Hump yourselves, my brother printers,
Turn your notions inside out,
Clear your brains of moldy corners,
Think of what you are about.

Move your intellect so massive,
Get your thoughts a-running hot—
What about the work called "fillers,"
Is it right or is it not?

Seems to me opinions differ,
And it's mighty hard to guess
Just which side will be the winner:
Side of "no," or side of "yes."

And, you bet, there'll be some scrapping
In a manly sort of way—
Lots of chin and chew and chatter,
Long before the settling day.

Now, I have a peaceful nature—
Like to have my days serene;
Never even think of quarreling,
And a fight I've never seen.

So, my friends, my heart beats sadly,
When I think of trouble's blight
Resting on my brother-printers,
And I want to set them right.

So I'll quote my proposition,
Gently place it on your mind,
Tell you of its settling substance,
Of the great results I'll find.

But right here I'd like to murmur,
I have patented my plan,
And in straightening out this tangle
I must surely be the man.

First I'd ask you for a salary—
Thirty bones per week would do,
And for my expenses traveling
You might offer twenty-two.

Then I'd wander to the printers,
Everyone in U. S. A.,
Tell them of the "filler" question
In a quiet, peaceful way.

Soon I'd find their way of thinking,
And if we did not agree
I would try my tongue convincer,
Hoping right they soon would see.

Then if words were unavailing
And their thoughts were still adrift,
One by one they'd gently leave us
For the land of shadow-mist.

I would seat them on a stove top,
Thoroughly heat them round their base,
Feed them on a benzine diet
Till it reached the proper place.

Soon there'd be an immigration—
Sort of swiftly would they go
To the land of Hot and Hotter,
Where cool breezes never blow.

Then the wise and living printers,
Shouting forth a great taboo,
Would have naught to do with "fillers,"
Shun them as a black hoodoo.

Printers in New York, Chicago,
And Podunk would think the same,
Even Omaha, Nebraska,
Would also disown the name.

Thus, my gentle printer-brother,
You whose words of recent date
On this interesting question
Caused my thoughts to agitate—

Thus I've laid my plan before you,
And I'm ready any day
To begin the angelizing
Of the prints of U. S. A.



Photo by J. H. Tarbell, Asheville, N. C.

THE NEW PICTURE BOOK.



MOUNT PRINCETON, COLORADO.

Overlay by the Dittman Process.

Half-tone by
THE WILLIAMSON-HAFFNER ENGRAVING CO.,
1633 Arapahoe St., Denver, Colorado.

THE INLAND PRINTER MAY

THE LEADING TRADE JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES.

[Entered at the Chicago Post Office as second-class matter.]

A. H. McQuilkin, Editor.

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Albert Melber, Eastern Agent.

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The Inland Printer is issued promptly on the first of each month, and will spare no endeavor to furnish valuable news and information to those interested professionally or incidentally in printing, engraving, electrotyping, stereotyping, bookbinding, and in the paper and stationery trades. Persons connected with any of these lines will confer a favor by sending news from their section of the country pertaining to the above trades, particularly individual theories and experiences of practical value.

Subscribers and others having questions they desire answered by letter or through The Inland Printer should place such queries on separate sheets of paper, and not include them in business letters intended for the subscription department. If so written they can be sent with business letters, but it is better to forward them under separate cover, marking plainly on outside of envelope the name of department under which answer is expected. Read paragraph at the beginning of each department head for particulars. Letters asking reply by mail should be accompanied by stamp. The large amount of correspondence reaching this office makes compliance with these requests absolutely necessary.

SUBSCRIPTION RATES.

Two Dollars per annum in advance; one dollar for six months in advance; sample copies, 20 cents each.

Subscriptions may be sent by express, draft, money order or registered letter. Do not send checks on local banks; send draft on New York or Chicago. Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

Foreign Subscriptions.—To countries within the postal union, postage prepaid, three dollars and twenty cents, or thirteen shillings two pence, per annum, in advance. Make *foreign* money orders payable to Henry O. Shepard. No foreign postage stamps accepted, and no attention will be paid to postal-card requests for free samples.

ADVERTISING RATES

Furnished on application. The value of The Inland Printer as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the twentieth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfill the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

The Inland Printer reserves the right to reject any advertisement for cause.

The Inland Printer may be obtained at retail from, and subscriptions will be received by, all newsdealers and type founders throughout the United States and Canada.

Patrons will confer a favor by sending us the names of responsible newsdealers who do not keep it on sale.

FOREIGN AGENTS.

M. P. McCoy, Phœnix Works, Phœnix Place, London, W. C., England.
W. C. Horne, 5 Torrens street, City Road, London, E. C., England.
John Haddon & Co., Bouverie House, Salisbury Square, Fleet street, London, E. C., England.
Raithby, Lawrence & Co. (Limited), Queen street, Leicester, England, and 1 Imperial Buildings, Ludgate Circus, London, E. C., England.
Alex. Cowan & Sons (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.
F. T. Wimble & Co., 87 Clarence street, Sydney, N. S. W.
Herbert Baillie & Co., 39 Cuba street, Wellington, New Zealand.
G. Hedeler, Grimmaischer Steinweg 3, Leipsic, Germany.
A. W. Penrose & Co., 44 Rue Notre Dame des Champs, Paris, France.
James G. Mosson, Iwanowskaja No. 15, St. Petersburg, Russia.
John Dickinson & Co. (Limited), Capetown and Johannesburg, South Africa.

EDITORIAL NOTES.

LEGISLATION needs watching, and the public depends upon the newspapers to do a large part of that work. In this connection Mr. R. M. Tuttle, of Mandan, North Dakota, gives some interesting points in the correspondence department in this issue.

THE tendency among binders for the last few years has been to get away from the narrow buildings, in favor of great areas of floor space in the large fireproof buildings now constructed for manufacturing. The binder with his whole plant on one floor has a distinct advantage over his competitor, spread through the several floors of a narrow building.

IT is not creditable to the American people that they have to be "lawed" into respecting the flag of their country and the uniforms of the service. New York has found it necessary to pass a law making it a misdemeanor to publicly mutilate or deface the American flag. When the leaven of Americanism gets worked into the fibers of our mixed population there will, let us hope, be a deeper and purer patriotism and less hysterics.

A "BREAK-UP" is expected in the combination that has so long held up the price of Interlaken book cloths. The stock houses are now required to sign a monthly affidavit that they have not sold under the price. This agreement terminates in the coming October, and it is more than likely that the inroads made by lower-priced competitors will result in either a reduction in price or the addition of a cheaper line of goods.

PRINTERS are accustomed to be asked for figures with the basis of estimating so vague and elusive that it is difficult to know where to begin. A correspondent in the West writes to The Inland Printer: "What would be your prices per thousand words for making and selling me plates for a book? I want to make an estimate on an intended publication. Please give prices for stereotyping also." One is tempted to make an estimate from this very complete information somewhat after the style of the house-painter under somewhat similar circumstances, who figured "A four 's a four, an' naught 's nothin'—I'll paint your house for fifty dollars."

LETTERS inquiring for competent printers to go to out of the way places to work for ridiculous salaries, because board is said to be cheap or because the climate is good, are received at more or less frequent intervals by The Inland Printer. The Inland Printer regrets that there is no way in which it can place producer or consumer in touch, or place the supply and demand for skilled workmen

in relation to one another for the making of contracts or agreements so satisfactorily as through its advertising columns. It does not keep an employment agency, but it is at all times glad in any way to further the interests of its friends, believing that duty to be a part of our civilization, yet such services are within the rather narrow limitations set by ordinary business courtesy. THE INLAND PRINTER therefore regrets to observe a tendency on the part of employing printers at times to overstep what might be considered a matter of courtesy, and to demand services for which others are glad to pay full advertising rates.

THE anti-cartoon bill of Mr. Ellsworth was buried beneath adverse votes not many months ago, and in this was seen the power of the newspaper interest no less than the jealousy of the American people of anything resembling a check upon free speech and a free press. The legislature of California lately passed adversely on a bill of much the same character as the Ellsworth bill, and immediately a local paper cartooned a congressman — a citizen of good esteem — so grossly and malevolently, that public feeling revolted. The legislature reconsidered its action on the bill, and has passed a law prohibiting the printing of any portrait of any citizen of California, except a public officer, without his consent, or "publishing any caricature calculated to reflect on the honor, dignity or political motives of the original, or to hold him up to public hatred, ridicule or contempt." While this law cannot stand, it will be useful in showing newspapers that are inclined to be careless of the rights of citizens that malicious cartooning is a species of enterprise that the public will not endure.

CONTRACT VS. STATE PLAN.

IN speaking of the plan to abolish the State Printing Office of California, the Los Angeles *Times* says: "The State Printing Office is a very expensive feature of the government of California. It has been frequently claimed that the money spent for State printing is far in advance of what is necessary. Be this as it may, there is little doubt that the expenditure might be greatly decreased if the same conservative business policy were pursued by the State as is the case with private firms who have similar work to give out. Such bids would be open to the printers of San Francisco, Sacramento, Los Angeles, San José and other cities, and would, it is said, result in the large saving of $100,000 annually to the taxpayers.

"It is said that the States of California and Nevada are the only States in the Union which do not give their printing out at public competition, and it is claimed that each of these States pays from three to five times as much for the same amount of printing as any other State in the Union. The State of Michigan is referred to in comparison with California. Michigan, in two years, paid for public printing $78,000. During the same period California expended $250,000, exclusive of the cost of textbooks. Yet it is claimed that Michigan received twice as much printing as did California, the Michigan reports being printed and beautifully bound in volumes by a firm of printers at Lansing, in that State.

"Again, it is claimed that the city of San Francisco gets its printing done for less than one-third of what the State pays for the same amount of work. It is said that the Insurance Commissioner had his work done by printers in the open market in the city of San Francisco, until eight years ago, when the law was changed, requiring that the work should be done at the State Printing Office. Since then the Insurance Commissioner's printing has been costing four times as much as it ever cost before.

"This proposition certainly appears to be worthy of careful consideration, as $100,000 a year is a large amount of money, which even the wealthy State of California cannot well afford to expend unnecessarily, merely for the purpose of providing fat jobs for a few favored individuals."

ON THE CO-OPERATIVE PLAN.

A. C. McCLURG & CO., the Chicago book publishers, announce that hereafter their business will be conducted as a coöperative corporation, and that any of its 350 employes who chooses to do so may own an interest in the business. The corporation will be capitalized at $500,000, Mr. McClurg, the president, and Mr. Frederick B. Smith, vice-president, holding a majority of the stock. The other officers of the corporation will be Richard Fairclough, treasurer, and John A. Ryerson, secretary and general manager, with a board of directors on which the employes will have representation. Mr. Ryerson, who is charged with the work of organizing the corporation, is enthusiastic in his confidence that it will work well, though it has never before, it is said, been tried with a publishing house. The name "A. C. McClurg & Co." will be retained.

PYROGRAPHY IN BOOKBINDING.

SOME papers that make a point of being artistic and literary in their weekly editions have latterly given some considerable space to bookbinding. They talk glibly of the Grolier school, taking note of the gradations of departure from the style of that noted bibliophile, and wade into the complications of elaborate tooling. These critics have commented largely and enthusiastically on some examples of pyrography as applied to book-covers recently on exhibition in New York. The effect is produced by burning in the design with hot tools. While the novelty of this binding brings it such considerable notice, it is more than evident that its popularity

will be brief; chiefly because it has but little real beauty, and secondly, because the result can be obtained without any special skill. Leather novelties are manufactured in large quantities decorated in this way by means of an ingenious little contrivance known as an electric pen. With this instrument, the point of which is heated by an electric current, the operator quickly sketches in the design, turning out the finished work in a very short time.

THE GEORGE H. BENEDICT PRIZE ESSAY CONTEST.

IN the February issue of THE INLAND PRINTER Mr. George H. Benedict, of Chicago, expressed his views on the bad commercial policy of taking work for work's sake, under any provocation, and in order to sustain that protest, and to obtain a consensus of opinion, offered a list of prizes aggregating $100 for the best four essays, the prizes to be $40, $30, $20 and $10. The enterprise and liberality of Mr. Benedict in this connection has been the subject of much favorable comment, and the result of the contest published elsewhere in this issue will be of deep interest, apart from the intrinsic merits of the papers.

ADVANCE IN PRICE OF STEEL PRODUCTS.

PERHAPS there are few of our readers who, observing the advance in price of all steel products in this country, and the recent formation of large trusts and combinations within this class of trade, have considered the effects which these will have almost immediately upon the printing and bookbinding businesses, in that the cost of the steel wire so extensively used in bookbinding on all classes of wire-stitching and stapling machines will be advanced very soon. Within the last few months there have been formed two or three large combinations controlling the production and manufacture of iron and steel, and these combinations now working in harmony practically own all the raw materials that are produced, or that will be produced for some time to come. The increased demand for iron and steel in shipbuilding for our new navy, in the making of bridges, in the extension of railway lines in various parts of the country, and in other building operations, has so crowded the manufacturers of the raw material that it is rapidly becoming almost impossible for the trade to get supplies; this fact also makes it very difficult for the manufacturer of steel wire to obtain the proper Bessemer steel billets from which to manufacture the rods, and from them to draw wire of the necessary quality to be used for bookbinding. Besides this, the formation of the American Steel & Wire Company has placed this combination in control of the following mills where it was possible to produce this wire: Three Washburn & Moen mills — one at Waukegan, Ill., one at Worcester, Mass., and one at San Francisco; the Worcester Wire Company, of Worcester, Mass.; the Newburg Wire & Nail Company, of Newburg, N. Y.; several mills of the old Consolidated Steel & Wire Company — one each at Allentown, Pa., Rankin, Pa., Beaver Falls, Pa., Findlay, Ohio, and Anderson, Ind.; three at Cleveland, and two at Joliet; one mill of the Consolidated Barb Wire Company, at Joliet, and one at Lawrence, Kan.; the Laidlaw Bail Tie Company, at Joliet; one mill of the old American Steel & Wire Company, at De Kalb, Ill., and another at St. Louis; the Cincinnati Wire Fence Company; the Cleveland Rolling Mill Company; the new Philadelphia (Ohio) Wire & Nail Company; the Shenango Valley Steel Company; the Pittsburg Wire Company; the Oliver & Snyder Steel Company and the Oliver Wire Company, of Pittsburg; the Puget Sound Steel, Wire & Nail Company, of Everett, Wash.; the A. R. Whitney Wire Nail Company, of Duncansville, Pa.; the Indiana Wire Fence Company, of Crawfordsville, Ind.; and the McMullen Wire Fence Company, of Evanston.

In addition to these mills, the company has mines, blast furnaces and coke ovens which will supply them with a large part of the raw material, it being the object to become independent ultimately of any other corporation for metal or fuel product. Some of the mines came to the company with the Cleveland rolling mills and others have been purchased since. There is also a small fleet of ore carriers on the lakes. This fleet will be doubled and trebled, and the company will build cars with which to transport its ore from lake ports to mills. One of the late acquisitions is the Puritan Coke Company, with five hundred ovens in the Connellsville region.

It will readily be seen that with these mills under control, and with their producing capacity taxed to the utmost limits to supply other grades than that used for binding purposes, it will be very difficult to secure either the necessary billets or steel rods or wire; and, this combination having all the business that they can handle, will not want to give attention to such a comparatively small department as binding wire would be.

Under these conditions it is impossible that the prices of this wire should remain at the present low figure. The combination will not receive orders except for immediate delivery, and prices to the dealers have already advanced on an average of 1 cent per pound. It will be seen, therefore, that the dealer will be compelled at almost any time now to raise his prices to his customer in equal proportion to the advance in prices upon the steel market, and bookbinders or printers consuming large quantities of this wire will do wisely to protect themselves as far as possible against a very marked advance in the near future.

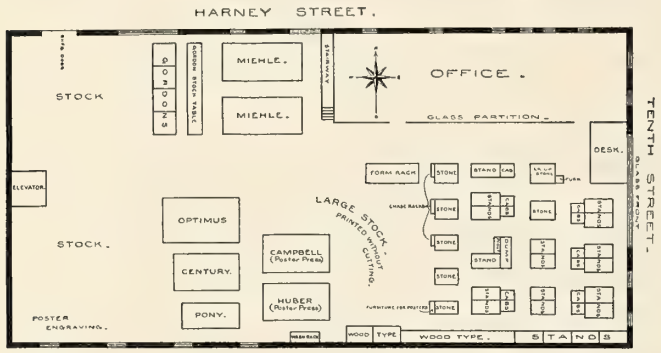
Nor is this necessarily an unmixed evil to the bookbinder or printer, as he can undoubtedly obtain from his customers a larger proportionate advance

in prices than he is obliged to meet, because the general prosperity of the country will not only within a very short time bring him more business than he can possibly accept at the old prices, but all classes of people having so much more work, they will not take time to seek estimates upon very small jobs, as has been the case during the past few years. To sustain such a view, the manager of a large bookbinding concern asserts that during the month of March he had turned away in one week five large jobs because he was not able to handle them along with the work that he then had. And this condition was never before existent in his business during a term of ten years.

PRINTING OFFICE ARRANGEMENT.

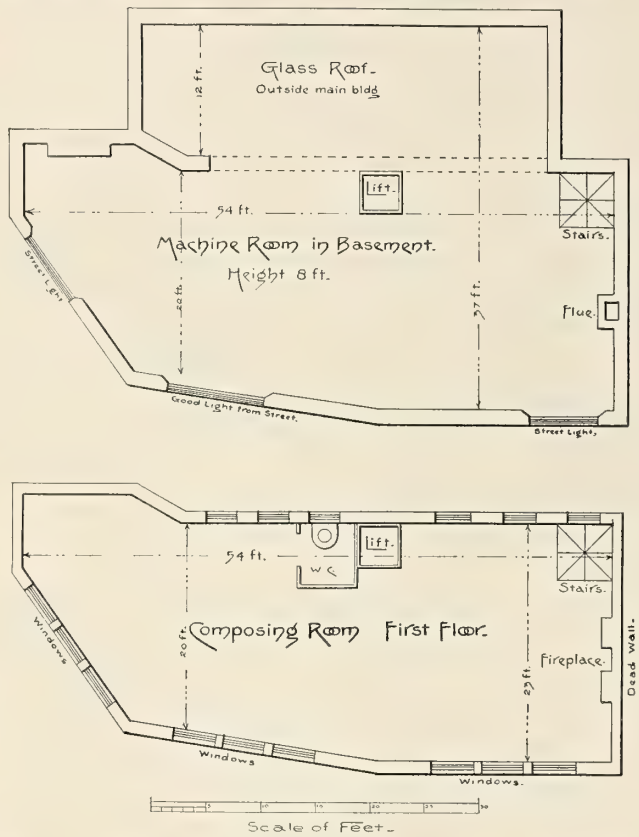
HARLAND, in "The Printing Arts," says: "The arrangement of a printing office is one of the most important matters for consideration. Upon it depends the future saving or waste of time of those employed, the capabilities of the office to turn out work well and rapidly, and systematic order or chronic disorder and confusion." No absolute rule can, of course, be laid down which will meet the requirements of every office, because the exigencies of one business are not those of another, but if ordinary intelligent forethought be exercised, and the plan be followed of placing everything so as to avoid as much as possible having to run hither and thither, the gain of time in a month or year will amount to something considerable. One additional footstep, oft-repeated day by day, will in time represent in a large office the weekly wages of several men.

Real examples are always much more interesting and valuable than hypothetical ones, and first among such examples of good arrangement attention is called to the plan and arrangement of the plant of the Rees Printing Company, of Omaha, Nebraska, which has been specially laid out for quick work by the company's mechanical superintendent, Mr. Bert Davis. It may be well to explain that the Rees



Company has been burned out twice within the last two years, and while it would seem that so heavy a misfortune recurring would be evil in every way, yet the opportunity for modern equipment has been an advantage. The company has now as complete a plant as can be found in the middle West. The composing and pressroom are on one floor. The second floor is used for lithographing, bindery and general storage, and the two floors used for printing contain about 20,000 square feet of space, all arranged to give the best possible result. Each printing press has its own motor, thus making it possible to cut out one or more without regard to the others.

It may look very easy to plan a printing office, but here is a problem which confronts the management of the *Examiner*, Douglas, Isle of Man. Mr. William Cubbon, the manager of the office, writes that his firm intends going into new premises in the course of five or seven months. The premises are being specially built in one of the best centers of the town. Douglas has a population of 21,000, and there are 55,000 people on the island, which information is offered for what it may be worth. The *Examiner* is prosperous, and the job-



work and general printing is growing in extent. Herewith is given draft of the premises. The best of machinery and the best of everything is desired in the equipment. Advice is desired on how to light the premises, by electricity or otherwise, and if the machinery should be run by electric power, or otherwise. The paper has a circulation of 10,000. Provision should be made, according to the plans for plant, for a linotype and engine, for frames for fifteen men, for lavatory and closet, for elevator, overseer's desk, two treadle machines, and a press (small), three stoves and accessories; wood-letter racks. Half space of the floor should be given to news work, and half to jobbing. The query is also made if there should be a lightning conductor. The composing room is all on one floor with two 15-foot lights in the roof. The machine room and the stock rooms are designed to be placed in the basement. The machine required will be a two-feeder news, double-royal, demy, two treadles and a gas engine.

Now we leave our readers to struggle with this if they desire to exercise themselves in planning a printing office, with the plant of the Rees Printing Company as a model.

TO DISTINGUISH PICTURES.

A person who recently attended an art exhibition has drawn up a set of rules to enable the novice to know what kind of a picture he is looking at. He says that if a painter paints the sky gray and the grass brown he belongs to the old school. If he paints the sky blue and the grass green he belongs to the realistic school. If he paints the sky green and the grass blue he belongs to the impressionistic school. If he paints the sky yellow and the grass purple he is a colorist. If he paints the sky black and the grass red he is an artist of great decorative talent and may make posters if he perseveres.—*News*.



Photo by Lindsay.

BILTMORE HOUSE, ASHEVILLE, N. C.

The palace of George W. Vanderbilt, at Asheville, North Carolina, is the creation of the late eminent architect, Richard M. Hunt, and is a chateau of the French Renaissance, 375 feet long and 150 feet wide, and is said to resemble the famous chateau of Blois, France. The Biltmore estate proper comprises 10,000 acres, and the hunting preserve of Pisgah Forest adjoining contains about 80,000 acres.



Photo by Tarbell.

ALL SOULS' CHURCH, BILTMORE, N. C.

All Souls' Episcopal Church is the parish church of the Biltmore Estate, and was built by George W. Vanderbilt. It has the novelty of a mixed vested choir of women and men.



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THE PRIDE OF THE KITCHEN.

"We may live without friends, we may live without books.
But civilized man cannot live without cooks."



While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names—not necessarily for publication, but as a guarantee of good faith. All letters of more than 1,000 words will be subject to revision.

PRICE-CUTTING.

To the Editor: FREEPORT, ILL., March 3, 1899.

It affords me great pleasure to read the well-meaning article by Mr. Paul Nathan in the February number of THE INLAND PRINTER. There are too many printers who claim to understand estimating, yet who are at the mercy of unscrupulous customers who will assert that they can get work done for a certain low rate. Without investigation it is too often the case that the printer will immediately bid lower, judging that if the other fellow did it for the sum named there are elements of a little profit in the job somewhere not perceptible, and then there is the doubtful satisfaction of taking the custom away from a rival. Worse yet is the man who has idle capital and a supposed taste in printing, who invests in presses and types to keep his capital and himself moving. It is not infrequent that we have a farmer who, being about to have a public sale, is desirous of having some bills printed. His copy is usually about half written, and we spend some time fixing it up for him. This done, the question of price comes in—the all-important feature, no matter how the work is done. Then Mr. "Busybody" makes a guess at the job and offers to do it for $2.50—the order being for 100 one-half sheet 18 by 24 bills—using several stock cuts—one-half on 125-pound document manila, one-half on 40-pound poster.

Now, by Mr. Nathan's figuring, where would ten per cent additional bring us in these cases? It appears to me that such printers are a greater detriment and danger to the trade than the man who figures ten per cent short. The latter can be taught, but the others are not willing to receive advice. Now, what to do. Our firm has offered at times to go over some of these ridiculous estimates with the printers making them and to point out where the errors are, but these offers have not met with much encouragement. I trust that others will express themselves on this matter. A. F. W.

AMERICAN MACHINERY IN ENGLAND.

To the Editor: LONDON, ENG., February 27, 1899.

Since my previous letter dealing with the position of American specialties in the United Kingdom was dispatched, a very interesting and important development has taken place, in the shape of an amalgamation of interests on the part of certain well-known houses on your side the water, with an arrangement for the construction and sale of various patented machines and appliances in this country. It is a species of Triple Alliance which may conceivably have far-reaching results. The parties to the agreement are the newly formed Printing Machinery Company, the Linotype Company and the Machinery Trust, and the specialties primarily affected are those of the Duplex Printing Press Company, of Battle Creek, Michigan; the Campbell Press Company, of Taunton, Massachusetts; the Miehle Printing Press Company, of Chicago, and the F. Wesel Manufacturing Company, of Brooklyn. As has been already stated, the Miehle Company has been vigorously represented here by Mr. Alexander Gow—so successfully that he has sold some sixty or seventy presses of the highest two-revolution principle. The Cox-Duplex flat-bed web perfector has found a place in two newspaper offices since Mr. Irving L. Stone brought a specimen over—not a great achievement, it may be conceded, considering the splendid field which the conditions of evening and weekly newspaper competition offer in England for this class of press. We have a great number of such papers crowded close together, and with a fine network of railway communication between various towns, the street-sale competition is such as perhaps the average American can scarcely appreciate. With many of these journals, editions vary from 2,000 to 5,000, and the day's sales from 10,000 to 20,000. These cannot afford a full rotary, while the ordinary flat-bed does not permit of rapid production; with the after processes of counting and folding, the day's work is arduous and the strain under any close degree of competition great. But speaking from inside knowledge and close observation, I am justified in saying that the Cox-Duplex perfector has not been handled in the manner best calculated to promote sales, a statement which the president of the Duplex Company would probably substantiate. The Campbell Company has sold between thirty and forty Century stop-cylinders, principally through the exertions of the Condor Agency in this city, and have recently put down the first example of their Multipress. To American ears it may not sound particularly striking to speak of the sale of a hundred presses of two such excellent types as the Miehle and the Century in three years or so. To appreciate it in its true significance one must consider this factor: these presses are sold for cash principally, if not entirely. On the other hand, makers of competing machinery in England usually give extended credit on bills, spread sometimes over one, two or even three years, with five per cent on quarterly balances. Again, the price of American machinery is relatively much higher than that of the home product. With the general run of job printers these two circumstances exercise great influence in selection, as the first enables him frequently to pay for extensions out of working profits, and the latter outweighs even the consideration of enhanced production. Naturally, the Miehle and the Century have found their place in the best class of London and provincial houses, where available capital exists, and the management can give due weight to the nice adjustments of outlay and interest earnings. The F. Wesel Manufacturing Company has also been represented by the Condor Company, now merged in the Printing Machinery Company, incorporated last month with a nominal capital of £250,000. Their specialties in electrotyping, stereotyping and process-engravers' appliances and machinery attract considerable attention on merit, and also by the circumstance that we do not see such complete ranges of ingenious labor-saving devices grouped in one English catalogue. Production is more scattered here.

The Linotype Company, which manufactures the popular mechanical composer under concessions from the parent (Mergenthaler) company, has recently erected extensive works at Broadheath, near Manchester. The company has it in contemplation to make its huge factory a great center for the production of every class of printing appliance. To enable it to do this it has just issued £250,000 additional capital. It is a party to the amalgamation scheme to the extent of undertaking the manufacture of all the specialties referred to above, or any others which may come under the control of the Printing Machinery Company. As rapidly as possible the Broadheath works are being equipped with modern tools, upon a scale commensurate with great prospective undertakings. From what I learn nothing will be considered too great or too insignificant for inclusion in the catalogue of the Linotype Company's list of productions, provided, of course, they meet a demand. Among other distinctive items upon whose construction it is engaged, I

may particularize the ingenious rotary embossing press patented in England by Mr. J. Yardley Johnston, of Washington, D. C., in 1893, which fell very flat when the patentee brought it over here in the fall of that year, owing to reasons quite obvious to the writer, but which cannot be discussed here. Of the utility of this press and the beauty of the work producible by it there can be no question, but it now has to meet the opposition of two similar presses that have had a three or four years' run. However, it starts under good auspices, and there is a good field for it.

The "triple alliance" is completed by the adhesion of the Machinery Trust, a corporation formed in 1892 for the purpose of affording printers a central financial medium through which costly machinery could be acquired on deferred terms of payment. Hitherto it has acted as the sole selling agency for the linotype machine, and in that capacity has realized large profits for its own shareholders, and materially contributed to the enormous popularity of the mechanical composer in Great Britain. That selling agency now extends to Europe generally and the British colonies, Canada excepted. The trust has a nominal capital of £500,000, £300,000 issued. Taking the triple-headed organization altogether, we have a capitalization of nearly $15,000,000 at the back of printing machinery and appliances, largely of American origin. I would put it clearly that the dealings of these companies are not either now or in the future to be confined to American lines. Yet it is worth emphasizing that at the beginning of this year American patents connected with the printing and kindred trades occupy such a prominent position among us. We might greatly strengthen the picture by the inclusion of such houses as Robert Hoe & Co., C. B. Cottrell & Sons, the Kidder Press Company, Walter Scott & Co., T. W. & C. B. Sheridan, the Goss Press Company, Knowlton & Beach, Colt's Armory Company, Richards, Royles, and others whose names readily occur on reflection, and whose specialties are here, there and everywhere. Better, however, to leave this combination to stand alone at present. In future letters I propose to deal not alone with such American specialties as are familiar on this side of the Atlantic, but with some whose features seem to suggest that they would find a field for export here and among colonials.

It seems fitting to point out that the development of such a powerful organization affords an extraordinary channel for American patentees and engineers who have not hitherto "tapped" the British markets to do so, if their desires point that way. Looking back over even the last ten years your correspondent can recall numerous failures on the part of enthusiastic inventors of good things who have come to England, spent months and dollars unavailingly in the endeavor to gain even a trial for their specialties. They simply, to adopt a colloquialism, "did not know their way about," among us, and found an impregnable wall of conservatism wherever they turned. Take the typical case of the Ekmann press. Money was spent freely upon that; two presses were set up in London for exhibit, and, after "eating themselves up" with rent, they were sold at auction for old-iron rates. Let me add that in the hands of "sole agents," as frequently as not, results are just as unsatisfactory, from the supineness of the agent or from his principals not giving him sufficient freedom to conform to our commercial customs and to meet local competition. In the Machinery Trust, however, we have a rich financial corporation, the basis of whose business is to bring the most efficient mechanical products of this and other countries to the hands of the printer, be his means great or moderate, provided his repute and his prospects be good enough to warrant the conclusion of a bargain upon the system of deferred payments. The Trust has established or is establishing agencies in India, Australia, New Zealand, Cape Colony, the Transvaal, China, Japan, France, Holland, Belgium, Denmark, Italy, Norway and Sweden. It is also contemplated to open out fine show rooms in London where the complete specialties handled by them can be shown in operation. This development is in a great sense typical of the



From painting by Paul Wagner.

THE QUARREL.

condition of the printing and kindred trades in the United Kingdom today. Speaking with the experience of the last thirty-five years in intimate association with different branches of the business, I cannot recall any period of equal activity and development; not even in the '60s and '70s, when we were leaving the hand press, the "Tumbler" and multifeeds behind. We have to note in almost all branches transition, advancement, and consequent improvement or cheapening of production. In this respect we present a strong contrast with seven or eight years since, when stagnation seemed to have claimed us for its own. F. B.

WATCHING THE LEGISLATURE.

To the Editor: MANDAN, S. D., March 21, 1899.

The newspaper publisher who derives part of his legitimate income from official printing of State, county, city or township, is wise if he watches the legislature when it meets, and seeks to secure from it such measures as will, while furthering the public interest, also benefit him. In no part of the country are the publishers of newspapers more alert in their own behalf than in the Northwest. Living as they do in a section of country where there is the smallest amount of illiteracy, there is a strong demand on the part of the reading public for official information as to what State, county and city officials are doing; and the publication of many of the matters that the public demand should be paid for by the municipal organizations themselves. The Press Association of North Dakota, consisting of working newspaper publishers, existing chiefly for business reasons, has been active in the last few years in endeavoring to secure justice for the entire press fraternity.

Experience around the halls of legislation has convinced me that the average member of a State legislature feels very different toward a newspaper prior to election from what he does after the votes have been counted and he has his certificate which declares him elected. Before election he seeks of his party newspaper not merely that it shall refrain from calling attention to his past errors, but that it shall go out of its way to show up his many excellencies. Almost any promise will be forthcoming to the newspaper man that may be asked for prior to election. But alas! the inconstancy of human nature. When the member gets into the legislature, he knows not Joseph. He is even liable to get up and aver that too many newspaper bills are coming in; that the publishers want altogether too much.

As Chairman of the Legislative Committee of the Press Association of the State, early last year I prepared a circular setting forth some of the measures that were needed to be enacted by the next legislature. I sent a copy of the circular to each publisher in the State. I stated therein that before nominations were made; after nominations and before election, again, the publisher should gently but firmly call the attention of the candidates for the legislature to the fact that these measures would be presented to the legislature for action, and asking how the candidates felt on the matter. Human nature is so constituted that if the attention of individual members were called to these measures before election, at least the promise of their support for them could be secured. With some of them, promises would amount to nothing. But with others they would amount to a good deal, and certainly there would be some net gain in such a course as I suggested. I heard from a good many of the newspaper men concerning this circular, but just how far my suggestions were followed by them as to speaking to their members prior to nomination and election, I am not able to judge. If the net result of the work of the legislature, in the interest of the publishers, is to be taken into consideration, I should say that, considering the way human nature is, the publishers have no reason to be greatly dissatisfied. They may regret that some measures that were decidedly meritorious should have fallen by the wayside. For example—there used to be a law requiring the county treasurers and county auditors to publish quarterly statements, showing what had been expended during the preceding quarter; how much money is on hand, and where it is deposited. Efforts to reinstate this law at the late session of the legislature were ineffectual, although the newspaper men of the State were supposed to have prepared their members for such a law prior to election.

The North Dakota codes now have a provision to the effect that school treasurers shall publish their annual financial statements in a newspaper in the county. Many treasurers pay no attention to the law. An effort was made to secure the passage of a measure providing that the superintendent of schools for the county shall publish such a report in districts where the treasurer fails of his duty. This bill was killed. Another bill was introduced and killed providing that township treasurers shall publish annual reports.

But a bill providing that insurance companies shall pay full, instead of half, legal rates for publishing their statements, became a law. The members, presumably, figured that this would come out of rich corporations that were able to stand it, and not out of the public. A bill also became a law providing that election returns shall be published at the public expense, although there was a good deal of opposition to this. For months before the legislature met, the papers had pointed out the advantage that would accrue to the public by the publication of the laws of the State as enacted by the 1899 legislature. Other States have such provisions. The people have little opportunity to ascertain what laws they are living under, except by the purchase of expensive copies of the laws. But a measure to publish in the newspapers the laws that might be introduced would be regarded by the average legislator as being solely in the interest of the newspapers, and the benefit it would be to the public would not be considered for a moment.

Many newspaper men throughout the country lie back during legislative sessions in their various States, never visit the capital, and take what the legislature in its wisdom sees fit to grant to them. This is not good business policy. They should make it their business individually to see the members from their district, and let them know what is needed for the public good, from the standpoint of the printer. Other interests in the nation combine for their own good. Bicyclists, farmers, railroad men, elevator men and many other branches of industry combine to secure for themselves what they regard as being necessary for their welfare, and why not the newspaper men? I am satisfied that in the future in North Dakota there will be more successful combination than there has been in the past. Self-preservation is one of the first principles to recognize. R. M. TUTTLE.

FROM BOSTON.

To the Editor: BOSTON, MASS., March 28, 1899.

Your valuable magazine now before me—the March number—with its multifarious subjects of interest, and none certainly more so than the department contributed by our old and esteemed friend, the editor of the Artisan's column. But, pardon me, did I read correctly his reference to an article in a former number contributed by "A"? Surely not! Let me reread. Yes, it is even so. Why—like a "bolt from the blue" this appalling news, so to speak, strikes me. The writer of the Artisan's column "cheek by jowl" with the master printers' representative of your paper in matters which pertain to our craft! The Idol of the Boston Indian, the great "chief of the wigwam" of Boston's past, the idolized ex-secretary of No. 13, from whose lips the edicts of authority and mandates of office never issued in vain—in fact, a Medo-Persian law to all his followers—he—he in unison with principles expounded by those who are not in sympathy with the workman! Pardon me for exclaiming—

"Alas! alas! How are the mighty fallen." But why this change of mind? No reason apparently is given. Today his friends in Boston—and they have numbered legion—stand aghast at this wonderful somersault, and many of them have gone into sackcloth and ashes, walking our streets with bowed heads and abject mien, refusing to be comforted. They have left the resorts of the "Good Indian," which was wont to echo and reëcho with the meed of praise where'er their "chief's" name was mentioned, and refuse to be comforted.

To be serious, however, it is astonishing to me how Mr. McCraith can advocate doctrines which are averse to the great majority of American organized labor, and not only so, but to throw cold water by inuendo upon the work of his own craft in this city, in which he was for so many years a valued and honored member, receiving at their hands all the honors that possibly could be conferred. A change, eh! Truly this is a great change. Neither is he right in his



Photo by J. H. Tarbell, Asheville, N. C.

IN THE MOUNTAINS.

premises touching the matter of the State office, to which he refers. The typographical union's committee at the time mentioned by him were sent to the General Court of Massachusetts to have a State printing office inaugurated, and if this could not be achieved, they were to advocate and insist on other reforms. The matter was fully gone into before the legislators, with a persistency which appalled the other side; but, as is usual in such cases, effective argument and facts had to "droop its colors" before specific temptation—not, however, before the committee concluded that a bone of some sort had to be thrown the "typographical dog" in order to keep him from growling. They did. They gave us a nine-hour day, with equal pay for equal work, regardless of sex, and allowed the State printer a corresponding increase in his contract to cover this expenditure. They refused a Commission, which was asked for, to report at the end of two years to the Legislature the advisability of creating the office, at the same time they gave us the nine-hour day, etc. True, as Mr. McCraith says, the women were afterward discharged, and men employed. Had the union stood up for these women at the time, and demanded that incompetency only would warrant their discharge, in the face of the fact that the State paid the increase, then indeed we should have had a different result today as far as the female in the printing business was concerned. But the officials looked at the matter with a different kind of lens, and entered into a contract with the State printer, whereby he was permitted to pay his women compositors $12 per week instead of $15—the union scale, and, mark you, that paid by the State—thus making barren the work of the Legislative Committee of the union. What is still stranger, this matter was never brought to the attention of the union in meeting assembled, at any time. By this it will be seen that it was a State printing office that was looked after, and not solely a nine-hour day, as remembered by the Artisan's column editor. This was not the end of that matter, for since the union took issue with the Rand & Avery concern—at that time a "feminine sweatshop"—and had the printing landed in the union office of the Wright & Potter Printing Company, somewhere about twenty years ago, no contract has been issued that the same fight has not been introduced, looking to the State being its own printer; and although two decades have passed since the inception of this movement, the trend of public opinion—the factor in all such matters—is leaning heavily our way at present, and the "patient beast"—the taxpayer—is looking forward to the time when the contract system will be unloaded from his shoulders, and justice and equity dealt out unsparingly, thus dealing a crushing blow to the avarice that desires the individual to fill his coffers at the expense of the community.

What is this we hear from Michigan? "Whisper it not in Gath; tell it not in Askelon, or in the borders of master printerdom." And Michigan also among the prophets! Truly the world progresses, and the seed of State and municipal ownership, like the great banyan tree, is spreading its roots so quickly that it is only a question of time when the artisan and mechanical world will nestle under its guiding influences. Let me suggest that "Cadillac" and the editor of the Artisan's column get into the ark ere the deluge.

Sure as an arrow toward its mark are the shafts of inuendo thrown at Boston's municipal printing office by Mr. McCraith, and in turn the javelin of envy is hurled with all the force of a master-printer Philistine—a "Cadillac." Yet their weapons fall harmlessly and a wondering public mark their idiosyncracies and gaze in astonishment; and when their theoretical teachings shall have passed into desuetude, the disciples and propagators of State and municipal ownership will be looked upon by our children's children as the benefactors of society, and their work go down to posterity.

In conclusion, permit me to assure the contributors to your sheet that the printers of the City Printing Office have no outstanding accounts against the city, and strange as it may seem, the city seems at present writing a corporation that Bradstreet would rate as first class. C. G. W.

How does the man who makes a hundred dollars a day writing advertisements do it? How does the thousand dollar a night singer do it?—*S. O. E. R.*

A PRINTER IN BLOOMVILLE.

BY EDWARD SINGER.

Kellison he said his name was—jis' a common tramp, but law!
'Bout the squarest sort o' feller fer a tramp I ever saw!
Dropped in town, but not to stay,
On his way to I-o-way—
Stayed here longer than he reckoned, for he never got away!

Little chap, an' rale deceivin' fur as gineral looks 'ud go·
Got a job on Bennett's paper, an' he stayed fer weeks, ye know;
Helped him set up type an done
Other work—also writ some
Poetry with his name to it for the Bloomville *Clarion*.

Was a tramp, but who's a-keerin—us 'at knowed him never did—
Knowed the Scriptures, an' knowed Shakespeare; told us 'bout the Iliad;
Been 'way down in New Erleans,
He had traveled some, it seems;
Worked on the Chicago *Tribune* 'fore they put in the machines!

Useter hang aroun' the grocery tellin stories, an' he'd show
Us a "printer's rule," he called it—had two little ears, ye know;
An' he'd handle it, an' jes'
Git lost in his lonesomeness,
When he'd talk o' days he useter hold down cases on the *Press!*

Clothes that never fit adzackly, but he didn't keer fer that—
Wore a brown ol' battered derby 'at he called a wrong-font hat;
An' I've seen him kind o' laugh,
An' git solemn—half an' half—
Talkin' 'bout ol' Jimmy Connors, foreman on the *Telegraph!*

Wasn't purty, wasn't homely—allus kind o' seemed to me
Mighty hard up, yit not wantin' man er woman's sympathy.
But he said one day at noon,
Comin' out o' Inaid's saloon
"Oh, fer jes one more week's wages on the good ol' *Picayune!*"

Was a tramp, but who's a-keerin'? Seemed to have a lot o' ways
'Bout him to remind a feller 'at he had seen better days.
Tell he was a gentlemun,
Fer he had the marks o' one—
"Least I did," he useter tell us, "in the ol' days on the *Sun!*"

Got diphthery, an' ol' Bennett 'tended to him night an' day,
Done all mortal could do fer him, but the printer passed away.
Last words 'at he said, was "I
Ain't a-keerin'—glad to die,
Fer I'll bet they ain't a-usin' linotypes up in the sky!"

Mount Vernon, Ohio.

PAUL J. MAAS.

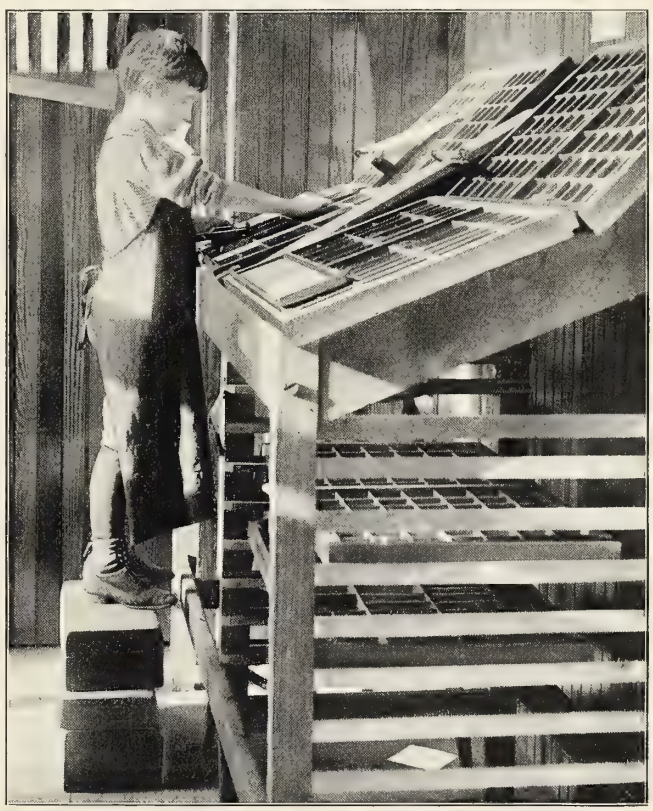
WE present herewith a portrait of Paul J. Maas, Chicago, reproduced from a pen drawing by William Schmedtgen. Mr. Maas is today well known in labor circles, and has, by untiring application and study, risen from the position of editor of a country German paper, when a mere boy, to that of labor editor of the Chicago *Times-Herald*, one of the largest and most influential dailies in the West. Mr. Maas is regarded by many as one of the best-informed men of the present time on economic questions, and his articles along this line are always read with interest by the craft. He has always been prominent in the labor field, and is favorably known to all trade unionists, particularly those of the printing fraternity, whose interests he has at all times faithfully and effectively looked after. As a worker in the ranks of Typographical Union No. 16, as reporter of a Chicago daily, as a delegate from his union to the Trade and Labor Assembly, as organizer of the Seventh District of the International Typographical Union, as general organizer of the American Federation of Labor, and a deputy organizer for Illinois, he has always proved himself competent to fill the positions to which he has been assigned, giving the fullest satisfaction to his constituents, and displaying the most excellent judgment in the execution of the many important commissions with which he has been intrusted. As one of his closest friends says: "Mr. Maas believes 'he is true to God who is true to man,' and the upbuilding of the toiling masses is to him a subject of interest and pleasure." Mr. Maas is distinguished for the disinterested and untiring manner in which he applies himself to the accomplishment of tasks assigned him, rather than for any display of oratorical pyrotechnics. He is essentially a worker, and when he undertakes anything he sets about the work in a workmanlike manner. He is honest of purpose and honest in his dealings. He is well read and well posted, and prides himself in the possession of a library containing several thousand books and pamphlets on all subjects of interest to the toiler. It can truthfully be said that but few workingmen can boast so large and varied an assortment of works on economic subjects as is possessed by Mr. Maas.



PAUL J. MAAS.

A SILENT WORKER.

We present herewith an illustration showing a little deaf-mute boy setting type in the office of the *Silent Worker*, Trenton, New Jersey. George S. Porter, the publisher of the paper and instructor in the office, writes as follows concerning the lad: "His name is Wesley Brees; he is twelve years old, and was born deaf. He has learned to read the lips. He is the smallest boy in the *Silent Worker* office, yet one of the most careful and industrious. He has been under my instruction two years, about two hours each day. All the work on our paper, from the typesetting to making up on the stone and making ready on the press, as well as feeding, is the work of my deaf-mute pupils. The work of the lad whose picture I send is very creditable, and he makes but few errors in setting up the department called 'Bits of Science' and other matter that appears in our publication."



HERBERT WELLS FAY—PHOTO AND PRINT COLLECTOR.

BY J. L. GRAFF.

IT is owing to the indomitable will of a country newspaper editor that many faces of the world's notable people are presented to readers of almost every class of publications. The work of this rural journalist when brought into print by the perfection of the half-tone has produced the likenesses of distinguished personages in every station in life in both worlds. Men and women most talked and read about nowadays have been brought face to face with a vast army of



HERBERT WELLS FAY,
De Kalb, Illinois.

readers who otherwise must have pictured them only in imagination.

Herbert Wells Fay, who was born on a De Kalb County farm, and who is now one of the editors of the De Kalb *Review*, is the subject of this sketch. More than a quarter of a century ago he began the work which has resulted in one of the largest collections of photographs, many of them extremely rare, to be found in America, if in the world. Natural love for the work was the incentive; he filled, when a boy, all the albums of the Fay household, not to say anything of those of others, with the likenesses of relatives, friends and acquaintances without the penchant being a whit allayed. At first the work of collecting portraits of noted people was confined to wood cuts from the magazines and illustrated weekly journals, there being at that time only two or three of the latter of general circulation in the United States. As the photographic processes of engraving have developed, the task of securing the best possible portrait of every public character has become more than a pastime. The work has been carried out until he has a photographic



PRINCE BISMARCK,
The Iron Chancellor, Germany.



WILLIAM E. GLADSTONE,
The Grand Old Man, England.

reproduction of at least 60,000 people. He has about one hundred different portraits of Lincoln, twenty-five of Longfellow, twenty of Garfield, one showing him in his class in school, about all the generals of the rebellion and the American-Spanish war.

Early in his career Fay was confronted with two obstacles, either of which would have discouraged a less determined man. These were in the shape of letters, one of which would read "I regret to say that there is no likeness of Mr. Blank in existence." The other was worded like this: "Mr. Blank has uniformly declined to give out his photograph." Sometimes these letters were written in the first person, but more often by officious private secretaries or a household flunky incapable of appreciating such a work as that in which the young Illinoisan was engaged.

But here were really two incentives to greater exertions. In the first instance the stamp of rarity was placed on the desired portrait, and, of course, the desire to get it was greater than ever. In the other was occasion for renewed tenacity of purpose to sweep away sentiment and get the likeness. It would require a page to enumerate instances in which such work was begun and pursued to a successful finish. It required hours of letter writing in which diplomacy couched in courteous terms nearly always won. There were other instances when a long journey for a particular picture was rendered necessary in order to get it.

The face of Abraham Lincoln was made to serve a good purpose in Fay's work. In the first years of the collection he had obtained a fine negative of the great emancipator. This is now said to be the best likeness of Lincoln in existence. Failing in every other effort to get the portrait of some more or less distinguished personage, he would offer to trade Lincoln's picture for that of the person stubbornly holding out. In nine cases out of ten this offer effected an exchange.

All of this experience led Fay to become an expert in distinguishing faces, and in detecting the use of one picture to



Copyright, 1894, by H. W. Fay.

ABRAHAM LINCOLN,
Martyred President, United States.



FRIDTJOF NANSEN,
Norwegian Arctic Explorer.



SIR WILFRID LAURIER,
Premier of Canada.



SIR HENRY PARKES,
Ex-Premier, Australia.



DREYFUS,
France's Exiled Soldier.



ÉMILE ZOLA,
French Author.



GEN. JOSÉ M. R. BARRIOS,
Assassinated President of Guatemala.



MAXIMO GOMEZ,
Cuban General and Patriot.

represent some one else. This occurs frequently, not only in the daily press but in some of the magazines. His large collection of photographs and prints enables him to run these counterfeits down to a certainty. Some of the most ludicrous errors have been made. Faces of the notable men of the nation have been made to do duty in running the mug of a notorious criminal and vice versa.

Grouping has been much of a feature of the work. Crowned heads, presidents of republics, Indian chiefs and nabobs, civilized and uncivilized, are so arranged in the collection. Prominent men who have been assassinated are shown with the faces of their murderers. As the work advanced, the collection attracted great attention from publishers. There are few of the leading magazines which do not send to De Kalb for a portion of the portraits used to illustrate sketches of notables. During the progress of the work there have been collected quite a number of doubles. These are the photographs of men and women who bear startling resemblance to each other. This is one of the causes of the wrong picture being used to represent a person. They look so much alike that only an expert may detect the error.



MENELIK II.
Emperor of Abyssinia.

The pictures and the prints are kept in one room in which is located the De Kalb *Weekly Review*. There is but one room, occupying the entire basement of a store building. The photographs are in glass show cases, the prints filed away in boxes. The system is such that the owner may enter the room in the dark and lay his hands on any group of portraits or envelope of prints.

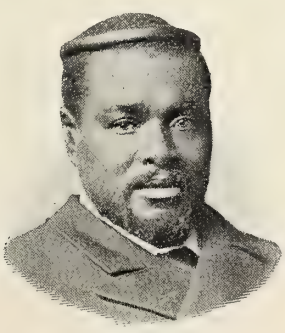
As may be conjectured, Mr. Fay derives considerable revenue from publishers for the use of his photographs. He charges a moderate sum for the loan of each portrait. Keeping track of loaned pictures takes not a little of his time, but he has reduced this part of his work to a system by which few, if any, losses are sustained, although considerable annoyance is often occasioned by careless handling of the pictures by publishers, who ruthlessly perforate rare portraits with thumb tacks and fold creases in valuable prints.

An immense amount of care has been taken to keep the portraits in good condition, every one of them being protected by a cover made in the shape of an envelope, open at one end and with an oval opening in one side from which only the face is seen. Mr. Fay made all of these by the aid of a small pair of shears and a paste pot. He has probably burned a barrel of midnight oil doing this kind of work. De Kalb nighthawks passing the *Review* office see a tireless figure down in the "hole in the ground," as his den is known, cutting ovals and filing prints. The click of his shears is his only company as he cuts away the hours until even the greasy jobber over there in the shadow would fain grind a cog or two to scare him away to his home.

In late years Fay has developed a taste for odd subjects in photography, and has spent much time in collecting them. In this work he has an ardent colaborer in Mr. A. F. Rowley, a local artist whose camera has produced a number of most interesting pictures. Some of these are animals in striking postures, others are of well-known characters about town who have been caught unawares in their most taking simplicity. A local character with the beard of Father Time was subjected to a siege of posing in which he was made to ponder over the mysteries of a skull which he held in his hand.



FELIX FAURÉ,
Late President of France.



CETEWAYO,
King of Zululand.



QUEEN LILIUOKALANI,
Former Ruler of Hawaii.



SEÑOR SAGASTA,
Ex-Premier of Spain.

In another attitude he is represented with hour glass and scythe. These pictures so far produced have already attracted much attention. At times out-of-the-way places have been



COUNT LEO TOLSTOI,
Russian Novelist.

invaded in picture-making errands. Recently a blacksmith shop was suddenly entered and two old cronies caught at checkers with that natural pose that must make the picture interesting, rare and valuable. All of these pictures readily find business uses. Skillfully by the printer's art they are transferred principally to labels, and in this way an obscure person has his face sent around the world.

In 1896 Mr. Fay furnished over five hundred portraits for the American editors of the Cyclopædia Britannica. He has recently added a department of general art illustrating, and aims to furnish original photographs representing every conceivable idea, such as illustrating poems, stories, scientific and anthropological articles, stock, agricultural and dairy subjects, and all conceits for attractive advertising. Samples of this class of work have appeared in recent issues of THE INLAND PRINTER, and have attracted considerable attention.

In the matter of work, Mr. Fay is a sort of human engine. The collection of prints, which involves the close examination of all the illustrated papers which find their way to the office, is an arduous task. Filing increases the work, yet he not only attends to the whole of it himself, but he transacts his full share of the work required from him as one of the proprietors of his paper. In late years he has added quite a collection of valuable Indian curios which have been found in Illinois and Wisconsin, and have attracted much attention, especially from the historical folk.

Herbert Wells Fay is still a young man, is the father in a happy home, and is among the go-ahead men of a now well-known progressive Illinois town.

EVERY NUMBER A MASTERPIECE.

There is no publication that comes to me in which I take greater delight than THE INLAND PRINTER. Every number is a masterpiece of the art.—*Frederick E. Mitholland, Tribune Composing Room, New York City.*

PROOFROOM NOTES AND QUERIES.

CONDUCTED BY F. HORACE TEALL.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

BIGELOW'S HANDBOOK OF PUNCTUATION gives full information regarding punctuation and other typographic matters. 112 pages; cloth bound; 50 cents.

COMPOUNDING OF ENGLISH WORDS.—By F. Horace Teall. When and why joining or separation is preferable, with concise rules and alphabetical lists. 224 pages; cloth bound; $1.25.

ENGLISH COMPOUND WORDS AND PHRASES.—By F. Horace Teall. A reference list, with statement of principles and rules. 312 pages; cloth bound; $2.50.

PENS AND TYPES.—By Benjamin Drew. A book of hints and helps for those who write, print, teach or learn. 214 pages; cloth bound; $1.25.

PUNCTUATION.—By F. Horace Teall. Rules have been reduced to the fewest possible, and useless theorizing carefully avoided. 194 pages; cloth bound; $1.00.

PUNCTUATION.—By John Wilson. For letter writers, authors, printers, and correctors of the press. 334 pages; cloth bound, $1.00.

CAPITAL OR LOWER-CASE?—W. M. G., Moundsville, West Virginia, asks: "Is it best to write 'devil' or 'Devil' in saying, 'Tribes that worship the devil'? Should the word ever be capitalized, or not?" *Answer.*—It is better never to capitalize "devil" in any use.

CONSTRUCTION.—Baker, Philadelphia, writes: "In the March INLAND PRINTER a correspondent says of the apostrophe in possessives, 'I notice that it is frequently not used in the names of banks.' This construction is not unusual; but would not 'I notice frequently that it is not used' be better?" *Answer.*—The correspondent's sentence is not in the best form, but the suggested correction is not much better; in fact, the latter is rather worse, as the meaning is not frequency of notice, but frequency of the practice noticed. What is meant would be far better expressed by change in the wording than by change in the order of the words; thus, "I notice that it is frequently omitted."

POSITION OF INTERROGATION-POINT.—T. W. W., Barrie, Ontario, writes: "Note the position of the interrogation-point in this sentence: What is meant by the statement, 'My father is greater than I'? What is your opinion of its



ABDUR RAHAMAN,
Ameer of Afghanistan.

correctness? It is claimed by an American editor that, although it may be grammatically correct, it is 'awkward-looking and unmechanical.' On the other hand, it is main-

tained that this is not an argument; that the above is a correct application of the rules of punctuation, and is followed by the leading journals and periodicals of the present day." *Answer.*—My opinion is that the point is given in the correct position, and that the other position is incorrect. Probably, however, of the leading journals and periodicals of the present day, those which print such things incorrectly outnumber the correct ones.



LI HUNG CHANG,
Ex-Viceroy of China.

COLLECTIVE NOUNS.—G. W. J., Seattle, Washington, asks the following questions: "Shall we treat collective nouns as singular or plural? For example, 'Issaquah Coal Company (successor to Brown Mining Company), miners and shippers.' Is there any grammatical reason why we should write 'successor' as singular, and 'miners and shippers' plural? Should the same rule which governs the above also apply in cases where two persons are named in the title of a company, as 'Brown & Smith Printing Company'? Where three or more words are used in the possessive together, as 'men's, misses', and boys' garments' (but not as a collective noun), can all but the last possessive sign be correctly omitted?" *Answer.*—Collective nouns are properly treated sometimes as singular, sometimes as plural, and we may say legitimately either "the company are shippers" or "the company is a shipper"—in one expression being governed by the fact that a company is a number of persons, and in the other by the opposite fact that it is a unit in action and legal responsibility. If the company is treated once as a unit, however, it should be always so, at least in the one writing; that is, the numbers should not be mixed. All company names are alike in this respect, whether composed of names of persons or of places. If recognized authority is necessary, Goold Brown may be cited, as follows: "When the antecedent is a collective noun conveying the idea of plurality, the pronoun must agree with it in the plural number; as, the council were divided in their sentiments." It will be seen that this example, while given with a rule for pronouns, contains also a plural verb. An observation by Brown under this rule says: "The collective noun, or noun of multitude, being a name that signifies many, may in general be taken in either of two ways, according to the intention of the user: that is, with reference to the aggregate as one thing, or with reference to the individuals"—and says further that the first is singular and the second plural. As to the other question, it is not easy to tell what is meant by the parenthesis, as there is no suggestion of a collective noun in the expression quoted. If all but the last possessive sign were omitted, what sense would be expressed by that sign? It is not easy to perceive that an apostrophe without any words would mean anything. But of course the question intended is, "May all the possessive signs except the last one be correctly omitted?" No, they may not. The sign should be used with each possessive noun.



MALIETOA,
Deposed King of Samoa.

VARIOUS QUESTIONS ABOUT WORDS.—M. C. M., New York, sends these questions: "Is there a rule which can be safely followed in the use of 'or' and 'nor'? In the sentence, 'You don't have to keep it oiled or pumped up,' should not 'or' be changed to 'nor'? Is 'if that view were correct' a proper expression? I supposed 'were' could only be used in a plural sense. Is it correct to say, 'Where were you yesterday?' Is there such a word as 'won't'? If so, what are the words in the combination? How and when should the word 'proven' be used? In the sentence, 'It is not unlikely that that particular typesetter,' etc., would it not be well to leave out one 'that'? It seems to me the best writers make a wrong use of 'that.' It only obstructs the reader, while serving no purpose. Is there any sense in 'It was kind of dull,' etc.? Is there a condensed book on common errors in grammar?" *Answer.*—No single rule that appears in the grammars covers all possible cases of doubt, but the words may be in general differentiated as affirmative and negative, "or" to be used with "either" and "nor" with "neither." In most sentences where the correlative is not expressed, the full sense really includes it. Thus, the sentence in question is right with "or," because the sense is "either oiled or pumped up," the negation being expressed by "not." "Not either one or another" means the same as "neither one nor another." "If that view were correct" is right, "were" being here subjunctive and applicable in either number. "Where were you yesterday?" is correct. When "you" was used only in the plural, "Where wert thou?" was right in the singular number; but "you" is now used in both numbers, retaining the plural form of the verb in each. Of course there is such a word as "won't." Is there any person who does not hear it or see it, and are there many who do not use it, every day? It is a contraction of "woll not," and "woll" is an old form of "will." The word "proven" should never be used, except in the Scotch verdict, "Not proven," of which it is hardly necessary to say that it is not often used. It is better to use the "that" that is questioned than to omit it. There is no particularly sensible sense in "kind of dull," but it is "kind of" common to use it, and probably all the objection that can be urged against it will never make one user of it change. It is never (or hardly ever) used by any persons except those who do not know and cannot learn much. There are many condensed books on common errors, but they are dangerous, as the condensation is almost always made by omitting essential and very important details. One such book is "Slips of Tongue and Pen," which is full of such directions as "Prefer church to sanctuary," with nothing more about the words, while in fact "church" is the right word for its own proper meanings, and "sanctuary" for its, and neither should be used where the other is right. One of the best and least dangerous of such books is "Verbal Pitfalls," by C. W. Bardeen.



PAUL KRÜGER,
President of South African Republic.



RED HORSE,
Typical American Indian.



LULU GLASER.

Half-tone by
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ECHOES FROM THE PRESS CLUB OF CHICAGO

BY FREDERICK BOYD STEVENSON.

THE noon hour is the busiest time at the Press Club. The rooms are filled with members who come up to take lunch, and it is then that most of the visitors are introduced. That is the hour when some of the best stories are sprung. The man who has been well provided for within is generally in an amiable frame of mind. On the principle that

"Fate cannot harm me, I have dined today,"

he is ready for pleasure after eating. So it happens that this noonday hour is about the best in the club.

The other day Doctor Reeder, and Benjamin F. Cobb, who is the editor of the liveliest lumber paper published in the country, and two or three others were seated at one of the little tables in the café. The doctor is an advocate—and a successful one, too—of pure foods conducive to the health of mankind. He had just been telling of an article he had written advancing a new theory as to the cause of baldness. He had looked into the subject pretty carefully, he said, and had come to the conclusion that premature baldness was caused by frequent shaving.

"I had a patient write to me not long ago," the doctor was saying, "asking me what he should do for his bald head. Well, now, of course, I wasn't going to give him the same old story that the medical profession has been telling for years. I had to give him something new or——"

"Or lose your job," put in Cobb.

The doctor ignored the interruption and continued:

"Or follow in the beaten path. Now, I had been working on this shaving theory. I had found that the American Indians have no beards to speak of, but have heavy growths of hair on top of the head where a man ought to have it. The same way with other savage tribes. The Bushmen have heavy beards, but they let them grow and never shave, and no one ever sees a bald head among them. That is the way it is all over the world. In civilized countries where you find that the men shave you find bald heads as well as bald faces."

"Well, what did you write to your patient?" queried the sporting editor, who had eaten his pie and wanted to hear the finish.

"I just explained to him my theory," resumed the doctor, "and I wrote to him that if he would only stop shaving——"

"Stop shaving and turn his face upside down," ejaculated a man who had closely followed the story.

"He'd be all right," said the doctor.

Luther Laflin Mills, an honorary member of the Press Club, has recently presented the club with an excellent oil portrait of himself. The likeness was painted by Louis Betts of Chicago, a young artist who is coming rapidly to the front. The picture is a life-sized representation of Mr. Mills in a standing attitude. When he first posed for the artist he held himself stiff and straight. Now, Mr. Mills has a literary stoop and the artist saw at a glance that he was not in his natural position. He soon arranged matters, however, and the result is the best portrait of the famous attorney that has ever been made.

A New Orleans newspaper man has joined the little group that gathers in the front room every morning.

"I always had an idea," he said, "that the clairvoyants were very nervous people, but I met a woman in that business the other day who was so phlegmatic that I don't believe anything short of a mine disaster could feaze her. Now, I suppose that business is as legitimate as any other, but a certain thing happened that seemed kind of funny to me. I had given up my dollar and she had just gone into a trance without any apparent great effort. She is a German woman and rather stout and was breathing heavily, so I knew the spirits were working good and hard. She had just commenced to tell me some very interesting things when there was a knock at the door. Then a marketman stuck in his head and bawled out:

"'What do you want for dinner?'

"The seeress never opened her eyes, but gave a sigh that came from away down deep somewhere and gurgled:

"'Schicken!' and went right ahead with the trance business without losing a note."

"Everybody is moving out my way," remarked the night city editor who lives over on the West Side. "Seems as if when May 1 comes around there is a mania for moving. People make all kinds of excuses—anything, just so they get a chance to tear up and get into another house. When I came down on the car this afternoon two fat, red-faced women were talking together. One was covered with diamonds and she was going on like this:

"'No use talking, we simply can't stand it over in that locality. When me and Mike moved from Bridgeport to the West Side we thought we were in it; but say, style—they don't know what it means. They haven't a bit of refinement. You know what a cold day it was last Monday? Well, say, I went the whole len'th of the boulevoord with my new $450 sealskin on, and what do you think—there wasn't another skin on the street. Now, wouldn't it toast you? Move? Sure thing.'"

I notice that Arnold Pierce, a New York newspaper man, has been trying to form a trust for writers. Pierce is an old Chicago boy. He used to keep things pretty lively in Chicago. Then he went to New York, and Amos Cummings said that Arnold was one of the best reporters that ever got inside of Gotham. Many are the weird tales that Pierce used to dish up to the old staff that gathered at night at Hanson's place that was located in the basement where the Inter Ocean building now stands. Poor old Charlie Wright and Burk Waterloo, both gone, were among those who laughed loudest at the wonderful yarns that Arnold would spin.

One night he had been stringing out a hard-luck story of the time he was in New Orleans. He had just told how he was down there flat broke.

"And all the time," said Pierce, "I had been going in the highest society. Under those circumstances I couldn't touch anyone for money. The first few days I nearly starved. Then I struck a snap. A schooner was moored about a mile out from the wharf, and I found out she was loaded with crackers. I waited till dark, hid my clothes under a tree, tied a handkerchief around my head and made a swim of it. I boarded the schooner, evaded the watch, got into the cracker boxes, ate all I could, filled my handkerchief and swam back. I did this every night till I got a job on one of the papers. Of course it seemed kind of strange running around all day with the swell young ladies, and then filling up on crackers at night. If I'd only had some cheese, though, I'd been all right."

Another night he said very seriously:

"Boys, did you ever see an oyster recognize a man?"

Burk Waterloo laughed derisively.

"Oh, you needn't laugh," said Pierce. "That happened all right over on the North Side. You see, a fellow in one of those joints where they give an oyster with every drink told me this himself and I believe every word of it. One time he was about to bust open an oyster when the old thing raised

up its shells and seemed to look him right in the eye. The barkeep was a tender-hearted man and he couldn't stand that, so he just laid old Miss Mollusk aside. Sometimes he would forget and pick her up again, but every time she'd raise those lids, and that would settle it. Her life would be saved. Things went on this way for some time. Finally election came around and it got pretty hot in the ward where the barkeep and his pet were doing business. The barkeep was actually in love with that oyster. People offered him big money for it, but no, sir; Mr. Barkeeper wouldn't part with it. Well, just the night before election they were doing a great business in the saloon. The barkeep got rattled. He made a bad move. He picked up and cracked his dear oyster and only recognized it as he saw it disappearing in a glass of red liquor down the capacious throat of a thirsty alderman. The barkeeper never smiled again."

"Ach, mein Gott im Himmel!" sobbed the waiter.

NOTES AND QUERIES ON LITHOGRAPHY.

CONDUCTED BY EMANUEL F. WAGNER.

Correspondence relating to this department is respectfully invited from lithographers, lithographic artists, and others interested. Individual experiences in any way pertaining to the trade are solicited. Differences of opinion regarding answers given by the editor will receive respectful consideration. Mark letters and samples plainly E. F. Wagner, 4 New Chambers street, New York.

ZINC TRANSFERS TO THE TRADE.—S. y L., Buenos Ayres, South America, would like to know the address of a firm that can supply zinc transfers for lithography for commercial and art purposes. *Answer.*—George H. Benedict & Co., 175 Clark street, Chicago, make a specialty of this work, and in fact it can be done by any first-class lithographic establishment.

ALGRAPHY IN FRANCE.—The French patents in algraphy have been purchased and are being worked by the world-famous Société des Imprimeries, Lemercier, Paris. The *British and Colonial Printer and Stationer* also advises all who are interested in the merits and possibilities of algraphy to ask for information, as the syndicates formed will do all to demonstrate its use without letting it cost anyone a cent for trials.

FIRMS WHO DO DECORATED GLASS PLATE PRINTING IN COLORS.—C. L., Brooklyn *Eagle*, asks: "Would you inform an old subscriber to THE INLAND PRINTER where I could have some glass decoration done by printing in colors?" *Answer.*—The principal firms devoting themselves to that kind of lithography are the F. Tuchfarber Company, Cincinnati, Ohio, and the Standard Advertising Sign Company, Coshocton, Ohio.

IMPORTED TYPE-TO-STONE RETRANSFER PAPER.—F.C. K., New York, writes: "I have tried the sample of paper from Robert Forsyth, Glasgow, and have found it to work most admirably in transferring type impressions to stone surface, also in making transfers from engraving. Please state the price of one quire or the smallest quantity of the paper which I can obtain." *Answer.*—One quire, 2s. 6d.; one-half ream, 20s.; one ream, 40s.; forwarded to any address at price given. Carriage extra, and provided for if included in the remittance.

COMMERCIAL SPECIMENS FOR LITHOGRAPHIC DESIGNERS AND ENGRAVERS.—Part Four of the "Jewels of the Pen" has come to hand, and it is again a unique collection of elegant forms of commercial letter designs and engraving, executed in a superior style of taste and workmanship. A pleasant change from former parts is the introduction of some very graceful specimens of script headings, and a rich abundance of portrait engravings. Of these vignettes it can be truly said that they are choice examples of practical methods to obtain portraiture in stone engraving. The time-robbing, painstaking technic has been dispensed with, and in its place has been set a free, dashy and vigorous style, giving the desired results with the least expenditure of labor. So far we have not come across a first-class engraver who has not, after viewing the sheets, been induced to purchase the same. Price, 50 cents per part. Address Milwaukee Lithographing and Engraving Company, or the editor of this department.

ENLARGING KNIFE-DIE OUTLINES TO FIT PEN-WORK COLOR PLATES.—A. Kuns, Philadelphia, writes: "In answer to the query of O. F. L., in the January issue, would suggest to make the key plate and knife outline just as you say, but instead of enlarging on a rubber machine I would recommend making a photographic negative, and from this make as many prints on photographic paper which has been stretched on suitable frames, before the coating or print is put on. It will follow that the paper cannot get out of shape after it is once mounted on a frame, and positive register will be the result."

DIRECTORSHIP OF OUR FINE ART EXHIBIT AT THE PARIS EXPOSITION.—Artists, collectors, connoisseurs, art-lithographers, and others interested in art matters, are exceptionally fortunate in the appointment of J. B. Cauldwell as Director of Fine Arts at the coming Paris Exposition, as he has at his back the indorsement of all the leading art associations of this country. He is familiar with the French tongue, having received part of his education in Paris. He has visited most of the large exhibitions of the world, and is a man of decided executive ability, which, combined with all his other good qualifications, will guarantee this country a creditable showing at the great contest.

PRINTING MACHINERY AND ALLIED ARTS AT THE WORLD'S FAIR AT PARIS NEXT YEAR.—Under the French classification, printing and printing machinery and utensils thereof will be associated with "Chemical Industries," under the general head of "Liberal Arts." Mechanical and artistic appliances of theatrical scenery and effects, measuring and calculating instruments, are also included in the same department, and the preparation of all substances used to print upon. The "Liberal Arts" section will be of special interest to the progressive lithographer and printer, as it will include chemistry and chemical appliances to the graphic arts, and is going to be fully represented, as, for instance, inks, rollers, plates, paper, etc. It will be representative of "Art, Trade, and Manufacture." It will be under the able leadership of Alexander S. Capehard, who was a member and president of the jury of awards of the Chicago World's Fair. He has been devoting most all his time since then to the study of the principal expositions of different countries, and is unquestionably the right man for this place.

"LITHOGRAPHY AND LITHOGRAPHERS."—We are entering upon a new era in art lithography. The people of America are awakening to a higher understanding of art forms and expression, and wherein could a better, more ready means be found to convey and popularize the various subtleties of high art than in lithography? In the hands of the designer, draftsman, painter or sculptor it is the most deeply expressive medium for the dissemination of real art to the people, through the multiplying agency of the printing press. We are not addressing the copyist, the so-called "litho-artist"; he is, in general, innocent of the true meaning of quality or expression; realism, idealism or sentiment; treatment or character, air, distance, sunlight or shadow; form or line in pictures. He only appreciates one term and that is "technic." What does he know of the originating genius, which has spoken to the world during the last hundred years, using the medium of lithography? This copyist, who can put anything *but art* on the stone, is only known since 1870, and the decline of lithography as an art has dated from that time, when this copyist made his appearance in the studio, and the professional lithographer of former days is the one to blame, when, like Hage and Harding, they trained a number of people merely to make their

art for them and simply "kicked and smashed" the effect into the work at the end. We propose to call the attention of the professional lithographer, or general painter or artist, to a work by Joseph and Elizabeth Penell, which has been inspired by pure ideals of fine arts, which has been made possible only through unlimited resources, enlightened by deep research and guided by discriminating ability and good judgment; throwing a marvelous flood of light over the past of lithography and naming the men and showing the work of those who have labored for the art from artistic motives for nearly one hundred years past. The work begins with the "Cellini of Lithography," the inception of the art by Senefelder; describes his character, his squabbles, trials and tribulations, and with the second chapter (Senefelder's discovery) is presented an absolutely true detailed history of the invention of the art, together with many conditions prevailing at that time. In the third chapter the "Birth of the Art in France" is described; how the artistic Frenchman took it up, developed and cherished it through the "First Period in France," which is treated in the fourth chapter. All the great names in French art history are given, and we obtain an understanding of the importance which lithography played in the art history of France and its influence upon the world at large. At the same time, the author does not forget to credit the inventor duly. It is shown that although the French and English tried to improve on Senefelder's art technic, nothing new could they add to the resources that were not already described in Senefelder's own book. In the fifth chapter we get a history of the spread and development of the art in England, where the inartistic "primitiveness of finish" became a consideration, for a public that could not understand the spirit of a masterpiece. This was the time when lithographic printing was improving, and lithography was entering upon a commercial mission, and the great lithographic artists of the day were warned that if they would preserve that beautiful art they should devote it to more serious ends, but in spite of that warning the time for original art work began there, to pass away. Then came the "reproduction era," when this or that great painter would dwell upon the merits of this or that great lithographer as the truest exponent of his style of work. In the sixth chapter we can study the "Renaissance in England and France." Interesting is the comment on the "degeneracy of lithography in England," which, Mr. Penell says, in order to fully understand, one must consult the pages of the *Lithographic Times and Printer* and note how in the beginning lithography was there described as one of the fine arts, and how today its pages are filled with reports of strikes and the pitiful whinings of the intelligent British workman who is not free to do as little as he wants to and that as badly as possible. Mr. Penell further says: As a profession lithography will never revive, as it was throttled by commerce and trade-unionism; as an art, he believes it will flourish again in the hands of those capable of drawing and conceiving. Finally, the spread of art is treated in the seventh chapter; how it developed in all other countries—Austria, Spain, Holland, Italy, Russia, Belgium, Switzerland and, lastly, America. Regarding the latter country, there has been nothing as yet produced which could live through time, when measured by the high and exacting standard of the Penells, and as far as the "American Institute" is concerned, nothing of importance had been done by that "art



A MOUNTAIN DISTILLERY.

(Near Grover, North Carolina.)

preservative body" to treasure or develop lithographic art (in fact, the American people are only now getting conscious of *art principles*), otherwise the most important events and names in American lithographic art history are recorded and due emphasis is given to the factors responsible for progress therein. The eighth and last chapter contains very valuable technical and critical suggestions for those who would begin to work on stone, and the various means and devices are described at the command of a lithographer, showing the real simplicity of the thing to those who can draw. "Lithography and Lithographers," by Joseph and Elizabeth Robins Penell, recently issued in a limited edition, contains 160 illustrations, some of which are original lithographs by J. McNeill Whistler, A. Legros, W. Strang, C. H. Shannon, A. Lunois, J. McLure Hamilton, T. R. Way, etc.; also a copy of the first lithograph executed in America, and a complete alphabetical index. This work is the result of the careful examination of almost every art library and print room in Europe. It was commenced just about one hundred years after the invention of lithography, and has been conducted as a personal study by the Penells to discover the extent of the possibilities of lithography as a means of high art expression, and is the best book upon the "art of lithography" ever written. The Century Company: New York and London. Price, $25. The Inland Printer Company, Chicago.

Advantages of Aluminum or Metal Lithography.—The various advantages of printing from metal plates instead of stone are stated very forcibly by *The British and Colonial Printer and Stationer* as follows:

1. "Durability, as the plate can be used over and over again, showing hardly any signs of depreciation."

2. "Long editions can be printed from a good transfer; a plate having withstood several large editions from the same transfer, it was found that the sixty-first thousand was as good as the first sheet."

3. "Small, repeated editions can be cheaply produced, owing to the rapidity with which the plates can be fitted to the machine."

4. "Unlimited pressure can be applied to the plates without fear of damage, contrary to the breakable stone."

5. "Saving of labor in bringing plates fore and back where the printing is not done in the same room with proving or transferring, dispensing, therefore, with trucks and porters, in moving heavy stone from one place to another, as a boy can easily carry the plates from one press to another."

6. "It is reported by some pressmen that there is even a saving of ink, amounting to a considerable percentage in a year."

7. "No grinding machine is required; cleaning is easily done by hand."

8. "The saving of space in storing of originals is a very important item in favor of the plates, of which 75 to 100 will go in the same place occupied by one stone."

9. "In cases where originals are done far away from the printing works, a considerable saving in carriage or expressage is effected."

10. "Application to any curvature of cylinder, making possible the rotary principle in printing."

11. "Allowance of quick running of machine."

12. "Alterations can be easily and quickly made, without injuring grain. The same in process work, where changes can be readily made."

13. "The plates are very much cheaper than stone. The larger the plate the more favorable becomes the comparison."

14. "Metal plates are peculiarly adapted for color printing (although equally excellent for all descriptions of black work); results obtained from all places where tried are always of a satisfactory description."

15. "In photo-lithography it is of great advantage, owing to the fact that the plate being so pliable it can be placed in the most direct contact with negative, over the whole of its surface, excluding halation of light so often met with on the unyielding surface of a stone."

Note.—As another point of considerable advantage we may add: The plate is apt to retain moisture much longer than blue-gray stone; it makes printing easier.

It should also be considered that good stone becoming scarce would have checked the spread of lithography and would have surely crippled the art commercially, in time.

Another point we wish to add is: The fact that since metal plates have become factors in lithographic printing, inventions will also progress to the end of finding means of doing surface printing more quickly so as to take in work which is now done with profit only on the type press.

In conclusion, we would say that not only has the use of metal plates in lithography rendered its principles applicable to rotary printing, but has so extended the field in that direction that multicolor presses are being built for lithographic printing, some of them for printing seven or ten colors at one time.

THE EMPLOYING PRINTER.

BY CADILLAC.

This department is published in the interests of the employing printers' organizations. Brief letters upon subjects of interest to employers, and the doings of master printers' societies are especially welcome.

THE SITUATION IN PITTSBURG.

The announcement that the Court of Common Pleas of Allegheny County, Pennsylvania, had made permanent the injunction previously issued against the typographical and other printing trades unions in Pittsburg, restraining them from interfering with or boycotting the firm of Murdoch, Kerr & Co., renews interest in the struggle that has been going on in that city since last November over the attempt to shorten the hours of the employes of the different printing concerns. It looks at this time as though the employers had the better of the argument. So much has, however, been said by the organs of the unions about the matter, that it is but fair that a statement of the employers should be given. Here is a history of the trouble as set forth by Mr. W. B. McFall, manager of the firm of Murdoch, Kerr & Co.:

"Previous to November 21, 1898, our office was and had been for some years an 'open office.' It had not been a union office since the memorable strike of 1891. We were told, however, by union men, that, except in the mere formality of signing the scale, no union office in the city was fairer than ours and that few were as fair. For some months previous to November 21, active efforts were made to get our employes into the respective unions. We knew something of the propaganda in progress, but did not interpose even a protest until a few days before November 21, when we heard of a resort to bulldozing tactics.

"Previous to the Syracuse convention we received what were represented to be informal calls from officers of the typographical union, the object of which was stated to be to ascertain the sentiment prevailing among employers with respect to the proposed shorter workday. The visitors were told that the shorter day would be conceded for shorter pay. After the Syracuse convention, other visitors, representing the several unions, were informed repeatedly to the same effect. On November 17, four days before the strike occurred, we issued the following circular, addressed to the employes of the firm:

"We hear of a general desire among the employes of the house to know what its position is on the pending question of a shorter workday. That position may be briefly stated thus:

"1. WE CANNOT AFFORD TO PAY TEN HOURS' WAGES FOR NINE-AND-ONE-HALF HOURS' WORK. Not only is work not plentiful, but the margin of profit in the business is so small that we cannot afford to give an advance of five per cent in wages, which is

practically the effect of giving ten hours' wages for nine-and-one-half hours' work.

"If our employes desire it, we are willing to give a nine-and-a-half-hours' day for nine-and-a-half hours' pay. Even this, as is easily seen, will increase materially our expense.

"In order to ascertain whether you prefer to continue as we have been, or would like to have nine-and-one-half hours' day with nine-and-one-half hours' pay, we ask you, as you go out this evening, to drop the inclosed slip in the box, which will be placed at elevator door on your floor. Write your name under whichever head you prefer.

"Hoping for uninterrupted continuance of the pleasant relations existing between us, we are."

"Avowed unionists asked to supervise the voting. Two-thirds of the employes voted, some of them unionists. All but one or two voted in favor of continuing the existing arrangements. The larger number of members of the union abstained from voting.

"On November 21, about twenty-four members of the union appeared in the office. Their spokesman stated that they demanded ten hours' pay for nine and one-half hours' work. He was informed that it would not be granted. The little band of employes thereupon filed out of the office and ostentatiously (we not knowing of their purpose to do so) paraded through a part of the plant. Much the larger part of our force, including a number of the old and capable employes, stood loyally by the house. The men who had left us thought that they had mortally wounded us in two vital parts, the linotype machines and the pressroom — but time proved that they were sadly mistaken.

"What of the rest of the craft in the city? Some time previous to the climax stated above, a conference of employing printers was held. Among those who attended there was entire unanimity as to the demand for ten hours' pay for nine and one-half hours' work. It was agreed that the demand was unjust and unwarranted by the condition of trade. There were a number, however, who avowed their intention of conceding to the demand of the unions rather than make a disagreeable fight. Others declared it to be their intention to refuse the demand, come what would. The three largest and a number of other offices stood by their declared purpose when November 21 came. The losses of other offices than ours, however, by the calling out of unionists, was insignificant. There was no coöperation among the employing printers in resisting the demands of the unions. The unions plainly esteemed our office the most vulnerable one of those against which it was intended to direct their energies and they therefore concentrated all their strength and venom upon us. The other offices were let alone. (By 'other offices' I mean those who refused the demand of ten hours' pay for nine and one-half hours' work. There were still 'other offices' which were not in good standing with them which were coddled by the unions because they thought such offices could be used against us. Our customers were visited and plied with arguments and threatened with boycotts. We were falsely represented and placarded all over the city as dishonorable compact-breakers, having refused to grant the shorter workday on any conditions. The usual and many unusual misrepresentations were made against us. Of course, we had the picket and committee surveillance common to such situations. When the strikers found that the job which they had undertaken was not so easy as they had imagined it would be they began to call for help from the various labor organizations with which they were affiliated through the Central Labor Union of this city. We were also honored with a visit from the international presidents. There were several cases of assault, culminating February 17 in one by the president of the typographical union upon one of our foremen and the manager. These assaults were wholly unprovoked and unexpected. Besides these actual assaults, there were threats of others and it was determined to stop the annoyance to which our employes were being subjected. The courts were applied to for an injunction, which was granted. Then the attorney for the enjoined sought to have proceedings discontinued. This we refused to accede to. The enjoined, however, renewed negotiations and agreed to allow the temporary injunction to be made permanent without contest, provided they were exempted from paying costs of printing and service, which was agreed to.



Photo by Beatrice Tonnesen, Chicago.

"ACCIDENTS WILL HAPPEN."

"A number of those who left us November 21 are, and have been for some time, contentedly working in our office. Others would like to be. We have suffered no serious loss in business, notwithstanding the pressure brought to bear.

"The general situation in the city is just as it was in November. The largest offices are working ten hours a day when business requires it, and are paying for but ten hours. Other offices are said to be working nine and one-half hours and paying ten hours' wages. Everybody is wondering what will happen in November of this year, when it comes to paying ten hours' wages for nine hours' work."

A STRIKE FOR A LONGER WORKDAY.

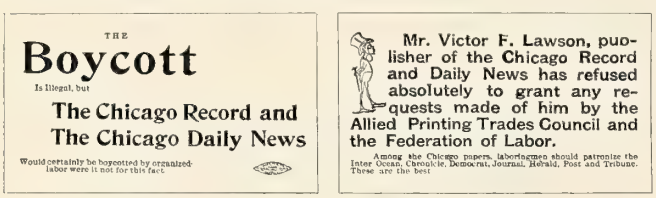
Strange as it may seem, a strike for a longer workday is reported from Detroit, Michigan. The facts, so far as I can ascertain them, are these: The union scale provides for a week's work to consist of fifty-six hours, "between the hours of 7 o'clock A.M. and 6 o'clock P.M." By virtue of a mutual, though unwritten, agreement the various union printing

offices of the city have been operated for a number of years past on a basis of nine and one-half hours a day during the winter months, and ten hours a day during the summer months, with a Saturday half-holiday. The Richmond & Backus Company, one of the largest concerns in the State of Michigan, decided that their business interests could best be served by continuing the winter arrangement of hours throughout the year, and on March 31 posted a notice to that effect. The employes, however, over one hundred in number, decided that their interests were paramount to those of their employers, and could best be served by a continuance of the old arrangement. A disagreement followed, and on the morning of April 1 not a single employe, except the foremen, showed up for work, it having been agreed to "stay out" until the firm was brought to time. There was no attempt on the part of the firm to violate the scale of prices or prolong the hours of labor, but simply to adjust the arrangement of the time to suit the demands of their business, which they were permitted to do under the scale of prices agreed to by the union and the employers. Leading members of the unions at once saw the illogical position into which the hasty action of the employes had forced them — that of striking for a ten-hour workday five days a week — and counseled their brethren to retrace their April-fool step and return to work.

A demand for a ten-hour workday, even for the purpose of securing a half-holiday one day in the week, is apt to cast doubt upon the entire shorter workday movement. Employers are apt to ask, if our men can work to advantage ten hours one day, why not the next? One of the chief arguments in favor of a shorter workday heretofore has been that workmen were physically incapable of working ten hours at a stretch, but the Detroit strike deals a body blow to that time-honored tradition. I wonder if, when eight hours becomes the basis of a day's work, we shall hear of strikes to enforce a ten-hour day with a twelve-hour holiday once a week?

KU-KLUX METHODS.

The Ku-Klux method of modern industrial warfare is fittingly illustrated by the manner in which the representatives of the labor organizations of Chicago seek to evade the law against boycotting and still engage in that un-American and vicious practice. Thousands of cards are circulated in the city bearing the following inscription:



FACE AND BACK OF CARD, REDUCED ONE-HALF.

It is safe to say that the covert attack on the *Record* will have but a very small effect upon fair-minded readers.

NOTES.

LAMSON, WOLFFE & CO., Boston, book publishers, have gone into bankruptcy.

A NEW bookbindery has been established in Lansing, Michigan, by George Bludeau.

THE *Inquirer* is the name of a new labor paper established at Chattanooga, Tennessee.

ANNOUNCEMENT is made of the settlement of the strike in the McDonald Electrotype Works, Cincinnati.

THE Landon Printing Company, of Columbus, Ohio, has made an assignment for the benefit of its creditors.

THE legislature of Tennessee has under advisement a bill to compel the several State departments and boards to solicit bids for printing and bookbinding on all jobs amounting to $25 and upward, and to award the same to the lowest bidders. The bill also provides that the Allied Printing Trades label shall appear on all official work.

IT is announced that the Brethren Publishing House, (Dunkards) will be removed from Mount Morris, Illinois, to Elgin, in the same State.

HUNTER, ROSE & CO., the well-known Toronto printers and publishers, have recently removed to new and commodious quarters in the Temple building. The opening was celebrated with a formal reception, which was attended by hundreds of visitors.

S. D. VALENTINE, president of the Francis-Valentine printing establishment in San Francisco, filed a petition in bankruptcy, acknowledging debts amounting to $45,551.84. Among the firm's assets are accounts due from a number of well-known theatrical companies.

THE lines of the Topeka (Kan.) Typothetæ are evidently cast in pleasant places. Here is what Secretary George W. Crane writes: "Our typothetæ does not have regular, nor even frequent meetings. For several years there has been nothing to make a meeting interesting. Trade is good, and we are free from troubles either among the offices as employers, or between the various offices and employes. We have not had any strikes, walkouts or contentions for a number of years."

A BILL was introduced in the Pennsylvania legislature providing for the publication of all acts passed by the legislature in certain newspapers of the State at a rate of compensation of 10 cents per 100 words. "Which rate," argues the Pittsburg *Dispatch*, "would not cover the cost of composition, presswork and paper in any newspaper of large circulation. There might be a small margin of profit for country papers of a circulation of 1,000 or 2,000, but in all the larger counties the effect of that rate would inevitably be to restrict the publication to papers of small circulation, probably started for that exclusive purpose and having no real newspaper standing."

THE Minneapolis *Journal*, in describing the scenes of the morning following the destruction of the *Tribune* building and plant by fire, said: "The pressmen made an entry into the building shortly before noon for an inspection of the press-rooms. As they penetrated back to their presses, there were tears in their eyes as they saw their huge machines lying warped and useless. A pressman learns to have an affection for those great things of steel that seem to work like human hands in speeding out the daily issues of a newspaper. 'Well, good-by,' said the head pressman, laying a hand on one of the twisted rollers, 'I guess we won't have any more days together.' They gave it as their opinion that the presses were absolutely worthless except for junk."



RESIDENCE OF GEORGE F. BARDEN, THE VETERAN PAPER-MILL REPRESENTATIVE, SPRINGFIELD, MASS.

THE ARTISAN.

CONDUCTED BY AUG. M'CRAITH.

The purpose of this department is to give a fair consideration to the conditions in the printing trade which weigh upon the interests of the artisan, with notes and comments on relevant topics.

C. E. Hawkes, the secretary of the International Shorter Workday Committee, and who officiated in that capacity in the Syracuse conference, favors THE INLAND PRINTER with some interesting news from the Golden Gate, which we submit. Mr. Hawkes has been an ardent worker in labor's cause for many years and has been many times elected to responsible positions in his union. He is so generally known that he needs no introduction to the craft at large. The accompanying cut is a good likeness of him.



C. E. HAWKES.

Outside of San Francisco the nine-hour day has been generally successful, as few unions were working ten hours. In this city the typothetæ offices reduced the hours in accordance with the Syracuse agreement, but with one exception they cut the wages as well, so there was no advantage accruing to the men in the reduction, and it was plainly a subterfuge and avoidance of the spirit of the agreement. San Francisco, being by far the largest city west of Chicago, and subject to no competition whatever on the Coast, still has the lowest scale of any city in this section, and the employers are constantly complaining about losing money. If there is any competition it is among themselves, and they should not try to take it out of the men. They are cutting prices worse than ever since the strike, and are constantly taking jobs from one another, and it will be only a question of time when they will see the mistake they have made in "escaping the domination of the union." While the employers are feeling themselves *free*, they find that their competitors are "free" also, and those who are inclined to treat their men fairly find that there are others who are utterly devoid of conscience, and under present conditions they are compelled to meet the competition of these people, and they will doubtless find the effects of unrestricted competition more galling than ever the rules of the union were. We have a strong organizing committee out, and the appearances are that we will have some inside support from the employers to get the trade back to its old stable footing.

The city board of supervisors has passed a resolution requiring the union label on all city printing, or that the work be done in label offices. This was done in the face of strong opposition by the Typothetæ, which had a special committee out to combat us, and they had also circulated a petition against the resolution and obtained a number of signatures — four or five hundred, I understand. However, we showed that these employes had no option but to sign, as they had no protection from unjust discharge, and as many union men had signed the petition (with our sanction in contemplation of this argument), we made our point good.

A change has taken place in the manner of conducting the State Printing Office. Owing to a dispute between the Democratic governor and the Republican State printer (an elective officer), the former vetoed the appropriation for the support of the State office two years ago, and the office has been practically closed for two years, with the exception of the State text-book department, which is sustained by a revolving fund, money received from the sale of the State series of text-books being used to carry on the work. The question of extravagance was made the issue by the governor, but it is more than suspected that politics and patronage had something to do with it. The State printer contended that he could not run his office economically, as every department was privileged to bring anything it chose to him and he had to print it in any shape or quantity that was desired. A bill has just been passed by the present legislature which provides that there shall be no general appropriation for the State Printing Office, but in the general appropriation bill each department shall be allowed so much for printing, and the State printer shall charge to each department the amount of its printing, and in this way the State Printing Office will derive its revenue. It is hoped by this system to relieve the State office of the necessity of printing long reports, practically useless, and with the funds thus saved to do some of the other work more necessary but heretofore neglected.

The unions have had committees at Sacramento trying to keep a clause in the purity-of-elections law which requires that every piece of political printing for any candidate or party shall bear the name of the person doing the work. So far they have been successful. There is a bill to repeal the whole purity-of-elections law, but there has been another bill introduced, embodying this feature, which has passed the Assembly and has a favorable report in the Senate, with a promise from the enemies of the purity law that it shall pass before their measure goes through.

The union has decided to take the case of Fred Hess *vs.* Typographical Union, No. 21, to the Supreme Court, and the Executive Council has decided to give assistance. Hess was discharged from a position as linotype machinist because he was not a member of the union, the men refusing to work with him. He brought suit for damages and recovered a judgment for $1,200 in the lower court. The injunction he prayed for, to prevent the members of the union from striking, was not granted — in fact, it was not pressed by his attorneys. We depend on the decision of the House of Lords of England in the case of Allen *vs.* Flood, handed down in December, 1897. As the official report was not published at the time of the trial we were handicapped. The decision of the lower court was used against us by the committee of the Typothetæ when we tried to get the label resolution adopted by the City Council.

The firm of Francis, Valentine & Co., one of the oldest job printing houses on the Coast, is to be sold out. At one time the concern had a practical monopoly of the show printing west of the Rockies, but it has fallen on evil ways in late years. A defaulting manager succeeded in getting away with a large chunk of its funds, and four fires in as many years proved the undoing of the business. The last fire occurred in April, 1898, and happening as it did right in the midst of our strike crippled the largest union office in the city. The plant was tied up for nearly two months and an entire new outfit of type had to be purchased. The presses were repaired, but disputes over the settlement of the estate of one of the members, deceased, put the business in the hands of the sheriff, and now after several months it has been decided to sell the material for what it will bring, and close up the business. The firm has always employed union men, and in several cases its stand for the union has averted difficulties that would otherwise have worked to the detriment of the union. They had the largest pressroom in the city.

A. J. Read, of Oakland, president of the State Typographical Union, is a prominent candidate for the office of labor commissioner. The chances are he will get it, but as the appointment may be made before the next issue of THE INLAND PRINTER is out, you can use your judgment as to noting this.

A special committee is at work to bring about a settlement between the Typothetæ and the unions, as I wrote you before, and several prominent merchants have been enlisted in the cause.

Four union printers and two union pressmen left early in the month for Manila to do government work, under contract

with the quartermaster's department. Four left last summer, besides a large number who enlisted. A paper called *Uncle Sam* is being published in Manila by J. J. Galvin, ex-organizer of this district — the Fourteenth — who enlisted in the second expeditionary forces.

Capt. George Filmer, of Company B, 1st California Volunteers, which has been distinguishing itself in the fighting around Manila, is a member of San Francisco Union, and he has several other members in his company. The war was not particularly popular here, but the call for volunteers coming right in the midst of our strike, caused more of our members to enlist than would otherwise have done so.

Business is dull all along the line, though the recent rains will make things better for this year. It rained for a week, and farmers are jubilant. When it comes to the final demonstration we are all farmers in the sense that we depend on the soil, or its products, and the failure of the nine-hour strike here last year was due as much to the failure of the winter rains as to any other one cause.

LATER.— The Legislature adjourned, leaving everything interesting to us unchanged. The purity-of-elections law was not interfered with, and a bill requiring the union label on all State and department printing was lost in the shuffle. As the State Printing Office does all State work, and as that is union in all departments, I could hardly see the necessity of introducing such a bill, and thought the danger of its defeat would more than counterbalance any good its passage might accomplish, so I was not sorry that it was lost sight of.

The State Printing Office is practically closed, the appropriations not becoming available till July 1. Most of the force has returned to San Francisco, and will "hang on by their eyelids" till that time.

Our weather is delightful — too delightful, in fact, as the fruit trees are blossoming, and we are likely to have frosts later which will do much damage.



Photos by Steckel, Los Angeles, Cal.

THE LITTLE SCHOOLMARM.

NOTES.

THE Allied Printing Trades of Illinois will convene in Ottawa on June 6.

GEORGE E. LINCOLN is doing well with the Mergenthaler, according to reports.

FALL RIVER UNION achieved a label victory on city printing over a nonunion bidder.

SOME of the otherwise neat exchanges that come to us are rolled up like a wet rag.

WASHINGTON UNION will publish a yearbook of statistical and historical information.

THE city council of Houston, Texas, adopted a label ordinance by a vote of nine to three.

THE St. Paul *Globe* unionized on April 15. Three years ago all the papers in that city ratted.

ENCOURAGING prospects are received by the committee on New York Union's Printing Exposition.

HARTFORD printers have organized a Ben Franklin society. The *Connecticut Craftsman* also appears in that city, and the union is discussing nonpartisan political questions under the head, "Good of the Union."

THE New York *Evening Post* (nonunion) has reduced the price of composition from 13 to 12 cents.

CHARLOTTE SMITH is again in Washington, engaged in getting up a Woman's Exhibition for 1900.

NEW YORK UNION has presented Mrs. George W. Childs with a complimentary card of membership.

THE International Printing Pressmen and Assistants' Union will convene in Indianapolis in June.

H. H. MURPHY, a well-known Southwestern typo, has purchased an interest in the Fort Worth *Mail-Telegram*.

CERTAIN editors of alleged labor papers, who continually write of the apathy of "dead ones" who fail to subscribe, call to mind the old Scots woman who, when advised by her minister to take snuff to keep herself awake during the sermon, replied: "Why dinna ye put the snuff in the sermon, mon?"

THE differences between R. Hoe & Co. and their machinists were finally settled by the State Board of Arbitration.

TORREY WARDNER has retired from the management of the Boston *Traveler*, much to the regret of the employes.

J. P. ERNST, foreman of the *Klondike Miner*, Dawson, receives $1.25 per hour. A union has been chartered there.

KANSAS CITY Union, No. 80, has assessed its members $1 each for a labor temple. This city also boasts of a newsboys' union.

THE Newark Editorial Association and the Quill Club have joined hands with the New York Newspaper Writers' Union.

OMAHA UNION lost its charter in the Labor Temple fire. The loss to all the unions is placed at $5,000; insurance, $1,700.

EDWARD T. PLANK, ex-president of the International Typographical Union, is employed in the State office at Boise, Idaho.

MINNEAPOLIS UNION has practically regained everything lost in the strike of 1896, the work being done gradually and conservatively.

ALLAN W. WRIGHT, a member of Typographical Union No. 6, was killed on April 5 by knockout drops given to him in a Bowery dive.

THE statement, published in different papers, that the American Agents' Association has refused to handle nonunion books is not true.

BOSTON UNION will make another attempt to secure equal wages for both sexes. The Fiftieth Anniversary Souvenir is neat and makes interesting reading.

JOSEPH J. LITTLE, of the New York Typothetæ, and president of the Board of Education of that city, has a libel suit against the *Educational Review* (Henry Holt & Co., publishers; Professor Butler, of Columbia University,

editor) for disparaging remarks against him, "tending to disturb the public peace by creating alarm and dissatisfaction in the minds of the parents of several hundred thousands of pupils."

San Antonio Union some months ago instituted proceedings whereby $1,365 was recovered by the State from overcharges on printing. The expert printer has been reappointed, however.

William Gilmour, printer, of Glasgow, Scotland, will visit America soon on a lecturing tour, when we may expect to learn the facts about municipalizing schemes of that city. His address is 73 Cedar street.

The International Typographical Union has about as many members now as when the bookbinders and pressmen were affiliated. The year will show an average of 31,000 members, an increase of 1,500.

If the vote on the assessment is favorable, it is the intention of the executive council of the International Typographical Union to put the 57-hour week into effect in those places where it has not yet been done.

The three women in the Colorado Legislature are advocating liquor legislation, a compulsory school law, and medical regulation, which prompts the editor of *I*, Wellesley, Massachusetts, to remark: "Let me point out once more that this is exactly what must be expected of woman suffrage—the most invasive as well as the most idiotic of legislation. The bull in the china shop is bad enough; do not, for mercy's sake, turn in the cow, too."

New York's printer-farmers have had to give up Pelham Bay farm, the best part of it being donated by the politicians of the city to their constituents for golf links. An old homestead has been secured in Bound Brook, New Jersey, of 110 acres, at a rental of $300, upon which are the necessary buildings, and a waterway which can be used for bathing purposes. The place has quite a history, being frequented by Washington in ye olden tyme while camping in its vicinity, and the borough records tell that "two of the three young ladies of the mansion were married by officers of the army." No doubt the spacious parlors, where henceforth chapel meetings will be held, saw many strange gatherings. The layout of the place is taking to the eye, and the air and surroundings generally are good. It is one hour's ride from New York, and excursions to it will be enjoyed by the members of No. 6 during the coming summer. An option of five years' rental has been secured.

The *Connecticut Magazine*, Hartford, recently contained an interesting article on the instruction of the blind in that city. A job printing office is one of the features mentioned, and we are told "they do creditable work, such as to justify the claim that a printing office is one of the places where a blind person can make himself useful." Four blind pupils feed the job presses, and one a cylinder, while a cut shows a young woman operating a wire-stitching machine. The Kindergarten department, into which the pupils are first taken, shows some surprising results, while the whole work is of an eminently commendatory nature.

John Toscani, a marble worker, sued the New York Italian Marble and Enamel Workers' Association because it interfered in his getting a job. He applied to the Supreme Court for an injunction. Alfred & Charles Steckler, who defended the union, claimed that it was lawful for labor unions to insist that none but union members be permitted to work with their members, and that union members could not be forced to work with nonunionists, and that, all employers in the trade having signed an agreement with the union to employ none but union members, the union violated no rights of the plaintiff, but insisted upon its lawful rights. The Court decided in favor of the union.

The Chicago *Inter Ocean* is the first to break away from the newspaper combine of that city and to sign contracts with the several unions, which it did on March 23, saying editorially:

> One year ago the *Inter Ocean* ceased using the dispatches of the national newspaper trust, known as the Associated Press. Several weeks ago it finally severed its connection with the local newspaper trust known as the Publishers' Association. Yesterday contracts between the Inter Ocean Company and all the unions represented or employed in newspaper establishments were signed in this office. These contracts are for five years and are indorsed in every case by the international union concerned. Today the *Inter Ocean* is the only paper in Chicago that is union in every department. It is the only newspaper in the city that has an independent, exclusive news service, and the only morning newspaper whose management in every department is wholly independent of trusts. It is unhampered by agreements or contracts with any trust of any kind, and is fortified by long-term contracts with its employes. It has made constant and rapid progress under its present management, and it expects to carry forward this record as an absolutely fearless, just and honest newspaper.

C. G. W. says, in the last issue, that the correspondent who stated that the employes of the municipal printing office of Boston paid a political assessment was actuated by spleen, engendered by discharge from that office. This may be true, but it does not alter the case. We care nothing for the character of the man who devised the multiplication table. The point at issue is: Did these employes subscribe financially to the political party that dominates the municipal printing office? C. G. W. answers affirmatively, but that it was a donation, not an assessment. The report read that the foreman gave $25, two others $10, one $7, about sixty $5 each, and one woman $5. These sums are not denied, though published in three papers at least, but the character of the individual who made the statement is attacked. I have heard some expressions in various places on the matter, but will not attempt to speak for others. I have no hesitation in saying, however, that, in my opinion, the men who contributed these sums worked below the union scale of prices.



Photos by Steckel, Los Angeles, Cal.

PREPARING FOR THE WOMAN'S CLUB MEETING.

J. Maurice Farnham, president of the Allied Printing Crafts' Union of the State of Illinois, Ottawa, Illinois, informs The Inland Printer that delegates from other than typographical unions will be recognized at the coming

convention which will be held in Ottawa on June 6. All the allied unions are urged to send delegates to this meeting. Cheap railroad rates and hotel fares have been secured, and a cordial invitation is extended to all friends of laboring men to be present. The local committee is making every arrangement to give visitors a good time, and the prospects are that the meeting will be one of the largest in the history of the organization. Following is the official announcement of the meeting:

To Subordinate Unions: NORTH PEORIA, ILL., March 15, 1899.

The seventh annual convention of the Allied Printing Crafts' Union (Illinois State Typographical Union) No. 4, will meet in the city of Ottawa on Tuesday, June 6, 1899, at 10 o'clock A.M., continuing three days.

The basis of representation will be one delegate for each thirty members or fraction thereof; two delegates for over thirty members and less than one hundred; for one hundred members or over the representation will be the same as the International Typographical Union.

It is urgently desired that you bring the above before your union at its next regular meeting, at which time you are requested to elect delegates, and it is hoped your union will send its full representation to this meeting.

Ottawa is a beautiful city, eighty-three miles southwest of Chicago, conveniently located on the Chicago, Rock Island & Pacific and Chicago, Burlington & Quincy railways, and the local union is prepared to entertain all that may attend this meeting.

Very few of the smaller unions deem themselves able to send delegates to our International conventions, and our State meeting gives them the opportunity to help enact laws, which finally reach the parent body.

Please inform the secretary-treasurer of the number of delegates you will send, with their names, as soon as elected.

Yours fraternally, J. MAURICE FARNHAM, President,
J. A. ONYUN, Secretary-Treasurer, Ottawa, Ill.
603 E. McClure avenue, North Peoria, Ill.

FOREIGN NOTES.

AN international socialist congress will be held in Paris during the Exposition.

THE English Liberals are being continually urged by many reform elements to take up the land value tax.

THE Coöperative Printers' Society, of London, is growing continually. The last half-year's trade amounted to £10,724 in London alone.

THE London Printers' Laborers' Union discharged its secretary for laxity. The latter sued for a year's salary, having been elected for such time, but the court decided against him.

GLASGOW has a native benevolent association to assist natives, and widows and families of natives, who have been in good circumstances, but from reverses of fortune or otherwise are in need of assistance.

THE Czar of Russia, the advocate of disarmament and universal peace, has started in by abolishing the freedom of the press in Finland. William T. Stead's London annex to this hippodrome has petered out.

ON March 29 last the London *Times* printed the first dispatch by wireless telegraphy — one hundred words — from Boulogne-Sur-Mer to South Foreland across the channel. Signor Marconi, the inventor, was at one end of the air circuit.

RUSSIA is at present honeycombed with secret revolutionary societies, and inflammatory proclamations are numerous. Labor troubles and strikes are spreading in the manufacturing districts. The press is gagged and troops are unable to suppress the disturbances.

JAURES, Liebnecht and Vandervelde, representing the State socialist movements of France, Germany and Belgium, visited England on invitation recently. An international complimentary banquet was tendered them. Asked about the Dreyfus case, Jaures said his release was a certainty, about July.

HERBERT SPENCER, writing to H. C. Macpherson, author of the biography of Adam Smith, in the Famous Scots Series, says: "I have learned much from your sketch of Adam Smith's life and work. It presents the essential facts in a lucid and interesting way. Especially am I glad to see that you have insisted upon the individualistic character of his teaching. It is well that his authority on the side of individualism should be put forward in these days of rampant socialism, when the great mass of legislative measures extend public agency and restrict private agency; the advocates of such measures being blind to the fact that by small steps they are bringing about a state in which the citizen will have lost all freedom."

AN attempt will be made in the English parliament to prohibit Sunday editions of newspapers. In reply to a question Mr. Balfour stated the government had no intention of interfering with the proposed *Sunday Telegraph* and *Sunday Mail*. The opponents of seven-day papers do not intend to let the matter rest there.

THE elections which recently took place in Ireland were merely elections of old authorities, and the only feature about them specially interesting was the fact that they took place with a reformed franchise, and that consequently labor candidates were able to capture seats in industrial centers heretofore filled with representatives of landowners.

THE cotton manufacturers have already seceded from the English Federation of Employers, and the plasterers' great strike is on the verge of victory notwithstanding its existence. The Amalgamated Society of Engineers appears to have fully recovered and is voting assessments to help other unions. Scottish miners have received an advance of 3*d*. per day.

COMTE DE CHAMBRUN, who founded the Musee Social, Paris, died recently. He gave $300,000 for this work, as well as annually contributing $20,000 for special investigations, and now by his will the bulk of his fortune is given. The institution had agents widely distributed gathering information on industrial matters, problems and solutions. Louis Vigoroux, with two others, visited America in its behalf in 1896.

NOTES AND QUERIES ON ELECTROTYPING AND STEREOTYPING.

CONDUCTED BY C. S. PARTRIDGE.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

STEREOTYPING BY THE PAPIER-MACHÉ PROCESS.—By C. S. Partridge. $1.50.

COST OF STEREOTYPING.—An Eastern correspondent inquires the cost of stereotyping. The question is a broad one and is analogous to the question: What will it cost to build a house? In order to estimate on the latter proposition it would be necessary to know the size of the house, the kind of material of which it is to be constructed, the cost of labor and material in the locality where it is proposed to build, and various other data. To estimate intelligently on the cost of stereotyping it is also necessary that all the conditions shall be known. Some kinds of stereotyping cost more than others. There is a difference in the grades of metal used for different purposes, and a very decided difference in the cost of labor in different localities. Moreover, an outfit of machinery and appliances may cost anywhere from $100 to $3,000. Our correspondent should explain the nature of his work and also the probable volume; in fact, all the details possible.

THE KAHRS STEREOTYPING PROCESS.—Mr. H. Kahrs, of New York City, sends us a sample of stereotype plate made by his simplex method of stereotyping. The sample is apparently superior in every respect to plates made from papier-maché matrices, and resembles more a plate made from a plaster mold. The writer has had no opportunity to make a personal test of this method of stereotyping, but for some

purposes, i. e., where but one cast is required, it would seem, judging from the sample, to be a particularly desirable method of duplicating type forms or cuts in small offices. The mat is prepared by spreading on a sheet of paper a composition furnished by the inventor. "The matrix is molded by placing it on a form with the composition next the type, and where a proof press is at hand the roller is rolled over the matrix a few times. The matrix is dried in the usual manner under light pressure." While usually but one cast may be secured from the matrix described, it is claimed that if one or more sheets of tissue paper are pasted over the composition before the matrix is molded, the latter will give a number of casts.

The London Association.— The third annual dinner of Electrotypers, Stereotypers, Process and General Engravers' Association, of London, England, was held in February. In responding to the toast of the evening, "The Association," the chairman, Mr. Boutall, spoke chiefly of the value of the association to the various industries represented in the title. One of the most fortunate benefits they had conferred on those trades was that they afforded them an incentive for social and business intercourse, enabling many of those who would not have come together to meet and discuss either grievances or benefits — matters that were of common interest to themselves and to others. There was no doubt that it came not a moment too soon. It would, in fact, at this time probably have been very much better for these industries if the association, or something of the same kind, had been founded many years before it was. In the interval since the foundation of the association a good deal had been accomplished, although, perhaps, they had not done all they might have done. Some of his friends had been anxious not only to prosper, but to progress rapidly. He thought himself it was far safer, and really very much more in the true interests of the association to move slowly, but surely, rather than to move rapidly and to make a fiasco. At any rate they had the consolation that although they had not accomplished much, they had done something. He earnestly impressed upon them to take heart of grace, and to regard what had been done as an earnest of what the association was capable of. He would do all that lay in his power to assist the association. In the course of the past year there had been one direction in which they had much cause for satisfaction. They had been gratified at the adhesion of a number of members of the process engraving industry who formerly were not members. They were gradually overcoming that disinclination on their part to join them. They were beginning to find that in an industry of this description something of the nature was absolutely essential, and having come to that conclusion, they had, as a tentative measure, decided to throw in their lot with them, and he was in hopes that in the course of the present year that circumstance would itself enable the association to move, perhaps, a little more rapidly than it had done, and enable them, when they met as he hoped all of them would meet in another twelve months, to report greater progress than they were in a position to report that day. In dealing with this class of organization, he might, perhaps, be preaching to the converted. But it was absolutely essential when an industry assumed the magnitude that this had, that they should not only organize, but thoroughly organize. They were far more likely to impress the outside world — to impress those people with whom they came in contact in the ordinary course of their business — if they had the knowledge that they were dealing not with an individual, but with the component parts of an organized industry. It was not his business to travel in the domain of domestic or foreign politics, but one very natural lesson might be found if they took the trouble to consider the condition of foreign affairs during the past few months. They all felt aware of the splendid success that had attended the series of operations of Lord Kitchener and his colleagues in the Soudan. That success was a signal testimony to the value of organization. Without any fuss or ostentation, measures were taken which ultimately resulted in that success, and when at the close of those operations they were confronted with far greater dangers and more immediate perils, what was it that averted the perils of war? It was that the vast resources of the Empire were not only organized, but thoroughly organized, and they were in a position to make their strength felt. What was true of the world at large, what was true of their operations either in the domain of domestic or foreign politics, was also true when they came a little nearer home. It was true of their business and their home life. The more they organized, and the more thoroughly they organized, the greater was the probability of success. Mr. Carl Hentschel then rose to propose "The Chairman." He was gratified to see such a large, and he thought he might say fairly representative gathering. The report that had been issued to the members, he observed, was not what they might call a flourishing one by any means. Still the association was only in its infancy. As Mr. Holloway had informed them, it had gone through the measles and the whooping cough, but the child was now suffering from rickets. It had not sufficient strength to stand firmly on its legs. When it came of age they wanted to make it one that could shout and would be heard and feared. At the present time it was not so. There was nothing to prevent any man working his business for the benefit of his customers — rather a large number did that at the present time. They were cutting their own throats, but they seemed to forget that they were ruining the trade as well and dragging others down with themselves. He believed that abroad there was a law which prevented reckless trade or speculation, but here anyone could start a business and carry it on with some one else's money. There was one advantage in the report being bad. He had heard of an instance the other day where a man was very anxious to start in the engraving trade, and he went to some one who was going to finance him, but the financier had got hold of one of the reports of the association, and when he read that a part of the trade was in liquidation, he refused to put money in it, and thus swell the already overcrowded state of the market. If the members of the process trade went on cutting prices as they were at present, where on earth were they going to stop? Half of them did not seem to realize that. He sincerely trusted that all the members of the process and electrotyping trades would join the association and do their utmost to bind each other in a closer union so that some understanding — some minimum in prices — might be arrived at. He wished they could get more of the trades represented, not only at the committee meetings, but at the general meetings that were called.

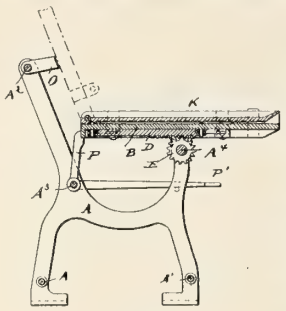
Effect of Agitation.— Replying to Mr. Dunton's query in the February number of the *Process Review and Journal of Electrotyping*, the writer begs to say that he is still of the opinion that agitation *per se* will not increase the rate of deposition. Deposition is effected by a current of electricity. Within certain limits, the rate of deposition is directly proportional to the strength of current employed. In other words, the stronger the current the more rapidly will the deposit be formed. The agitator is not a generator of electricity, and, therefore, does not increase the current strength; and, on the other hand, it has absolutely no effect on the resistance of the solution. Inasmuch as agitation does not change the conditions of current strength and resistance, it cannot increase the rate of deposition. Mr. Dunton is hardly fair in his statement of the writer's position when he says that "Mr. Partridge would increase the speed of the dynamo, not to increase the E. M. F., but to increase the volume of the current." The words "not to increase the E. M. F." are interpolated by Mr. Dunton. Increased current strength [is the [object to be gained by increasing the

speed of the dynamo, but the E. M. F. would necessarily be increased at the same time, and in the same proportion. In connection with this subject it may be stated as an item of interest that in some recently conducted tests with solutions of varying degrees of conductivity the writer found that the current strength varied from fifteen to twenty-two amperes per square foot of cathode per each volt of pressure. That is to say, with a good conducting solution and all conditions favorable, the readings of the increasing measurements were in one instance three volts and sixty-six amperes respectively, while with the same *voltage* under less favorable conditions, the ammeter reading was only forty-five amperes per square foot, the rate of deposition being retarded in a corresponding degree. In every case where the speed of the dynamo was increased, higher readings were indicated, both by the ammeter and the voltmeter. The ratio was not quite uniform, however, possibly because the resistance was increased by polarization. Returning to Mr. Dunton, he repeats his previous assertion "that we cannot increase the current (that is, the volume of current) by increasing the speed of the dynamo," and a little farther on in the same paragraph he admits that "the current will move faster in the circuit and a greater quantity will have passed a given point in a stated time." It would seem from these statements that the question at issue is one of definitions rather than facts. The writer understands the terms "volume" and "quantity" as applied to the electric current to be synonymous. Mr. Dunton evidently makes a distinction. The writer would say that a fire pump discharging 500 gallons of water per minute delivers a large volume of water. Mr. Dunton would call the volume small because it is delivered through a small nozzle. If the quantity of water discharged should be increased to 1,000 gallons per minute (by increasing the speed of the pump), the writer would say that the volume of water delivered had been doubled, while Mr. Dunton would, no doubt, insist that there had been no increase of volume because the size of the nozzle remained unchanged. To put the original proposition in a different form, which may make my meaning clearer to Mr. Dunton and leave no room for misapprehensions, it may be stated as follows: The ammeter is an instrument for measuring in amperes the strength of an electric current. Suppose an ammeter to be included in



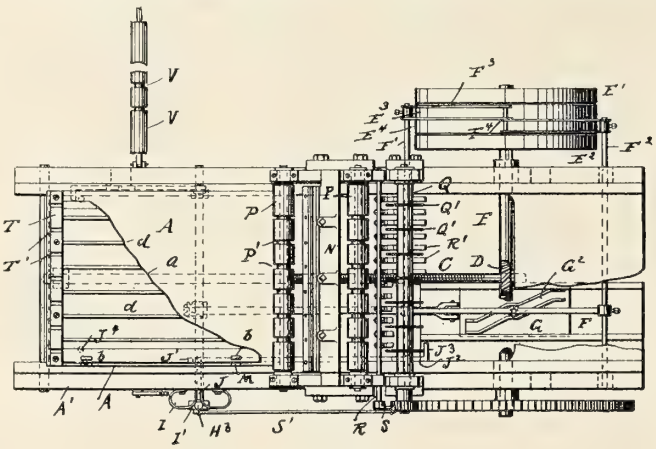
SHIPS OF THE DESERT.

a circuit which has for its objective the plating of certain cathodes, and suppose the reading of the instrument to be 100 amperes. Now, increase the speed of the dynamo without otherwise changing the conditions, and the current strength as indicated by the ammeter will also be increased, and as the speed of the dynamo is augmented the current strength will continue to increase up to the limit of the capacity of the machine. Mr. Dunton will not deny a fact so easily demonstrated, and yet it is this statement in another form to which he has taken exception. It is not denied that the E. M. F. will also be increased. Mention has not been made of that fact because it is current strength we are dealing with in this proposition, and not E. M. F., which is simply the pressure which moves the current from one point to another.



No. 620,230.

PATENTS.—Benjamin F. Curtis, of New York, has invented a machine for trimming and finishing stereotype plates of newspaper matter, and has assigned half the patent (No. 620,890) to F. Wesel. This machine at a single operation trims and finishes the longitudinal ribs of stereotype plate matter, finishes the underside of the plate, and cuts it into as many columns as there are in the plate. An overhead view is given in the drawing. Mr. Curtis has also assigned to Mr. Wesel half of his patent No. 620,230, relating to a stereotype casting box. Its operation is apparent from the drawing.



No. 620,890.

"HOW MUCH WILL IT SET?"

Say, brother printer, have you not heard some big editors, and little ones, too, get in front of a linotype or Simplex, and holler out the first thing, "How much will it set?"

And how you and I have admired the patience and good acting of the machine agent as he successfully concealed his disgust with the prospective buyer.

The question should be classed with, "What time does the 9 o'clock train go out?"

Is there an editor or printer stubbing along through this vale of tears who will step in front of a wooden rack full of type cases and say, "How much will it set?"

Certainly not. But hundreds of them go on springing that driveling question in front of what we call, for lack of a right name, typesetting machines.

And the asker is either so innocent, or so idiotic, that he really expects a polite and satisfying answer.

A case of type, when confronted by a compositor that has copy and some ambition to get up a string, can be made to respond to his manipulations.

And so a composing machine will enable an operator to set as much type as his energy or willingness to work is developed.

"How much will it set" depends almost wholly upon the expertness and ambition of the operator and the favorable or unfavorable conditions provided by the owner.

Composing machines may be made to produce a thousand ems per hour, or probably ten thousand, in proportion as the operator is lazy or inclined to "hump heself."

Let the next man, and the next, clear down the line, who hops in front of a linotype or Simplex and exercises his mouth with, "How much will it set?" be labeled just what he is—a sausage.—*John S. Pinney, St. Paul, Minn.*

AUGUST SWANSON.

BY G. L. RICHARDS.

THE untimely taking away of the late August Swanson is a clear loss to the art interests of Chicago. Talented, earnest, ambitious, single-minded—he had impressed his friends and those who had come close to him that he had in him the possibilities of a great and successful career. At the time of his death he was but twenty-five years old, having been born in Roke Skäne, Sweden, on January 5, 1874. He remained in Sweden with his parents until April, 1891, when he came to the United States and located in Chicago. He obtained employment in a grocery store, where he remained for three years, but his inclination and ambition were such that he determined to become an illustrator, and with this purpose in mind, early in the year 1894 he entered the art department of the Chicago Photo-Engraving Company, where he remained continuously until January of the present year. During nearly this entire period of time he attended the Art Institute and was also a member of the Palette and Chisel Club. Throughout these years he was ambitious to excel and gave all his spare time to the study of languages and history, particularly the French and German. In fact, he crowded his life to the brim with intense labor, with determined purpose to prepare himself for a large career. Personally he was generous, kindly, lovable, simple and unpretentious. His accomplishments, which are here so briefly set forth, are in a very meager degree shown by the accompanying illustrations made from some of his recent drawings. The "Golf Girl" reveals the advent of the vacation season in a very happy way with its vista of summer and suggestion of vacation sports. The composition for a cover design embodying the idea of "Thanksgiving"—the woman figure typifying "Gratitude" and the men figures showing the husbandman resting after harvest, and the soldier with inverted sword suggestive of peace—is a study having good composition and harmonious lines. The "November" drawing tells its own story in a very simple way. The recognition that Mr. Swanson had obtained as a capable workman among his coworkers is a tribute alike to his attainments and to the conditions under which his success was secured. His daily work in the somewhat practical surroundings of an everyday engraving house educated him in the requirements of the business world, showing from day



AUGUST SWANSON.



THE GOLF GIRL.
Cover Design by August Swanson.



An unfinished sketch for Thanksgiving Cover, by August Swanson.



BURNING THE LEAVES.
Cover Design by August Swanson.

to day that for which business men will pay money, while the ethical or ideal purposes of art for its own sake were accented by the training obtained at the Chicago Art Institute and the Palette and Chisel Club, which constantly aims at the higher and better possibilities of the profession.

It is greatly to be regretted that Swanson's lifework ceased while yet it had barely reached a beginning. But those of us who knew him will receive a helpful impulse toward that in our work which is true and beautiful.

DESIGNERS AND ENGRAVERS OF TYPE.

BY WILLIAM E. LOY.

NO. XVI.—HARRISON T. LOUNSBURY.

THE designer and engraver of type twenty years ago worked on entirely different lines from his successor of the last decade of the century. The fashion of that time demanded elaborately ornamented designs, something which the printer could substitute for the work of the lithographic engraver. While the styles of that date are now very seldom sold, or seldom used by the printer who has them stored away in a forgotten corner, one cannot but admire the faithfulness to detail and the appreciation of the artistic in the designs. The shaded type faces in due time gave place to the more simply ornamented, and these again to the grotesque; but designers have now gone back to the models of the fifteenth century, and a plainness prevails which is apparently the extreme swing of the pendulum. A representative of the guild of designers and engravers, who in his lifetime was an honored member, forms the subject of this sketch. He belongs to the period when the ornate was the vogue, but his productions were among the best of their class.



H. T. LOUNSBURY.

Harrison T. Lounsbury was born near Peekskill, New York, in 1831, were he grew up and received his education. When twenty-one years old he journeyed to New York, where he sought and obtained employment in the type foundry of George Bruce's Son & Co. With the exception of a few months spent with the St. Louis Type Foundry in 1854, Mr. Lounsbury remained until his death in 1892 in the employ of the Bruce foundry. During the greater part of this long period he was in charge of the jobbing department of the foundry, but found time to engrave many fonts of type, besides attending to his duties as foreman. His old associates remember him and speak of him as painstaking and conscientious in all he undertook, and his employers held him in high esteem.

Mr. Lounsbury was essentially a cutter or engraver, and so far as can now be learned his work was all on soft metal. V. B. Munson, who has been connected with the Bruce foundry for more than thirty years, and is now its proprietor, says of him: "He was for many years in our jobroom, and worked up, with great credit to himself, the larger sizes of Penman Script in metal." This work occupied the major portion of Mr. Lounsbury's time for more than a year. This series of script is generally conceded a monument to the foundry which produced it, and a liberal share of the credit is due the subject of this sketch, although he did not design it, nor did he cut the first size.

It is extremely difficult to procure authentic information now of the work performed by Mr. Lounsbury. He is known to have engraved many of the beautiful borders, shown in such profusion in the large Bruce Specimen Book, from page 213 to page 308. The combination borders, Nos. 57, 59 and 60, of Japanese, Egyptian and Assyrian design or symbolism, are strikingly effective when intelligently handled by the compositor, and many of the characters have no equal in the type founder's art. He also cut the Flourishes shown on page 212. Among type faces which he is known to have engraved are No. 646 (an Ionic or Doric Outline), 1007 (a Round Gothic Shaded), 1031, 1032, 1041, 1519 (a slightly extended Rimmed Roman), 1529, 1541 and 1548. Of these various ornamental faces, No. 1541 is in the style of lettering used by plate engravers a generation or two ago, and though never attractive to the printer, shows most careful treatment. Perhaps the best work done by Mr. Lounsbury, excepting always the Penman Script, is the series of Ornamented No. 1049, or as it was at first known, Ray Shaded No. 2. This was at once accepted as the perfection of a shaded letter, far surpassing in its general tone the Ray Shaded which preceded it.

Mr. Lounsbury was not a designer, but he had the faculty of working up suggested designs, or adapting and improving on those furnished. It is a rare faculty, designing and engraving, and is seldom possessed by the same individual. He lived and worked at his chosen calling at the period of greatest activity in American type founding, an industry which challenges the admiration of the whole world for its originality of design, its accuracy and quality.

PRESSROOM QUERIES AND ANSWERS.

CONDUCTED BY A PRESSMAN.

TO CORRESPONDENTS.—Letters for this department should be mailed direct to 212 Monroe street, Chicago. The names and addresses of correspondents must be given, not necessarily for publication, but merely to identify them if occasion should arise. No letters will be answered by mail which properly belong to this department.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

See "The Harmonizer" and White's "Multi-Color Chart" under "Estimating Notes, Queries, and Comments."

THE COLOR PRINTER.—By John F. Earhart. Price, $15—now reduced to $10.

PRESSWORK.—By William J. Kelly. A manual of practice for printing pressmen and pressroom apprentices. 96 pages; cloth bound, $1.50.

OVERLAY KNIFE.—Flexible, with a keen edge, enabling the operator to divide a thin sheet of paper very delicately. Blade runs full length of handle, which can be cut away as knife is used.

"NORWICH: THE ROSE OF NEW ENGLAND," is the title of a beautifully illustrated album-shaped history of this unique city, published by Messrs. Cranston & Co., Norwich, Connecticut. The copy has been sent to us by an old friend of THE INLAND PRINTER, and a wise student of the good things that pertain to artistic printing, by name Mr. L. A. Manning, foreman of the pressroom of the firm named. This little brochure contains a decidedly interesting account of lovely Norwich, which is heightened into artistic merit by over two dozen well executed and masterly printed half-tone illustrations. The presswork of this attractive work was all done on platen presses, by Mr. Manning, who modestly requests an opinion on its merits. *Answer.*—The little book reflects much credit on the publishers, the engravers, and especially on the artisan whose skill has produced such a commendable piece of half-tone printing.

TROUBLED WITH ELECTRICITY.—E. C. P., of Boston, Massachusetts, says: "I have an old-style cylinder press, which, at times, gives me so much trouble with electricity that I am unable to do anything with it. Quite a number of years ago I bought your paper regularly, and I am not quite certain that at that time there was an advertisement running in it for a device which was warranted to overcome this trouble, so I write to ask that you advise me whether or not you have back numbers for sale containing this article; and if not, if you have any back numbers for sale that contain helpful suggestions on the subject?" *Answer.*—Such articles as you allude to have been published in this journal from time to time, particularly during the last three years,

The editor of this department is unable to look up the numbers, but a good way would be to procure bound volumes of THE INLAND PRINTER for the time stated. If paper stock is left exposed in piles in a warm room, there will be less trouble from electricity than if taken from a cold one and run on the press. Extreme cold weather augments the difficulty of electricity in printing papers.

PRINTING OVER GLOSS-VARNISHED LABELS.—L. B. Seed Company, of Paris, Illinois, send samples of lithographed seed labels which have been varnished in the usual way on a gloss-varnishing machine. They say: "We desire to print the name of the different kinds of beans on labels like the inclosed, and find that in printing them the impression fills up the type with varnish, and we can print only four or five before we have to stop and clean the type. Will you kindly inform us if there is any preparation that we can put in the ink or on the label that will prevent the varnish from filling up the type?" *Answer.*—Use a good deep black ink that will cover on the varnished surface. Such a grade of ink is known as "soft," and should be well ground. If it is found that the ink in use is so tenacious as to pull up the varnish, then mix into the ink a *small* piece of hog's lard or vaseline, which will weaken the "pull" of the ink. Scrapings of old castile soap, thoroughly mixed with ink, will also aid in leaving the color solid without pulling off the varnish. Do not run the press too fast. A little piece of bronze-blue ink, worked in with black ink, will deepen the latter color.

HAS TROUBLE ON HIS GOSS PRESS. A pressman writes as follows: "Being a subscriber to THE INLAND PRINTER, I wish you would enlighten me on this subject. I am running a Goss web press and I am troubled with wrinkles in the sheet, of which I send you a sample with this letter. I got a new set of blankets and put them on in just the same way as I always do. My cylinders are traveling evenly and the plates are even, but the *surface* of the plates is uneven. Sometimes the wrinkle hardly appears, then, again, it shows up badly." *Answer.*—The sheet gives evidence that it "floods" between the head margins. As you have not told us whether this wrinkling occurs elsewhere than as shown on the sheet sent, we cannot advise you as fully as desirable. Dampen the edges of the paper when you put up a roll of paper; this is very essential in your case, because the stock is very coarse and must feed in very unevenly. Use more than usual care on your tension clutch, so as to prevent the sheet from "flooding." If this does not suffice, then have the stereotype casting-box properly examined, because even here is often the cause of very troublesome experience and imperfect printing. If the suggestions given are not effective in results, then write to the manufacturers of the press.

GOLD BRONZE DOES NOT HOLD ON.—T. M. W., of New Brunswick, New Jersey, has sent a printed sample in gold bronze on highly enameled coated manila stock used for small box work. The gold bronze rubs off quite easily when brushed with the hand. The bronze is fairly well laid on. Regarding this kind of printing the correspondent writes: "I send you a sample of red glazed card to which I have some difficulty in making the gold size adhere. I use a good size, costing $1 a pound; but I do not get good results, as, after printing, the bronze invariably has a tendency to rub off. I have tried mixing white of an egg with the size, but it does not seem to have much effect upon the card. Can you suggest something that will hold the bronze firmer?" *Answer.*—(1) The size should be considerably stronger than that used, for the reason that, in plating the enameled surface, more or less wax is used on the surface of the steel plates used in giving the stock its high finish. (2) Add a few drops of damar or copal varnish to the gold size, mixing either into the ink thoroughly. (3) Bronze the printed sheets while fresh from the press, because if allowed to remain otherwise the ink will be largely absorbed by the enamel on the stock, leaving a weak foundation for the metal to hold onto. Do not dust off the surplus bronze until a day after it has been put on the work. Either of the varnishes named will be found adequate to the task of holding on the gold bronze. A little experience will be all that is necessary to suggest the right quantity of varnish to mix in with the size, as glazed stock varies in regard to the strength of size to be used to hold on bronzes. The egg size was not of any service in this case, for that is used only in hot embossing on cloth, leather, etc.



SPRING. Photo by J. H. Tarbell, Asheville, N. C.

TO SET GRIPPERS ON COUNTRY CAMPBELL PRESS.—E. G. M., of Red Bud, Illinois, writes: "Can you say how to make grippers on Country Campbell Cylinder press let go the paper, 32 by 44, in time to keep it from tearing the margin? Mine tears the paper every time, and I can see no way to move the tripping peg or to set the grippers to open sooner." *Answer.*—First, set all the fingers on the gripper-bar uniformly tight; do this by bringing the cylinder forward to where the grippers open to take the sheet from the feed-board. Carefully loosen each gripper, and set it so as to conform to the one you have decided is about right to take the sheet properly from the board. When this has been done, run the cylinder back a little by hand, then drop the feed guides and bring the cylinder forward to the taking pitch; as you do so, see that the grippers open and close at the right time; if they do not, it will be necessary to go over them again until they do, which is generally accomplished on

second trial. This setting should control the action of the grippers letting go the sheet, when delivering it at the back, to be taken by the fly. Do not "experiment" with the iron "peg" that releases the gripper-bar (and the grippers), because that is stationary. If the sheet of paper tears, after you have adjusted the grippers as suggested, then there can remain but two other causes for so doing; the first, and probably the actual one, will be, that you are running out a larger sheet than the size of the press you have is built to discharge; or that the fly is acting too quickly, and should be set to act slower, so as to take the sheet farther down.

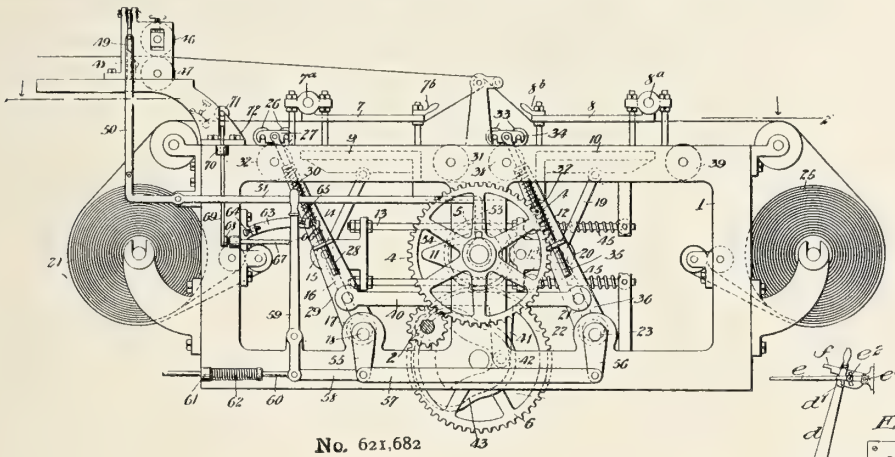
More Trouble Because Gold Bronze Rubs Off.—L. H., of Franklin, Tennessee, has accompanied the following letter with a printed specimen of gold bronze printing done on steel-blue enameled paper. He writes: "Inclosed you will find a sample of a label for tobacco sacks. We had an order for 10,000 sacks. We printed 5,000 at first in ordinary black ink, then bronzed them. After delivering the first lot, the manufacturer brought us a sample showing that the bronze had rubbed off. The next lot we tried printing in gold ink, but we encountered the same trouble—that of rubbing off. Can you tell me or suggest some way whereby we can do this work?" *Answer.*—Good strong black ink may be used for holding on gold bronze, but it is not appropriate, because it will dull the brilliancy of the bronze, while bronzing over gold ink only tends to roughen the finish of gold bronze work. Procure a fairly strong *gold size ink* from a reputable inkmaker, whose address appears in these pages, and there need not be failure again if you will carry enough size on the work to render the lettering of solid color, and rub on and in the bronze so that it glistens with brilliancy and sharpness. Printers often encounter difficulty from the cause complained of, even when good gold size is used, because of the peculiar expedients made use of by manufacturers to obtain a high polish to card and paper stock when plating the same. In such cases it is wise to first test the holding-on quality of the size by printing and bronzing a few sheets before quitting work at evening time, and trying the work on the following morning before proceeding with the job. In case the size is not sufficiently strong, then the addition of a few drops of damar or copal varnish, well mixed into the quantity of size laid out for the day, will make it reliable in all respects.

Printing Half-Tones on Bond Paper.—H. R. S., of Asheville, North Carolina, has sent us a printed sample of a letter heading in blue ink on a delicate blue-tinted cold-pressed bond paper. He writes as follows regarding this: "I inclose you a specimen of a cut I have been trying to get satisfactory results out of on bond paper. I worked it on enamel paper all right. I used a sheet for overlay about as thick as the one I have written upon. I printed the type first; which did all right, as you may see. Then on the cut I tried about everything I could think of: light and heavy impression; small amount of ink, and then a good deal of ink. The ink used is fresh, the rollers are new, and the press was clean; yet with heavy, hard packing, plenty of ink, the first print was as you see it. Of course I thoroughly cleaned the cut; the ink used was $1.50 bronze blue; the press a C. & P. Gordon. When ink lacks 'body' or is not 'tacky' enough, what is the remedy?" *Answer.*—A finer and a "softer" grade of blue ink might have been tried on this heading, to assist in easing up the inking rollers when covering the cut. A set of roller supports or roller bearers should have been locked up in the chase with the engraving. It is quite evident that the rollers have passed over the cut so heavily as to fill it up with ink that could not be absorbed or taken off at time of impression. Less ink, proper overlay and slow speed in printing would have improved the appearance of the work. A fairly soft tympan, made up of smoothly calendered book paper, forms a good basis to print half-tones on bond paper; although a blanket made of "baby-cloth" (very fine and thin rubber), placed on the platen head under a few sheets of sized and supercalendered book paper, makes an ample tympan for such purpose. When ink lacks body add a portion of a better grade of similar color to that lacking body; to give greater "tack" to ink add a few drops of copal varnish to the ink; work the varnish into the ink before using.

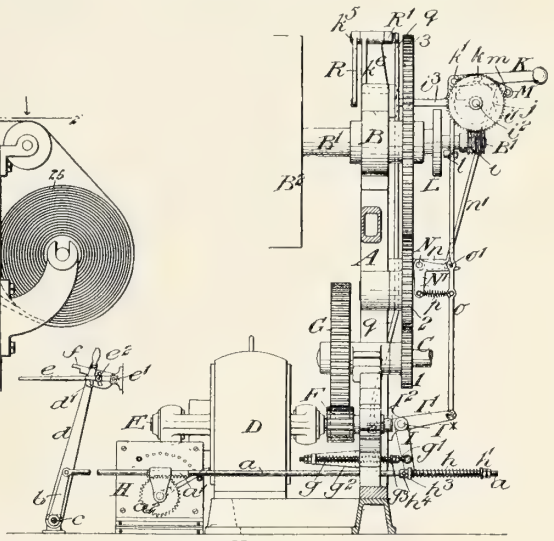
A Funny Story for Some People.—A clipping, going the rounds of some of the technical papers, has a funny side to it when read by pressmen. The narrative is from the pen of Delia T. Davis, and is headed "Woman Prints Books." The pith of the matter is in these words: "How she surprised the foreman of her pressroom by showing how to get an even register on deckle-edged, handmade paper." Mrs. Helen Bruneau Van Vechten, of Wausau, Wisconsin, is the distinctive heroine. It is said that her taste upon margins, arrangement, the use of colors, etc., has been found to be fine and discriminating. This part is all right and creditable, and does not admit of even a smile from the practical plodder. The matter of registering pages on deckle-edged paper seemed to be the pivot of difficulty in Mrs. Van's printery, so here is the printed story: "Upon advising with some of the best publishing houses in the country the universal verdict was received that the matter of uneven register was a difficulty that had never been obviated; that it was one of those minor defects due to conditions which simply had to be accepted. This, however, failed to satisfy Mrs. Van Vechten. She continued to think, measure, plan, evolve, and finally one day said to her foreman: 'Henry, just remove that peg that holds the paper in place to the right and let me feed from the left.' 'Why, madam, that can't be done,' said the printer of fifteen years' experience. 'No professional printer was ever known to feed from the left.' 'Well, let us try it,' urged Mrs. Van Vechten. 'Impossible!' replied the foreman. 'What did you say?' asked Mrs. Van Vechten, with a strong suggestion of command in her tone, and the unwilling foreman transferred the peg. From the left side went through one sheet, which when held up to the light revealed a perfect uniform register, not a hair's breadth difference between the two sides. The foreman's eyes widened with astonishment as he ventured: 'Well, it did happen to strike just right that time, didn't it?' Another and another went through until the whole edition was printed without blemish or variation, and Mrs. Van Vechten's reputation was forever established as a practical workman."

Difficulty with a Homemade Attachment.—W. W., of Winnipeg, Manitoba, is evidently having a rough time of it, because of an attachment (invented by a bookkeeper in his establishment) which is intended to enable the printing press to accomplish wonders originally not calculated on. He has appended a rough drawing of the attachment to give us a better idea of the difficulty with which he is wrestling. This shows the ordinary large drum cylinder, fountain feed, riding distributer and two form rollers, with the new contrivance alluded to, which consists of a small rotating type cylinder that prints on the paper fed to the drum cylinder. This is governed in its action with the main cylinder by driving gears. In front of the small cylinder described, and which projects well over the front of the press, but a couple of feet above it, are four rollers actuated by train gears; the first and farthest roller from the printing cylinder is made of steel and is known as the fountain roller, for it sits in the fountain in the usual way; the second roller is covered with composition and conveys the ink supply from roller one to roller number three, which is made of steel and rides on rollers two and four; the fourth roller is of composition, and for inking the form on the small printing cylinder. By closely keeping in mind the description here given, the reader may be able to understand what W. W. is per-

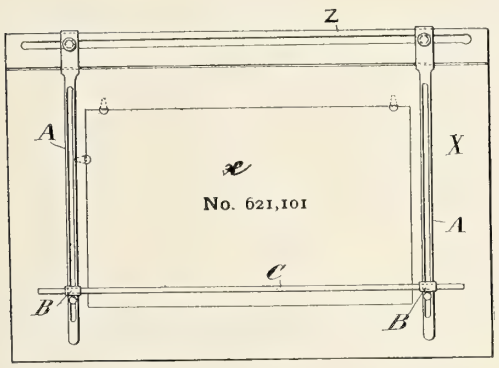
plexed over. Here are his words: "I have a fountain that has no doctor [ductor roller], but is connected directly with the inking rollers that distribute the ink on the type, with the exception of an iron roller that is on two of the composition rollers, one of which runs over the type and the other touches the fountain direct. This press can print two colors at once. It is the small cylinder fountain roller that I have trouble with. It goes so fast that I cannot regulate the ink. I have come to the conclusion that it will never work satisfactorily without a doctor, for it goes too fast. The bookkeeper of the firm invented the idea; but I am sure it will never work, and I think it is a poor idea, but we cannot convince him of it. Please let me know what you think about such a fountain. Don't you think a doctor roller is essential?" *Answer.*—The attachment possesses some merit, but is rendered objectionable by reason of the manner employed to discharge fundamental duties. As the inventor has gone so far into the intricacies of labor-saving attachments, it would be well to try and induce him to perfect this one by making provision for proper feed from the ink fountain to an intermittent raising and lowering ductor roller, the same to be covered with composition. We are strongly of the opinion that the fountain roller, as at present intended to operate, is a mistake, and that the attachment will produce more trouble than it can good printing.



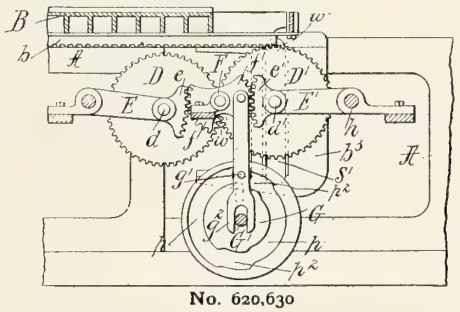
No. 621,682



No. 621,749



No. 621,101



No. 620,630

PATENTS.

The Miehle Company has acquired patent No. 620,630, by W. B. Yates, showing a new bed motion for two-revolution presses. The mechanism is designed to give a bed practically the same motion as that which has made the Miehle press famous. The gears D and D′ are alternately in mesh with the rack *b* of the bed B, to drive it backward or forward. The cam G serves to throw the gears in or out of mesh, and both gears are thrown out as the reversing mechanism is brought into play.

A double-feeding platen press with two beds is shown as 621,682 by W. G. Johnston. Should the paper break, the impression is tripped and no harm results. The beds 9 and 10 move up and down below the platens, affording passage for the inking rollers. The machine reminds one of the Eckerson, which was exploited some eight or nine years ago.

Patent No. 621,749 shows a device of C. B. Cottrell's, as applied to the Cottrell perfecter. It is designed for controlling the speed of the machine with an electric motor, direct-connected. D is the motor, H the rheostat or speed-controller, *e* the shifter, and *a* is a rod connected with levers for operating the tympan-shifting mechanism in harmony with the speed.

A cross-bar for the grippers of platen presses is the subject of patent No. 621,101, by Andrew W. Knox, of New York. The drawing shows just what it is.

PRACTICAL NOTES ON BOOKBINDING.

BY A BOOKBINDER.

In this department it is purposed to give such notes and answers to inquiries as may be of value to the bookbinding trade, as well as to furnish a medium for the interchange of opinion on matters of interest to bookbinders generally. It will be the effort of the conductor of this department to answer all inquiries as promptly as possible, but as some matters require research, unavoidable delays must be expected. No inquiries suitable for answer in this department will be answered by mail.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

THE ART OF BOOKBINDING.—By J. W. Zaehnsdorf. A practical treatise on the art, with many examples. 200 pages; illustrated; plates; cloth bound, $1.50.

BOOKBINDING FOR AMATEURS.—By W. J. E. Crane. Gives descriptions of the various tools and appliances required, and minute instructions for their effective use. 184 pages; 156 illustrations; cloth bound. $1.

MANUAL OF THE ART OF BOOKBINDING.—By J. B. Nicholson. Contains full directions in the different branches of forwarding, gilding and finishing; also the art of marbling book edges and paper. Designed for the practical workman, the amateur and the book collector. 317 pages; illustrated; plates and 7 sheets marbled paper; cloth bound. $2.25.

THE antiquity of one department of bookbinding has been attested by the finding of papyrus in the tombs of Egypt with the edges gilded.

AN English machine is coming into use here, for trimming rough-edged books. The knife is cylindrical like that of a

lawn mower, and revolving rapidly cuts off much or little, as required, without clamping.

Mr. Ed Rowland, recently the bindery superintendent at Akron, Ohio, has turned up in Albany, New York. Unusual activity may now be expected in that quarter.

American sheepskin cannot be skived. The fiber is such that it will not split, and stranger still, the breeding of imported stock here does not produce a leather differing in this respect from the native. This is the reason that all skivers are imported.

Kipling recently sold a book at a price that netted him a shilling for each word. A wag wrote to Kipling inclosing a shilling postal note, requesting a single word at the same price. Kipling kept the shilling and returned a large sheet of paper inscribed with the single word "thanks."

Harry Phelps writes to this department for a recipe for making label gum. The base of most gums is dextrin, and it will be found satisfactory for most purposes, as it is cheap and easily prepared. Add the dextrin to hot water, slowly stirring it in until the proper consistency has been obtained. A little glycerin or gum tragacanth will keep the paper flexible. Gums senegal and sandarac are also used.

Woman's interest and place in bookbinding is growing and advancing persistently. To the bookbinder, even, it may be news that most of the book and magazine covers of today are designed by women. Pretentious concerns make a business of designing and furnishing dies for publishers. Yet, if investigation is made, a modest "artist girl" will be found quietly at work in some corner of the shop. The mantle of the late Miss Elenora Nordhoof has fallen on one of her pupils, Miss Foote, who is making a success of the Elephant Bindery in New York. In England, Mrs. Traquair, a well-known church decorator, is attracting attention to her book-covers.

If a specially fine job of stamping on keratol is desired, first size the material with French varnish that has been thinned down with alcohol. When thoroughly dry, stamp with a moderate heat, laying the gold on over gilding powder. To kill the disagreeable odor which is the greatest objection to keratol, use a few drops of extract of birch in the varnish. This extract is largely used to produce that very pleasant fragrance identified with russia leather. The cover of Harper Brothers' "Old Chester Tales" is inked in a quaint and attractive design. The foliage of two tree tops nearly covers the front of the green cloth cover, and through the lattice of tree tops the cottages and spire of old Chester church peep out. The houses are inked in the brilliant white for which Harper's bindery has become famous.

The introduction of new material and the popularity of linens and buckrams has made it possible for several new houses to embark in the trade who were formerly debarred by the high cost of the embossing rollers required in the manufacture of Interlachen cloths. These new dealers, and the probable termination of the contract between the Interlachen mills and their agents this fall, are likely to throw prices for material into a state of chaos. Buyers with a command of cash backed by shrewdness will undoubtedly secure bargains. The rich publishing corporations with their own factories will reap the greatest profit, while the smaller binder will pay the highest prices. This is all wrong. The binding business will not permanently profit by a cut in the price of material. The ultimate gain will be entirely with the manufacturing publisher and the heavy book buyers, such as Claflin and the department stores. Our best interests will be guarded by a uniformity of price—the same for one as for a thousand yards.

Mr. James Masterson, of Brooklyn, writes: "I will ask you to publish in your forthcoming issue, if space permits, a detailed estimate of the following jobs: 100 books (policy registers), of 114 leaves each. Size of leaf, 10¾ by 16½ inches, ruled, and printed heading. Binding to be full white canvas, with spring back and hubs, marble waste leaves. No finishing, except six lines of black lettering on the back of each book (all lettered alike). Green edge. Index cut in front, two leaves to a letter, and rolled (no tabs). Paged folio. Paper to be used: 17 by 22, 28-pound; cost 6 cents. White canvas, 30 inches wide, cost 10 cents per yard. The second job to be same as above, except that the books are to have 226 leaves, with the index cut one letter to a leaf." *Answer.*—If the writer in the ordinary course of business were to receive the two books you have specified to estimate on, knowing that other competitors were also figuring on the same work, and being anxious to receive the preference, he would make the following estimate: The 100 114-leaved books, $175; the 100 226-leaved books, $225.

THE LARGEST BOOK IN THE WORLD.

THE Henry O. Shepard Company, Chicago, printers of The Inland Printer, as well as general printers and blank book makers, have recently completed what is, beyond doubt, the largest blank book in the world. It is the property of Dr. Peter Fahrney, of Chicago, by whom it is to be used as a huge scrap book for testimonials concerning his remedies. The doctor had one made some years ago, but this eclipses it in point of size and elaborateness. It is to be mounted on a stand of special construction in the office of Doctor Fahrney, at 112 Hoyne avenue, Chicago. The book, which weighs a trifle over 1,200 pounds, is full bound, with marble edges. It is a handsomely finished blank book magnified many times. The boards are 50 inches from top to bottom, and 30 inches wide. The book measures from outside hubs to front of board 42½ inches; the hubs are 1⅞ inches high; the title panels are 9⅞ by 24⅝ inches; and the

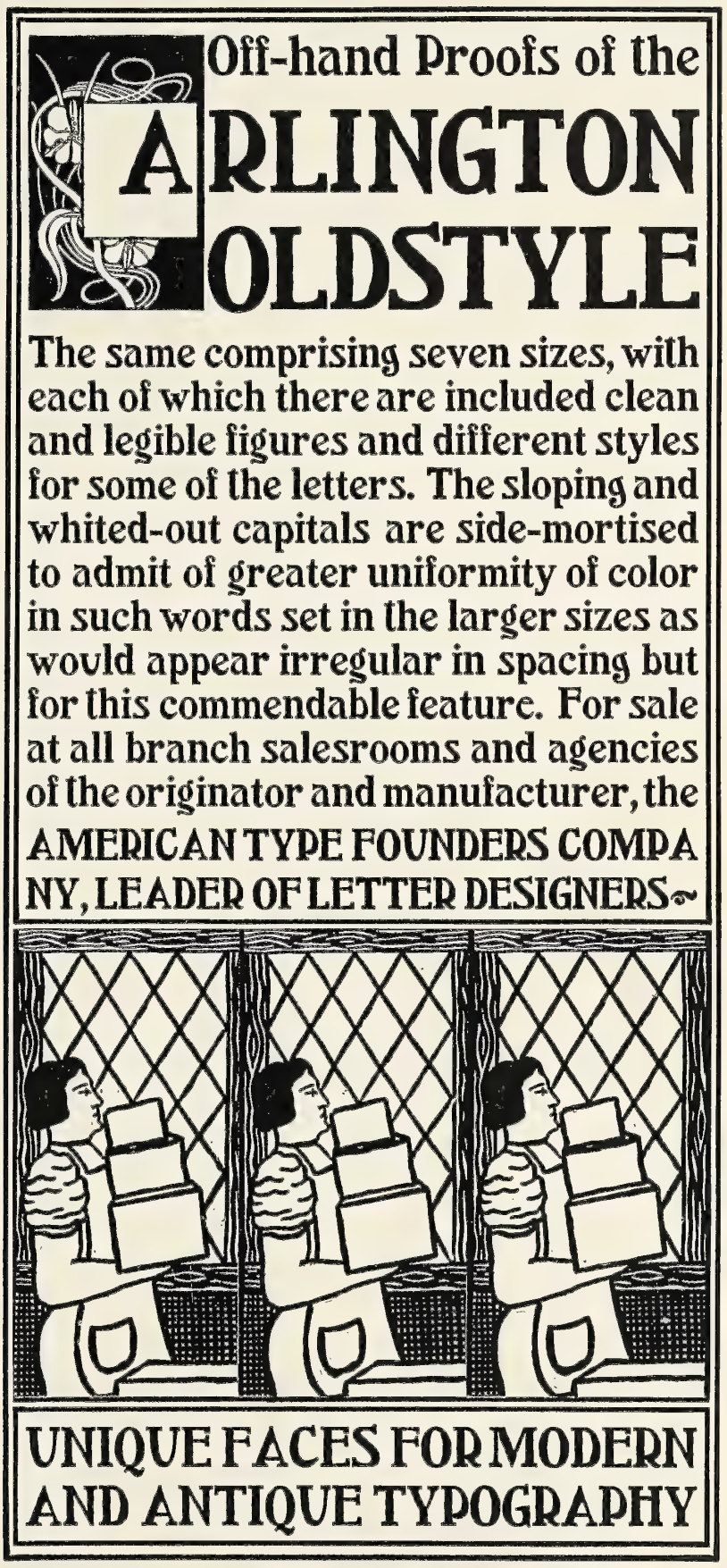


letters forming the word "Testimonials" are 4⅛ inches high. The letters in the lower panel are 2 inches high. The side covers of the book have sunken panels ⅝ of an inch deep. The back of the book contained, when bound, one thousand leaves, but every tenth leaf has been cut out, leaving stubs two inches wide in order to allow for the pasting of the testimonials. The boards are made up of trunk boards combined with wood, and are split like ordinary blank book boards; the flap has a stiffener of iron, and the back is made of steel and tarboard. The material used in the book is as follows: Three sides cowhide; one bundle No. 6 trunk board; one bundle No. 12, 26 by 38, cloth board; one bundle strawboard for hubs; six medium tarboards for back; for end papers twelve sheets marbled paper and two yards of cloth were used.

Arlington Oldstyle

Types shown on this page are 10, 18, 24, 30 and the 48 point. Series complete can be seen in all recent issues of our specimen books





Arlington Oldstyle ten point 20A 26a $2.75, twelve point 16A 20a $3.00, eighteen point 10A 16a $3.25, twenty-four point 8A 10a $4.00, thirty point 6A 9a $5.00, thirty-six point 5A 8a $5.50, forty-eight point 4A 5a $7.75

POINT-SET OLD STYLE SERIES

OLD STYLE No. 11—CAST ON STANDARD LINE

12-Point Old Style No. 11

DESIRABILITY OF SYSTEM IN THE WIDTHS OF TYPE

One of the problems most vexing to both printer and typefounder has been that of spacing and justification. It has always been fully recognized that if there could be devised a perfect system of widths for the spacing-material and the various letters and characters in each font, this part of the compositor's work would be very much simplified and lightened, and that, therefore, in a given time he could set considerably more type. At various earlier times studious craftsmen have devoted time and brain tissue to this problem, but the working out of a satisfactory system was impossible before the day when the scale of point bodies was adopted, because the irregularity in *the proportions of the various bodies to one another precluded the finding of a basis*

11-Point Old Style No. 11

ONE OF THE FIRST ATTEMPTS

No definite basis for a system of type widths could be hit upon in connection with the former bodies. But before the general introduction of the point bodies, a solution was attempted with a scheme of widths which was based, for want of a better unit, upon a fractional part of the width of a 13-em pica column. Obviously, this system would not do for a 12-em, a 14-em, or any measure *which was not a multiple of 13-ems of the old pica*

10-Point Old Style No. 11

A SECOND FUTILE EXPERIMENT

This attempt, greatly unsatisfactory as a solution of the problem, was followed by one in which the unit was made a fraction of a single pica. But, instead of having the unit one of fixed dimension, it was made to vary, from 7-to-pica up to 12-pica, including in the gamut units of 8-to-pica, 9-to-pica, 10-to-pica, as well as the odd 11-to-pica. Practically, the unit was not a unit at all. It varied with the leanness or fatness of the face, and therefore lacked the definiteness which *is such a very essential feature of systematic type widths*

9-Point Old Style No. 11

DEFECTS OF UNCERTAIN UNITS

Where the unit of width is different for every body and every face certainly no satisfactory solution can be expected. The spaces, quads, figures, fractions, and the references, dashes, braces, marks, etc., are peculiar to each face and can not be used interchangeably with any other face on the same body. Any mixture of the spacing-material of two fonts of the same body would give rise to endless confusion, and destroy instantly any *advantage there might be in such a scheme of type widths*

8-Point Old Style No. 11

ANOTHER SCHEME WAS PROPOSED

Among other schemes of systematic widths was one made some years ago by a contributor to the pages of The Inland Printer. It was to make the unit a fraction of the width of the lower case m of every individual font. But luckily, this idea was never put into practice. As the m varies according to the fatness of each font, the units would consequently have been as variable as they are under the system spoken of in the preceding paragraphs, and the system every bit as much of a disappointment. Clearly, the unit used as a basis must never *change, remaining the same for all the various bodies and faces*

7-Point Old Style No. 11

EARLY CONSIDERATION OF THE PROBLEM

Alois Auer, a noted European student and promoter of ideas calculated to advance the typographic art, who was for many years director of the Austrian National Printing Office, at Vienna, about 1840 published a treatise on the subject of uniform type sets, which was accompanied by an extensive series of mathematical tables, in which the widths and proportions for every body and every letter were painstakingly figured out. Altho he based his scheme on a scale of bodies similar to the French point system, he made the mistake of using the one-sixth of itself as the unit of set for each *body; the variation of the units, of course, invalidated the plan*

6-Point Old Style No. 11

COMING VERY CLOSE TO THE TRUE SOLUTION

The first attempt to use the point as the unit was made, so far as we are aware of, by R. F. Haller-Goldschach, of Berne, Switzerland, who, in July, 1887, published a pamphlet describing and advocating his plan. He used the Didot point, and had quite a number of Roman and German faces cast for his office according to the scheme planned by him. He exhibited his type at the Paris Exposition, in 1889, and distributed pamphlets wherein he contrasted the new system of sets with the old unsystematic type, and demonstrated beyond a doubt the superiority of the point as a unit. But he erred in thinking that there should be a low limit to the number of sets provided for each font. He had only six different widths of letters, which were inadequate for the proper fitting of all the various characters of any *face; hence, some of the letters were proportionally too wide and others too narrow*

ORIGINATED AND MANUFACTURED BY THE

INLAND TYPE FOUNDRY, SAINT LOUIS

POINT-SET OLD STYLE SERIES

OLD STYLE No. 12—CAST ON STANDARD LINE

10-Point Old Style No. 12

MISTAKES OF EXPERIMENTERS

When it became evident that the point was the proper unit for the widths as well as for the bodies of type, some experimenters tried to avoid the use of the half-point, and a number of fonts were cast in which its necessity was disregarded. As was to be expected, these fonts did not present a very pleasing appearance, because the limitations put upon the fitting made it impossible to give each character the proper set-wise space, especially in *faces cast on the smaller bodies, from 12-point down*

9-Point Old Style No. 12

COMPARING OLD WITH NEW SETS

In making a contrast between fonts cast according to the common system of irregular sets and those cast on the point-set system adopted by the Inland Type Foundry, one will observe that the ordinary has more than ninety different sets, while the latter has but from thirteen to twenty, each one of which bears a distinct proportional relation to the body, a relation only held by the en-set figures, and occasionally the punctuation marks, under the former system or, as would be more appropriately said, lack-o'-system. In our point-width *body-letter faces the figures stay unchanged as regards set*

8-Point Old Style No. 12

POINT-SET TYPE IN TABULAR JOBS

One of the advantages of point-set which should not be overlooked, is its greater adaptability for time-tables and other tabular work, on the one hand harmonizing with point-body brass rules, and on the other permitting tight and perfect justification in narrow columns, which was heretofore an impossibility. Casting up tables by points instead of ems is productive of quicker and better results, and if point-set type is used the advantages are still greater. Occasionally, in narrow columns, spaces can be set sideways where it may be inconvenient to use *leads, which makes point-set type still more advantageous*

6-Point Old Style No. 12

OTHER FEATURES INCREASE ITS UTILITY

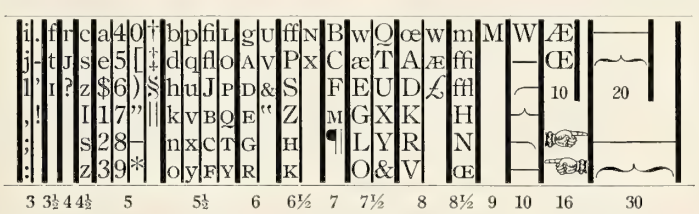
The series of point-set Romans and Old Styles furnished by the Inland Type Foundry have a further advantage in the fact that they are cast on Standard Line, by reason of which all our jobbing and display faces can be used for side-heads or for words which require more prominence than the ordinary Italic can give. To this great advantage may be added mention of another, to the effect that the printer ordering sorts to add to his fonts can rely upon finding that they match his original purchase in width, which was scarcely ever the case with old methods of casting type. The use of steel dies in place of the old type-metal standards, for the purpose of gaging the type during the process of manufacture, gives assurance that the product will be at all times the same. In taking a thoro survey of the point-set faces made by this foundry, the interested printer will *note that every possible point of advantage has been incorporated*

EXPLANATION OF THE IMPROVED POINT-SET SYSTEM

Additional Specimen of 8-Point Old Style No. 11

The need of system in the widths as well as in the bodies of printing types, has resulted, after a trial of other plans, in the use of the point, with its multiples and halves, by which to determine the set of every space, quad, letter or character in a number of new series made by the Inland Type Foundry. Of the book and newspaper faces produced by us, the Roman series Nos. 26, 27 and 28, and Old Style series Nos. 11, 12 and 13 (in addition to our later jobbing faces) are cast thruout on such sets, truly making them "point system both ways."

All our spaces and quads have from the very beginning been cast on point sets, and it is but an extension of this principle when we apply it to the faces with which the spaces and quads are to be used. The points and figures of all our many faces, jobbing as well as body letter, and all fractions, references, dashes, marks, signs, and other characters, have all along been placed by us on point widths, so the extension of the principle to take in entire fonts is not so very far.



The fact that all this auxiliary material is already cast on the point-set system goes to show that the danger of mixtures and other inconveniences which attend the type erroneously called "self-spacing" is not to be met with in our point-set type. The auxiliary material can be used with different fonts.

To give a clear insight into the point-set system of casting type, an illustration of 10-point Old Style No. 11 is given here. The characters making up the font are grouped according to their widths, and the sets on which they are cast is indicated under each group. In some point-set and other schemes of widths attempts were made to limit these groups to a small number, and to have each different group contain the same characters thruout the series of bodies, without regard to the look of the faces in print. Hence, many letters were cut or fitted much too wide or too narrow, thus giving the series an irregular and repulsive aspect. As there is no special reason why the groups should be thus limited or arranged, we have fitted each character on the set that is most appropriate to it individually. Tho this increases the number of groups, the proper result is obtained, and the faces we show are found to be uniform and beautiful in the highest degree.

In these two specimen pages we show our Old Style Nos. 11 and 12, cast on this system. Specimens of our other point-set faces, both Roman and Old Style, will be sent on call.

Altho the cost of manufacturing point-set type is considerably greater than that of the ordinary type, it is sold at the same prices and with the same discounts.

ORIGINATED AND MANUFACTURED BY THE

INLAND TYPE FOUNDRY, SAINT LOUIS

PROCESS ENGRAVING NOTES AND QUERIES.

CONDUCTED BY S. H. HORGAN.

In this department, queries addressed to The Inland Printer regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited hereto. It is believed that herein will be found a medium for the interchange of valuable hints and suggestions never before offered to those in interest.

The following list of books is given for the convenience of readers. Orders may sent to The Inland Printer Company.

PHOTO-ENGRAVING.—By Carl Schraubstadter, Jr. Cloth bound; illustrated with numerous diagrams, and provided with a copious index. $3.

DRAWING FOR REPRODUCTION.—A practical handbook of drawing for modern methods of reproduction, by Charles G. Harper. Bound in full cloth; 162 pages; 47 illustrations. $2.50.

PHOTO-ENGRAVING.—By W. T. Wilkinson, revised and enlarged by Edward L. Wilson, New York. 180 pages, 6½ by 8½ inches; substantially bound in cloth; fully illustrated. $3.

LESSONS ON DECORATIVE DESIGN, by Frank G. Jackson, S. M. in the Birmingham Municipal School of Art. Elements, principles and practice of decoration. 173 pages; 34 plates. $2. The Inland Printer Company.

THEORY AND PRACTICE OF DESIGN, by Frank G. Jackson. Advanced text-book on decorative art; sequel to "Lessons on Decorative Design"; explaining the fundamental principles underlying the art of designing. 216 pages; 49 plates. $2.50. The Inland Printer Company.

PRACTICAL HALF-TONE AND TRI-COLOR ENGRAVING.—By A. C. Austin. This is the latest book on process work. Cloth bound; 158 pages. Illustrated with examples of three-color and half-tone engraving. The Professional Photographer Publishing Company, Buffalo, New York. $2.

PHOTO-ENGRAVING.—By H. Jenkins. Containing practical instructions for producing photo-engraved plates in relief-line and half-tone, with chapter on three-color work, the frontispieces being progressive proofs of one of the best exhibits of three-color work. The whole is richly illustrated, printed on highly enameled heavy paper and bound in light brown buckram, gold embossed; 140 pages. $2.

PHOTO-TRICHROMATIC PRINTING.—By C. G. Zander. To learn the first principles of three-color work there is no better book than Zander's "Photo-Trichromatic Printing." The photo-engraver or printer who attempts color work without understanding the laws of color phenomena will waste much time and money. To supply this elementary knowledge is the purpose of Mr. Zander's book, and it is done in a thorough manner without scientific complexity. Fifty pages, with color plates and diagrams. Bound in red cloth. $1.

LOUIS K. SCHEFFER, of Harrisburg, Pennsylvania, wants to know "If the half-tone vignetting without tooling cut of Washington, page 545, February, 1897, can be used on any kind of paper? Also, who makes the process, the address of the parties and the price per square inch?" *Answer.*—Any of the engravers who advertise in THE INLAND PRINTER can make such a cut, but my experience teaches that it is not every printer can print it. Successful vignetting is not a question of paper.

IMPROVEMENT IN HALF-TONES.—The *Fourth Estate* has this to say about the improvement in the appearance of half-tones: "This improvement is due to the employment of wood engravers whose duty is to touch up the plates produced by the modern photo-engraving process. The trouble with half-tone plates, as is well known, is their flatness and lack of sharp contrast in light and shade. This is now corrected by the ex-wood engravers, who go over the plates with tools and produce a picture having the characteristics of a wood cut. The use of half-tones is no longer confined to weeklies and monthlies, the dailies having found that by curving the plates they can be used on rapid presses with excellent results."

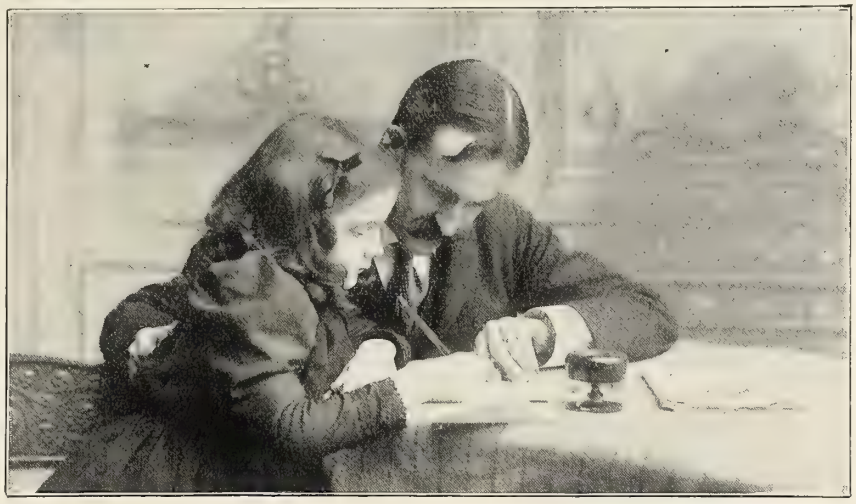
VIGNETTING HALF-TONE CUTS.—Thomas W. Lee, Gautemala City, Gautemala, Central America, asks: "Would it be asking too much to request Mr. Horgan to explain in 'Process Notes' how the vignetting of half-tone cuts is done; whether it is entirely a matter of tooling, or if assisted by reëtching the edge? Your valuable publication is received here regularly and highly prized. Inclosed find $2.25 for Jenkins' book and postage, which please send via New Orleans." *Answer.*—There have been in THE INLAND PRINTER from time to time several exhibits of vignetting, some of it done by tooling, other by etching, while there were some equally good results shown from flat plates, the vignetting effect being obtained entirely on the printing press through the proper use of underlay and overlay. There is still another way by which the vignetting of the outer edges of a half-tone can be materially assisted, and that is by filing the underside of the edges of the half-tone plate so as to make the plate thinner under the edges of the vignette. In my opinion, the proper use of either or all of these methods is at times necessary. The simplest way to vignette is by reëtching, and this is the way most commonly practiced. The etching solution is painted on the vignetted portions of the block, gradually encroaching with the solution farther and farther from the edge, and this is done by some etchers before etching the entire plate.

LINE WORK ON ZINC BY THE ENAMEL PROCESS.—"Triangle" writes: "I have no doubt that you are quite right, as to the albumen process for line work on zinc being the best. But I have a particular reason for wishing to know how to do line work on zinc by the enamel process, and I would be very much obliged to you if you would be kind enough to send me the formula." *Answer.*—Enamel formulas have been given so many times in this column that it is needless to give one here. All you need do is look over the back numbers. To get sufficient depth on zinc required for line work, I would suggest that you use the enamel solution as thin as possible, burn it in as far as the zinc you are using will stand, then, when you have given it a first "bite," roll the plate up with etching ink and powder as in the albumen process.

MODERN PHOTOGRAPHIC LENSES.—The most important item in a photo-engraver's outfit is the lens, and it is safe to say it is the piece of apparatus we know least about. The first number of the *Photo Miniature* for April gives in a concise form all the information one needs on this subject. It takes thirty-six pages of this magazine. The various terms used in describing copying lenses, such as aplanatic, rectilinear, anastigmat, concentric, doublet, collinear, periscope, etc., are fully explained. The editor of this gem of a photographic magazine is Mr. John A. Tennant, a most painstaking and conscientious writer. Each number of the *Photo Miniature* will contain a monograph on some subject pertaining to photography. It is published by Tennant & Ward, 289 Fourth avenue, New York, the price of each number being 25 cents.

WHY PHOTO-ELECTROTYPES ARE NO MORE.—"Printer," Philadelphia, wants to know why he does not see photo-electrotypes any more. Some years ago he used to handle them considerably on catalogue jobs on which there were long runs. The photo-electrotypes were better than any plates he has handled since. He wants to know who makes them now. *Answer.*—Printers preferred photo-electrotypes because they were electrotyped from a sharp film of gelatin, the whites of which had been washed away. Plenty of time was taken in the electrotyping, so that the shell was an exceptionally hard one. But the chief merit a photo-electrotype had, in the printer's esteem, was the "cup shape" the surface of the lines had. The outer edges of each line was more than likely to be higher than the center of the line. This is what gave the plates their exceptional wearing qualities. Three days or a week was required to get plates out by that method. This, of course, made the plates expensive. Modern rush and competition crowded photo-electrotypes out so that they are no longer made. Modern zinc and copper etchings give just as fine results as photo-electrotypes ever did, and the plates stand the wear and tear of the press equally well.

DRAWING IN IMITATION OF STEEL ENGRAVING.—James M. Woodman, Libertyville, Illinois, sends an engraved litho. letter-head and inquires: "Will you kindly inform me whether an artist in making a drawing for a heading such as the one inclosed uses any mechanical device to hold and guide his pen while doing the fine shading, and if so, the name of it and where it can be purchased? Or does he do this fine work by guess as to what is the proper space between the lines? I have been using a strong reading glass to work under, but find even with its assistance I cannot get the shading as regular as I would like. *Answer.*—The design



Courtesy of "Little Folks' Magazine."

KAREN AND HER FATHER.

LITTLE comrade Karen takes
Pen and ink, and draws, and writes;
Slowly on the white page makes
Troops of merry Inkimites.
Short, and stout, and tall, and thin,
March these funny folk
in line;
Should a big black blot
run in,
"Glad you came!"
says Karen mine.



Magic wand is Karen's pen:
Makes the blot a kangaroo,
Turns the next into a hen,
Draws the little chickens, too.
Inkimites — I watch them all,
People, houses, names of things,
Birds, and beasts, and fairies small,
Children, too, and fish, and kings!

Ernest Newton Bagg.

for the letter-head mentioned was first engraved on steel, the picture portion being engraved by hand. The shading behind the lettering was ruled in by machine. From the finished steel plate, litho. transfers were pulled and transferred to stone. Pen-and-ink artists have trained their hands so as to draw in perfect imitation of steel engraving. An example of this work is found in the portraits of Washington, Lincoln and Grant, drawn by the late William Marshall. There is no successful machine ruling pen for draftsmen. They use Ben Day tints instead.

CAMERA VIBRATION — THE SKYLIGHT.— The Toronto Engraving Company writes: "Some time ago you very kindly gave us a hint *re* deep etching. We are thankful to you for same, insomuch as we have been able to improve as regards that point. We have now another stumbling-block to overcome, namely, vibration of the building. Do you know of a good camera stand built purposely for overcoming this defect? We use a prism almost entirely with this particular camera, which is a large one, size 24 by 24, and with which we do all our three-color work. Another point is the proper formation of the skylight. Ours runs at about the angle of this line /, but does not give what we consider perfect lighting. Could you give any advice *re* this?"

Answer.— Probably the simplest way to get rid of vibration with a large camera is to suspend it from the ceiling with three ropes; the ropes should be connected with hoops in the ceiling by spiral steel springs. One rope is attached to the camera bed behind the plan board, and the other two ropes are fastened to the end of a strip of hickory that passes under the front end of the camera bed. The end of the camera bed with the copy board can be lower than the other end. As to the skylight — a peak skylight with ground glass on the southern side, and clear glass on the north side, permits the most light to come through an opening in the roof. If you could have a side light as well as a top light, it would be an advantage.

BUBBLES IN COLLODION.— "Designer," Cincinnati, Ohio, asks: "For a certain purpose, which would be too lengthy to describe, I have to use collodion on glass plates. I have to coat about twelve or thirteen square inches and use the collodion made by the Mallinkrodt Chemical Works, of St. Louis, which is sold in 1-pound cans. I cannot use it as it comes, but mix it with about one-half alcohol, so it will flow easier and quicker, as the surface of the plate is so large. I pour it out of a regular collodion pouring and filter bottle, but I always get about half a hundred air bubbles in a plate, which, of course, should not be there. Now, if you know of any way to pour the collodion on these plates to avoid these air bubbles, will you kindly let me know how to do it?" *Answer.*— Collodion should be diluted with equal parts of ether and alcohol. In the summer season or in overheated darkrooms more ether than alcohol should be added to make up for rapid evaporation of the ether. Your trouble is caused likely by leaving out the ether. Process workers encounter a trouble similar to yours, when using turning collodion over a film of rubber. When the benzine solvent is not entirely evaporated and the collodion is poured on, the evaporating benzine tries to escape through the collodion film, but is held in minute bubbles in the latter film. Instead of ether and alcohol to dissolve the cotton, a liquid called "Michaelis' solvent" can be used. It might be that the collodion you purchased was made with this solvent and the addition of alcohol to it generated a gas, which produced the bubbles. In pouring the collodion on the glass plate the mouth of the pouring bottle should be held as near the glass plate as possible to avoid large air bubbles.

EMBOSSING DIES BY PHOTOGRAPHY.— Robert J. Williams, Allentown, Pennsylvania, writes: "In Vol. XVII, No. 2, page 186, of THE INLAND PRINTER, appeared an article written by you in regard to making 'Embossing Dies by Photography.' I have tried the method described and have found it to be an excellent process for making dies; but in

making relief plates from a positive on gelatin (transparent), scratched and filled with printing ink, I have thus far been unable to get any results whatever; or the design washes away while trying to remove the ink. I go about it in this manner: To sensitize my zinc I use 1 ounce of well beaten egg albumen, 25 grains of bichromate of ammonium, 5 drops of aqua ammonia and 8 ounces of water. This I flow over my plate in the usual manner and heated, after which I expose it under a positive on gelatin for a few minutes, according to the weather. I afterward roll the plate up with printing ink and develop in cold water; this I find gives me a good plate eight times out of ten. After developing the plate I allow it to dry, and then I flow over it a saturated solution of dragon's blood, in alcohol, and allow to dry for at least one hour. Now here is where my trouble lies. To remove the ink design I use spirits of turpentine by flowing it over my plate. I have allowed it to remain on my plate as long as one hour without any good results. Would you be kind enough to inform me where my failure lies? Is it in my dragon's blood solution or in the ink, although I have tried three kinds of ink — book ink, news ink and etcher's transfer ink. I filter all my solutions through cotton; also use cotton while developing and while also trying to remove the ink. I always roll my plate very light and even with the ink. I would be very thankful to you for any information that will remedy my trouble and assist me in removing the ink without removing the dragon's blood design." *Answer.*— Your trouble comes from the dragon's blood solution being too concentrated. It makes a coating so thick that the turpentine cannot penetrate it. If the plate were whirled rapidly after flowing, then a concentrated solution of dragon's blood might answer. On the rapidity of the flowing, and the heat of the room, depends the strength required for the dragon's blood solution. Try diluting your solution one-half with alcohol and do not let the film dry more than five minutes before you begin to develop it.



The Big Fellow.— Look out! you little cuss; if you don't stop shaking this ladder, we'll fall!

The Little Fellow.— All right, old man, I won't have far to fall; I'm near bottom now.

The Big Fellow.— Don't be so sure you're safe: if I've got to tumble, I'll make it a point to fall on you, hard.

Reproduction of a card distributed by George H. Benedict at a recent meeting of the Chicago Photo-Engravers. It tells its own story, and will be appreciated by all in the trade.

THE PHOTO-ENGRAVERS' CONVENTION.— The next annual convention of the National Association of Photo-Engravers is to be held July 18, 19 and 20, and the indications are that this meeting will be the largest in the history of the association. Put-in-Bay (Lake Erie), Ohio, was selected on account of its central location and its adaptability for combining a short vacation with the business features of the meeting. The islands are located about thirty miles from Toledo and are connected by boats making daily trips from Toledo, Detroit and Cleveland. The entertainment committee has arranged an excellent programme for entertaining the engravers and their families, and aside from the business features it will be an enjoyable trip which can be made by every engraver at a very small cost. An invitation is extended to every photo-engraver in America to attend. Those who go will be convinced that their competitors are not such bad fellows after all. A great many business matters will come up for action which are of vital importance to every engraver. Much valuable information will also be placed before the convention by some of the most successful and experienced men in the business. The idea of this plan is to educate members upon the new points and improvements of every kind in conducting business and the productions of work, that the National Association may establish for its members a reputation of being composed of establishments producing only the best engravings in the country. The association has no secrets and intends to make this convention so interesting that every engraver attending will carry away with him a wealth of knowledge which he could not have gained in any other way. The following circular, recently sent out by the executive committee of the National Association of Photo-Engravers, explains itself:

GRAND RAPIDS, MICH., April 15, 1899.

DEAR SIR,— It has been wisely suggested that the coming convention of the photo-engravers be made more of a social event than the former conventions, and to this end special efforts will be made by the entertainment committee to provide ample means of amusement for the ladies.

Put-in-Bay affords unlimited facilities for pleasure in its numerous attractions, which include (aside from the largest and most handsomely furnished summer hotel in the world, erected at a cost of over half a million dollars) beautiful scenery, many historical points of interest, sailing, rowing, bathing, fishing, bicycling, tennis, bowling, billiards, music, dancing, etc., to say nothing of the immense wine vaults.

The clam bake at Iona Island on the Hudson last year is conceded the great event in the history of the association, and it is proposed to repeat it as nearly as possible in fresh-water territory by having an old-fashioned picnic and a fish dinner on one of the islands, of which there are twenty with a radius of five miles.

The entertainment committee are fully prepared to "blow in" as much of the "long green" as may be put at their disposal. With no intention of sandbagging our friends, the members of the various "trusts" who supply our material at greatly enhanced prices are cordially invited to contribute their mite, from a hundred "bones" up or down, preferably up. "Small favors thankfully received, larger ones in proportion."

Sincerely yours,

ENTERTAINMENT COMMITTEE:

GEO. H. BENEDICT,
Geo. H. Benedict & Co., Chicago.

GEO. E. BURROWS,
Matthews-Northrup Co., Buffalo.

A. J. VANLEYEN,
VanLeyen & Henssler, Detroit.

F. C. MUGLER,
General Engraving Co., Cleveland.

P. S.— Remittances should be sent to C. C. Cargill, Secretary, Grand Rapids, Michigan.

How much reason have we for not doing a thing because others have never done it? Worshipers of ancestors are paganic? — *S. O. E. R.*

ADVERTISING FOR PRINTERS.

CONDUCTED BY "MUSGROVE."

I want the experiences of advertising printers, with samples. I will criticise and suggest when samples are sent. Readers desiring samples of things mentioned in this department should address the printer, with 5 cents in stamps to pay postage.

In sending me the accompanying blotter, Messrs. Caldwell & Calvert, New Whatcom, Washington, say: "We have tried a number of schemes to advertise our business, but the monthly blotter is the best. The blotter we send you we issued last week. Since then we have taken in $132 in orders directly traceable to the blotter, and $64 of that amount is for blotters." That is certainly a good record.



There was a man in our town,
And he was wondrous wise.
We printed him some blotters quick
So he could advertise.

And when he saw those blotters bring
The people to his store—
He jumped into our Printing Shop,
And quickly ordered more!

There are lots of other wise men who are having us do their printing. They say they get it quicker, have it done better and don't pay any more for it. Let us hear from you. Our phone is Main 23.

Holly and R. R. Ave.
New Whatcom, Wash.

CALDWELL & CALVERT

Biehn & Donovan, Winchester, Kentucky, send out a large pink blotter, on which appears this versification:

Printing in black,
Printing in white,
Printing in colors,
Of somber, of bright,
Printing for merchants,
And manufacturers, too,
Printing for any
Who've printing to do.
Printing for bankers,
Clerks, auctioneers,
Printing for druggists,
For dealers in wares,
Printing for railroads,
For grocers, for all
Who want printing done,
And will telephone or call.

Printing of posters,
Printing of labels,
Printing of bill-heads,
For stores or for stables.
Printing of pamphlets,
And other books, too;
In fact there's few things
But what we can do.
Printing for picnics,
Printing for balls,
Printing of sale bills,
For whoever calls.
Printing done quickly,
Both stylish and neat,
At the *Democrat* office,
On South Main street.

The blotter is not well displayed or particularly well printed, but it "pulled." It would be interesting to know what it would have done had it been displayed in keeping with the canons of good printing.

I would like to call my readers' attention to the accompanying letter:

Office of Parlin & Orendorff Company,
Manufacturers of Agricultural Implements,
Canton, Ill., February 24, 1899.

The Inland Printer, *Chicago:*

Gentlemen,—Having been a close student of The Inland Printer for several years, and noticing that its columns are open to suggestions from its correspondents on matters pertaining to the printing industries, I wish to make the following suggestion: Nearly all large manufacturing concerns require many different printed forms, and generally make a practice of sending to one or more printing concerns for prices and samples of work needed as occasion arises. Most replies contain samples on which the printer bases his estimate, but usually there is no mark of any kind on the sheet showing where it comes from. The mail of a concern like the Parlin & Orendorff Company, and presumably other large corporations, sometimes passes through one or more hands before reaching the person to whom it properly belongs.

The difficulty we complain of is this: These letters and samples, coming in one mail and passing through two or three persons' hands, get mixed up so that the advertising man sometimes has to guess which sample goes with the letter.

Hoping this will reach the notice of some of the large concerns and be a means of remedying this matter, I am,

Yours truly, R. E. Kenny.

In dealing with printers I, too, have noticed this laxity with regard to properly marking samples. Every printer should have a little sticker which he should put on every separate sample that does not contain his imprint; and the sticker should also go on all samples of paper, proofs, etc., that go out of his place.

In the February Inland Printer I complimented a blotter sent out by F. F. Helmer, Lockport, New York. He says: "This place is a small town and I only sent out 200 (blotters). I was able to trace, in what came to the office, *one job a day* for a week in consequence. Indirectly the ad. brought a surprising amount of business."

Here's a circular letter that Brown, Treacy & Co., St. Paul, Minnesota, sent out to their trade:



Dear Sir:

We wish to approach you thus quietly to outline to you our views on a few matters which touch upon your welfare and ours in a most vital degree, and we trust you will hear us through, and when we have done, understand our position on what is conceded the most important question of the day.

In these times, when so many things are happening, we don't think any American citizen should hold his tongue, particularly when, as in our case, he can do some good by letting it swing.

We feel so enthusiastic we could almost bust--yet we think we can do more real good if we tell you in our quiet way what is on our heart.

We want to say that we are undeniably, unqualifiedly, unremittingly, EXPANSIONISTS. We wish to expand our business till it extends to the shores of Porto Rico on the east, and to Manila on the west, and we firmly propose to get on the inside of the Partition of China.

But further--no, nearer. We have designs on you:-

Did you ever stop to think who are the leading stationers in the Northwest? Who the progressive printers, the artistic lithographers? Whose blank books stand the test of time? Who can equip an office or bank from the ground up at reasonable prices, with skill and completeness? And yet, now that the question is brought home to you, we don't doubt that you will respond, "it's the undersigned," and we mistake greatly if you don't forthwith look over your supplies and send us at once a memo. of your many wants.

Bear in mind that we want your business not once, but ALWAYS.

Trusting that this heart to heart talk with you will gather you under our banner, where, we assure you, there is lots of room, and awaiting an opportunity to convince you of our seriousness, we remain,

With expanding hopes,
Yours very truly,
BROWN, TREACY & CO.

P.S. We should be pleased to send you samples of fine lithographed stationery, and quote you prices. Use the enclosed card.

Payne, South Haven, Michigan.—Your book is a credit to you, taking into consideration the slight equipment that you have for turning out such a volume. I do not think that anyone can beat your record of printing a 104-page, 4½ by 6¾ book on an 8 by 12 Acme jobber in three weeks. The book looks exceedingly well, but didn't you get the cart

before the horse in the matter of the cover-page? The copy I have has the title-page on fourth cover!

HERE'S an idea for printers who wish to get the advertisers interested in their work. I reproduce the circular and the card. It tells its own story:

BUSINESS LITERATURE

One of the most important adjuncts which makes for success in business is good business literature. It is a task of no small dimensions to evolve just what is best out of one's own personal experience. A study of styles and models, a glimpse into the methods of successful business houses, and education of the taste to an appreciation of the most characteristic and taking effects, is needed by every business man, be his trade great or small. The French Broad Press has earned a favorable reputation for neat and tasteful and well-sustained work in all departments. Appreciating the need of correct models and examples for the use of its patrons it has fitted up a room in connection with its office, in which may be found a large number of effective and instructive specimens of printing, from the best offices in this country, as well as many from foreign countries. The room will also be supplied with all the leading advertising, printing, show window and stationery trade journals. There will be convenient desk room and other facilities at the disposal of its patrons and others interested in printing.

AN INVITATION

You are cordially invited to make use of this service at any time. If too busy during office hours, an attendant will be in charge of the room until 8 o'clock in the evening, and will answer all questions and attend to the wants of visitors.

The French Broad Press,

Thirty-two Patton Avenue Asheville, North Carolina.

This Ticket

Entitles you and your employes to the Free Use of The French Broad Press

LIBRARY FOR BUSINESS MEN.

Room 7, 32 Patton Avenue. Open 9 A. M. to 8 P. M.

CHASE BROTHERS, Haverhill, Massachusetts, send out the following on a blotter. I think it is rather cleverly put:

HABITS

"We are all Creatures of Habit"

IF you have acquired the HABIT of trading with CHASE BROTHERS, that is A GOOD HABIT and should be continued.

If you have contracted the HABIT of paying higher prices elsewhere for poorer work, that is A BAD HABIT and should be broken off.

We are ready to assist anyone in this reform movement.

THE ENTERPRISE PRINTING COMPANY, Cleveland, Ohio, send out a sample book containing a number of specimens of lithographed headings, under a cover "What We Do on Stone." They expect it to produce results as an advertisement. It should help.

ORVILLE OWEN, Danville, Illinois.—The professional card is especially good. Your blotter is good in idea, and if it had been better printed on good blotting stock, would have appeared to much better advantage.

NOTES ON JOB COMPOSITION.

CONDUCTED BY ED S. RALPH.

Under this head will appear, each month, suggestive comment on the composition of jobwork, advertisements, etc. Specimens for this department must be clearly printed in black ink on white paper, and mailed flat to Ed S. Ralph, 18 East Liberty Street, Springfield, Ohio.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

VEST POCKET MANUAL OF PRINTING. 50 cents.

THE COLOR PRINTER, by J. F. Earhart. Reduced to $10. The Inland Printer Company.

MODERN PRINTING.—Section 1. The Composing Room. By John Southward. A handbook of the principles and practice of typography and the auxiliary arts. $1.50.

MODERN LETTERPRESS DESIGNS.—A collection of designs for job composition from the *British Printer*. Vols. III, IV and V. 60 cents each. Specify which volume is wanted.

JOB COMPOSITION; Examples, Contrast Specimens and Criticisms Thereon, together with a brief treatise on display. By Ed S. Ralph. A most useful and instructive book. 50 cents.

DESIGNS AND SUGGESTIONS FOR JOBWORK.—A 50-page pamphlet, 6 by 9 inches, with handsome cover, giving 86 designs for job composition, taken from the *British Printer*. Printed in fine style by Raithby, Lawrence & Co., Limited. 50 cents.

DE MONTFORT PRESS SPECIMENS.—A magnificently printed specimen book, 9 by 11 inches in size; bound in flexible cloth, containing 50 sheets of artistically executed samples of typographic art, color printing and engraving. Specimens of half-tone colorwork by various processes are also given. $1.10.

COST OF PRINTING, by F. W. Baltes. This book presents a system of accounting which has been in successful operation for ten years, is suitable for large or small printing offices, and is a safeguard against omissions, errors and losses. Its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown. 74 pages; 6¾ by 10 inches on 100-lb. S. & S. C. book paper; cloth bound; $1.50.

J. G. HUTCHCROFT, Petrolia, Ontario.—The De Vinne heading is the best.

CHAPIN & CLAFLIN, Joliet, Illinois.—Your specimens are neat and well printed.

JOHN G. ROPES, Armour, South Dakota.—The land circular is an excellent one.

E. A. CONNYER, Chehalis, Washington.—The Gray card is very neat and well displayed.

ELI BLACK, Cleveland, Ohio.—Your envelope slips are very neat, artistic and attractive.

GEORGE E. DUNBAR, Malden, Massachusetts.—Your March blotter is an excellent one.

ROSCOE E. ZERWEKH, Perry, Iowa.—Your specimens are well designed and on the artistic order.

JOHN J. F. YORK, Scranton, Pennsylvania.—Both of the pamphlets are excellent. The cover designs are good.

E. C. CUNNINGHAM, Brandon, Mississippi.—Your blotter is plain, but the display is good and so is the wording.

C. A. BREWTON, Washington, D. C.—Your specimens are all of a pleasing character, being neat and well displayed.

HOWARD BRAMWELL, Colfax, Washington.—Your billhead is all right as it is. It is very neat and well displayed.

H. B. CANFIELD, Indianapolis, Indiana.—Examples Nos. 1 and 2 are only ordinary, but the No. 3 form is very good, indeed.

F. G. FOSTER, Medicine Hat, N. W. T., Canada.—The Neff card is a very neat one and shows correct balance and whiting out.

A. S. WERREMEYER, St. Louis, Missouri.—The Boerger booklet is a neat one. You are certainly improving your work very much.

WEST HUDSON PRESS, Kearney, New Jersey.—The billhead is entirely too fancy and has the appearance of a very

much "strained" effort. The blotters and card are on the same order. But the folder is all right and very neat.

C. G. POLLARD, Yarmouth, Nova Scotia.—Taken as a whole, your work is very neat and creditable, both as to presswork and composition.

H. H. HORSMAN, London, England.—The Paul & Son card is a good one, and shows the proper and artistic method of working the litho. tint-blocks.

C. W. C.—The composition in the booklet is good, but the half-tones lack make-ready more than anything else. They have a very "flat" appearance.

C. O. KIDWELL, New Kensington, Pennsylvania.—Your note-head specimen is an excellent one. It is excellently well balanced and a model of neatness.

H. B. TRUNDLE, Danville, Virginia.—No. 2 is the best. Nos. 3 and 4 are both artistic. Your specimens are all very creditable and show considerable ability.

H. A. MCKNIGHT, Springhill, Nova Scotia.—You deserve credit for so great an improvement as is shown in your bill-head. The balance and whiting out are correct.

A. L. GOULD, Babylon, L. I., New York.—The type employed on the Manhattan House card is entirely too large. The other specimens are neat and well displayed.

H. A. HOLMES, Brockton, Massachusetts.—The blotters are of good design and very attractively displayed. Your other specimens are neat and tastefully gotten up.

G. T. PARKHURST, Chelmsford, Massachusetts.—The Parkhurst grocery slips are certainly very creditable, both as regards the composition and the writing by Mr. Dutton.

CLARKE & KEACH, New London, Connecticut.—The folder is a very good one as to design, but it is a trifle over-ornamented and the ornamentation is hardly appropriate.

W. H. CUNNINGHAM, Greenup, Illinois.—Both of your note-head specimens are examples of dignified simplicity and are excellent. Your other specimens are neat and attractive.

OTTO RIECK, Milwaukee, Wisconsin.—Your composition and the presswork by Mr. Schmidt evidence considerable ability. Some of the specimens are of an artistic conception.

EDMUND G. GRESS, Easton, Pennsylvania.—The Kirkpatrick card is an attractive one and quite unique. The Brainerd Church card is a decided improvement over the reprint copy.

EDWIN L. STEPHENSON, Boston, Massachusetts.—The Boston Bible School folder is an excellent one. The display on the bill-head of F. C. Warren Company is in good form and quite forceful.

G. E. HOOPER, Omaha, Nebraska.—Every specimen an artistic one, evidencing the most painstaking care, is all the criticism we have to make on your large and varied collection of specimens.

HENRY A. ANGER, Oshkosh, Wisconsin.—Your composition is very neat, and artistic as well. We believe these specimens are the best, as to plan and composition, that you have yet submitted.

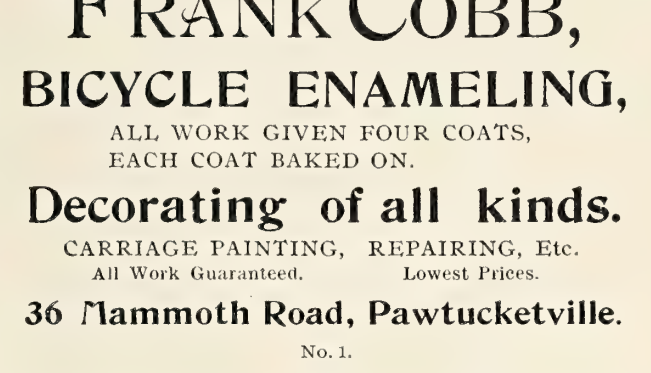
E. M. SHEPHERD, Jonesboro, Indiana.—Your specimens are both well balanced and neat. The only criticism we have to make is that of not lining the small capitals in the card with the larger ones.

F. WEINMANN, Frankfort Station, Illinois.—The reset heading is a great improvement over the reprint. The ornaments could have been omitted without detracting from the appearance of the heading.

ED MCCUSKER, Danville, Illinois.—The arrangement of the matter on the King & McCusker heading could have been better. There is also too much red on the job. The proper arrangement is to form a panel the width of the cuts of tags, and then set the reading matter in small type in a neat and attractive manner underneath.

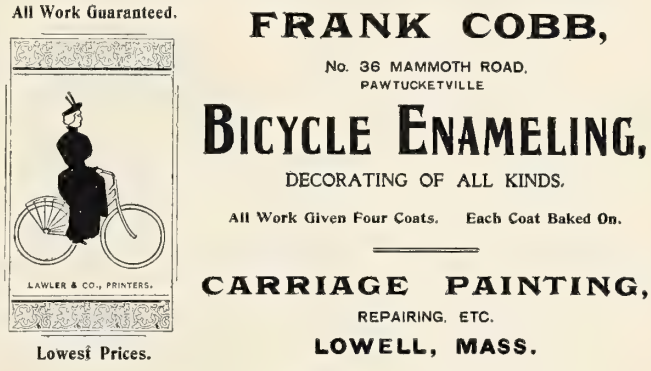
APP ENGRAVING & PRINTING COMPANY, Denver, Colorado.—Your March blotter is a good one, and we think the plan of summarizing the coming events for the current month a good feature for blotter advertising.

LAWLER & CO., Lowell, Massachusetts, submit for criticism a very neat, artistic and attractive collection of commercial specimens. They are mostly in two or more colors. We reproduce a card, examples Nos. 1 and 2. No. 1 is the reprint



No. 1.

copy, and No. 2 the job as furnished by Messrs. Lawler & Co. The improvement is so marked and the contrast so forcible that comment seems a waste of words. This was a case wherein a customer was willing to pay a good round price for a job which would suit him. He did not know just what he wanted, but was willing to leave the matter to the compositor. Two offices were given copy for the job. Example No. 1 was submitted by one concern, but the customer knew it was not the job he wanted, so he took one of



No. 2.

the reprint cards to another firm. The result was example No. 2. The card was printed in two colors, orange and dark blue—two very harmonious colors. The strips of border at top and bottom of panel, and the fifth and seventh lines in orange, the balance in blue. Both of these lines were printed with blue outline, which is not shown in the reproduction.

ALLEN, LANE & SCOTT, Philadelphia, Pennsylvania.—The Rescue Home folder is one of the best displayed and most artistic pieces of printing of this class that we have been called upon to criticise for a long time.

F. C. PECK, Syracuse, New York.—There is a decided improvement in the Holloway bill-head over the reprint copy. We think your "Bought of" is too large. It is not a good plan to accord such things so much prominence.

CHARLES W. HENKE, New Paynesville, Minnesota.—The trouble with your white ink is that it was run too thin. You should have used a good, heavy gloss varnish instead of

reducing varnish. Your ink should be quite "tacky" in order to make it take to the stock or lift better. This also applies to your gold ink.

J. J. Brine, Lowell, Massachusetts.—The J. C. Ayer Company "Red Book" is certainly a credit to the printing department of that concern, of which you are the head. It is very artistically gotten up and the work is of the highest class.

C. A. Braceland, Philadelphia, Pennsylvania.—The Peverley folder is good as to plan and composition. The border on the Gideon Sibley card is too heavy, and it detracts from the effectiveness of the display, but the plan is good.

R. G. Hardy, Niagara Falls, New York.—Do not employ too many different faces of type in the construction of your jobs. Never use more than three, and be sure that they thoroughly harmonize or you will ruin the appearance of your work.

Lewis Rudy, Cincinnati, Ohio.—Your two booklet covers are very good as to design, but we think you could have employed a more suitable type face than Florentine on the Star Flour booklet cover. It lacks the strength essential to a booklet cover of this class.

L. M. Wood, Fairfield, Illinois.—Your specimens are the best we have been called upon to review from you. We reproduce your Weaver & Orange letter-head, example No. 3,

DRY GOODS, GROCERIES.

WEAVER & ORANGE,

BOOTS AND SHOES.

Golden Gate, Illinois,_____1899.

No. 3.

as showing a different treatment from that usually accorded. It is quite suggestive and not without merit. You made commendable improvements over all the reprint jobs.

Charles E. Zahn, Racine, Wisconsin.—The milk ticket form is all right as regards the make-up. It is the logical way to make up these forms. As you hold the job in the left hand to read the wording which is printed across the top, the natural way is to turn the card to the right.

Alex Fyfe, Chicago.—Your specimens are neat, but not on the artistic order. We think you should have employed some other type for the matter in the panel on the Art Floral Company bill-head. Otherwise this is an excellent and creditable job. The two card specimens are also good.

A. V. Donahey, New Philadelphia, Ohio.—Your blotter contains a very extraordinary statement: "If your printing is not done when promised you get it free of cost." The blotter is a good one, and we feel that it will prove one of the best advertisements you ever put out. The folder is also good.

T. E. E., Chicago, Illinois.—We think the heading of the Sublime Embalming Fluid Company would be improved by setting the matter straight in the fancy panels. Otherwise the heading is all right. The Ingram heading is a good one, but a blue ink of proper shade would have made it harmonize better with the stock.

Gene C. Smith, Aurora, Illinois.—The card as you set it is a vast improvement over the reprint copy. The ornament could have been omitted without detracting from the effectiveness of the display. The real fault we find in the card is that it has a rather ragged appearance. Your removal notice is artistic, both as to design and color scheme. The arrangement is quite unique.

Russell Thompson, Boulder, Colorado.—Taken as a whole, your specimens are neat and some are on the artistic order. The Laurel border on the Simmer heading is out of place. It should have been omitted. The illustration forms division enough. The brochure for the Schoolmasters' Club is your best and most artistic specimen.

Frank E. George, Erie, Kansas.—The Brelsford & Bell statement heading, set in Livermore, is the best; the display in the other two being entirely too heavy for the size of the heading. It is folly to make the display lines so large as to fill up all the available space on any heading. The note-head for the Hotel Arlington is your best specimen.

Walt Parmenter, Lima, Ohio.—You should never use a cap. line of such types as Bradley. It makes the line hard to read, to say nothing of its being uncertain, especially to those unaccustomed to the character of the letter. Most of your specimens are very neat, but you should pay especial attention to balance and correct whiting out.

Hal E. Stone, Melbourne, Australia.—We are much pleased to note the great improvement in your jobwork specimens. Those now before us are very neat and tend toward the artistic. If you improve as rapidly in 1899 as you did in 1898, you will have something to be proud of. You are right in what you say about the ornamentation. Be careful of it, and see that it is appropriate.

Burr A. Brown, Fairmont, Minnesota.—The Creamery Association note-head has a very ragged appearance, which shows that the balance is poor. Be careful of your balance and whiting out. When you have learned this great lesson you will have overcome the greatest fault your work evidences. The plans of the other specimens are good.

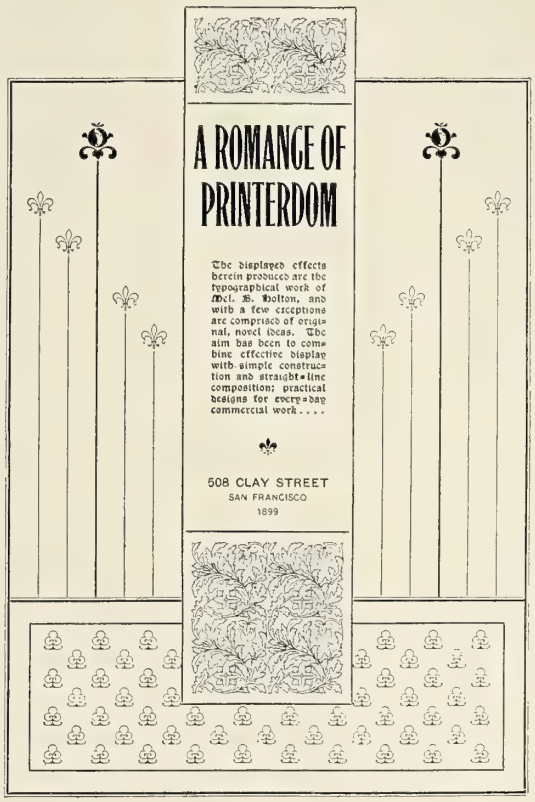
Frederick H. Janssen, New York.—The plan of the title-page as shown on your proof is the best. The bar across the top and bottom is better than the border employed on last report. We think, however, that French Old Style would have been better than the Art Gothic. The Anderson announcement card is very neat and in especially good form.

Alex Duguid, Cincinnati, Ohio.—The *Enquirer* ads. which you submit for criticism are certainly excellent specimens of correct and attractive display. The plans on which they are constructed show painstaking care and thoughtful work. The other gentlemen who assisted in the work also deserve praise and we regret that we cannot give their names.

Davis Brothers, Cambridge, Massachusetts.—Your letter-head is quite neat as to plan, but the color scheme is too much on the "Dolly Varden" order. In addition the text capitals do not harmonize in conjunction with the Jenson. On the statement the firm name is too light. It should have more prominence. It should have been set in a large size of Caxton, about 42-point. The line "Fine Job Printing"

should be set in 18-point and should occupy the center of the measure. The line "Lowest Prices" could be placed so as to balance the street address. Your card is not good, but your envelope is quite unique and on the artistic plan.

Pacific States Type Foundry, San Francisco, California.—We reproduce two designs taken from your "Handy Book of Specimens," examples Nos. 4 and 5. We consider



No. 4.

these excellent, and the best and most artistic specimens in the entire collection. This is a book which should prove both helpful and instructive to printers favored with a copy. It will certainly prove a long-lived advertisement for your company.

C. P. Downs, Warsaw, Indiana.—There is entirely too much matter on the Foote postal card form. It is a bad plan to employ such heavy border in small jobs, especially where it is designed for a one-color scheme. You made quite an improvement on the reverse side of the King card, but the front is faulty. You should have tried to overcome its ragged appearance by securing a better balance.

W. W. Haskell, Ord, Nebraska.—There are too many ornaments employed in your booklet. The lines printed in bronze would be much more forceful in red. It would also have been less expensive. Always try to make your display lines stand out. By this we do not mean to use great big type, but to so place them that there will be the necessary contrast to throw them out in a forceful manner.

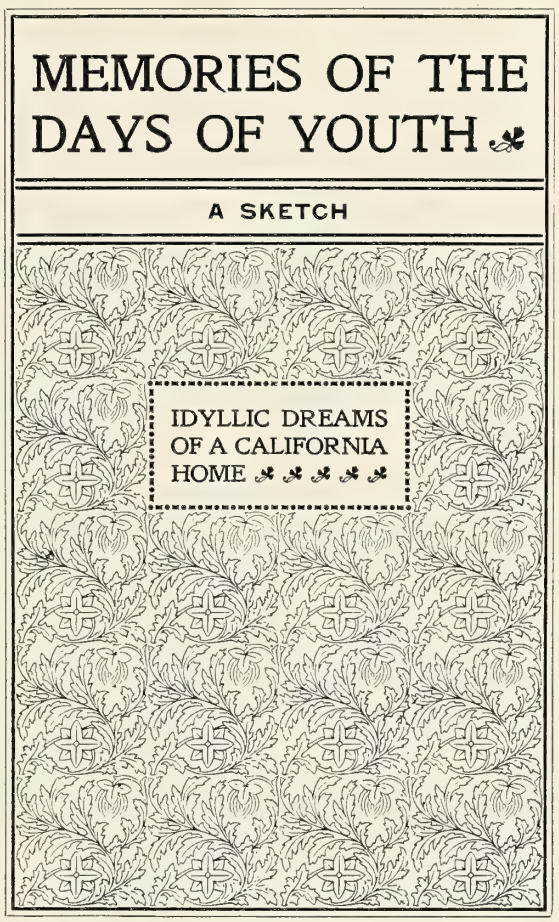
A. L. Chipman, Poland, Maine.—The practice of working the punctuation marks in red on a two-color job is not a good one. For effectiveness, we have found that by taking sections of a job or whole lines, and working them in color produces very telling effects. Of course, care must be taken not to have too much color and also that the proper lines are selected. Both of your booklets are good, the covers being on the artistic order.

M. A. Anderson, Fairbury, Illinois.—While you made an improvement in the composition of the Epworth League card, yet we think there is still room for improvement. We would try a different plan and strive to do away with the main display line being set diagonally across the card. If necessary, break this line up and group the wording around it in a different manner. The next time you set this job try it on an entirely different plan. This is a good job to practice on.

P. A. Randle, Litchfield, Illinois.—Your note-head is very faulty, both with and without the background tint. There is too much prominence accorded the telephone and too little to the firm name. The curved line is in bad taste, and the type employed is inharmonious. The blotter is entirely too fancy and has only the appearance of a great time-taker. Do not use so many ornaments, and learn the lesson of balance without their use. Do not set the display lines diagonally or in circles and curves.

M. M. Osborn, Pittsburg, Texas.—The color scheme on the *Enterprise* heading is not harmonious and there is too much ornamentation. Had you placed the name of the paper in the center of the measure and set the paragraph "The Official Paper of Titus County" in the panel, you would have secured a better balanced job and the appearance would have been more artistic. The plan of the Hanna heading is not good. It has a ragged appearance. Your envelope corners are good. Your blotter is a good one.

Frank Van Dycke, Amsterdam, New York.—Specimen Exchange Case No. 2, which circulates in the East, has been lost, but it is now on its journey again. You will receive it in due time. The Hall heading is neat, but not out of the



No. 5.

ordinary. The menu for the Fort Johnson Club is an excellent one, having been given proper treatment in every way. We notice quite a number of your commercial specimens on which there is a vast amount of matter to contend with. On jobs of this class we advise you to try the panel scheme, putting the secondary wording in the panels. You will find

that this plan will relieve the jobs of a crowded appearance and enable you to make the display much more forceful. On the Hubbs, Davey & Morrell statement the individual names are too large. This applies also to "To" and "Dr." We would also advise that these names be moved up at least twelve points above the line "Statement."

R. L. Payne, South Haven, Michigan.—You should not employ the Bradley for cap. lines. In some of the ads. there is too much ornamentation and in others the whiting out is bad. Some of the ads. are not bad. There is one thing, however, which you must learn in order to set good advertisements, and that is not to employ too many display lines. Make fewer display lines, have them forceful, and see that they are properly whited out and that the white space is not wasted or taken up with useless ornamentation. Do not use too large type for the reading matter.

C. H. Bowden, Dover, Maine.—We reproduce the copy of the Lake Hotel envelope corner, example No. 6, also the job as reset by you, example No. 7. You made a decided improvement. As to the correct way to word this job,

AFTER FIVE DAYS RETURN TO

Lake Hotel,

HEAD OF SEBEC LAKE,

Willimantic, Me.

B. M. Packard, Proprietor.

Salmon Fishing: May, June and July.

No. 6.

neither one is right. Mr. Packard is not the proprietor of Willimantic, but is the proprietor of the Lake Hotel. Therefore, his name should immediately follow the name of the hotel. The wording "Head of Sebec Lake," is parenthetical, and should be so treated. We know that it is a very

RETURN IN 5 DAYS TO

THE LAKE HOTEL

HEAD OF SEBEC LAKE

WILLIMANTIC, MAINE.

B. M. PACKARD, Proprietor.

Salmon Fishing: May, June, July and August.

No. 7.

common way to place the name of the proprietor as shown in the reproductions, but it is our opinion that it should be more closely connected with the name of the hotel. Your booklet and the folder are both excellent.

Ed J. Kohli, Monroe, Wisconsin.—Taken as a whole we think your specimens neat and creditable. Your filing envelope record of jobs is a good one and makes a very convenient record. The improvement in the Bleiler card is not very great. The arrangement is better, but the type employed in its construction is not very harmonious. We dislike the practice you make of boxing your display lines by putting a rule or border around them. It is a useless waste of time. When you use black type for forceful portions of reading matter, pay particular attention to the lining up. It looks very bad to see it a point above or below the line. The new Karn heading is a decided improvement over the old one.

S. Guy Smith, St. Johns, New Brunswick.—Taken as a whole, your specimens evidence considerable talent. There is one thing, however, to which we wish to call your attention, and that is ornamentation. When the ornamentation is injudicious or overdone, it spoils many an otherwise good job. Be very careful on this point. The Epworth League folder has too much ornamentation, and it is not appropriate. We call attention to this one specimen only, but there are others with the same faults. When you have eliminated this objectionable feature, and made a careful study of ornamentation, you will have overcome one of your greatest obstacles.

THE CHICAGO TYPOTHETAE.

The regular monthly meeting of the Chicago Typothetæ was held at the Chicago Athletic Association April 6. The meeting was preceded by an informal dinner, about thirty-five members of the association and their friends being present. Among those at the meeting were: Thomas Knapp, George H. Benedict, Sam R. Carter, J. H. Behrens, John E. Wright, J. L. Regan, George E. Lincoln, George R. Smith, George D. Forrest, F. J. Clampitt, L. J. Corbitt, Julius Regenstein, H. O. Shepard, Herbert L. Baker, H. W. Cozzens, Jr.; Franz Gindele, H. C. Lewis, W. F. Hall, George E. Bardeen, S. T. Collins, C. F. Whitmarsh, C. C. Marder, A. D. Sheridan, R. R. Donnelley, A. T. Hodge, W. P. Dunn, C. F. Blakely, William Hodge, James White, C. B. Lahan, Theodore Regensteiner.

The committee appointed at the preceding meeting to report on the working of the St. Paul Printing & Manufacturing Company, reported through its chairman, W. P. Dunn, as follows:

Your committee to whom was referred the report of Mr. B. B. Herbert on the working of the St. Paul Printing & Manufacturing Company, and to suggest action thereon, report that while there are many features in their organization that we do not think would work here, there are others we would like to see embodied in a plan which we think could be successfully operated in connection with the Typothetæ.

We fully agree with the association "that a printer is entitled to fair compensation for his work, and that ruinous cutting of prices, taking away all profit and often entailing loss, should in some rational way be avoided."

We do not feel like recommending the forming of a corporation in which the different offices in the association are to take shares of stock, to be handled on the lines of the St. Paul Company, neither are we sure that a fixed rate of prices for work could be adopted by printers, but we would recommend action somewhat on the following lines:

This Typothetæ to appoint a committee of five to submit a plan to insure fair prices to our members. To prevent quoting ruinous prices and other acts working great injustice to the fraternity. The protection of members from interference with their regular publications or customers, by the filing of information about same with the secretary. The appointment of a committee, in the nature of an arbitration committee, to whom matters can be referred that are deemed by the members to be unfair or detrimental to the best interests of the craft, and to devise a penalty for unjust dealing one to the other. To devise some system by which dead beats and bad credits may be known to its members, and other features that will be suggested by careful thought.

At the close of the regular meeting, Mr. Knapp, the president, called upon Mr. George H. Benedict, who read a paper on the subject of mechanical engraving and plates, and their effect on the printing press and paper trade. This was followed by a talk by Mr. H. W. Cozzens, Jr., on the subject of modern press building and its possibilities, and Mr. George E. Bardeen, of Otsego, Michigan, read an interesting paper on the question of the making of paper. An informal discussion on various topics, more particularly referring to the papers read, was indulged in by nearly all of those present.

J. CLYDE OSWALD NOW OWNS THE "PRINTER AND BOOKMAKER."

The following announcement, issued by Mr. J. Clyde Oswald, has been received by his many friends with unmixed satisfaction. Mr. Oswald's success is assured:

This is to announce that I have this day secured entire control of the *Printer and Bookmaker*, and will hereafter be both its editor and publisher. It will be issued from the press of the Messrs. Redfield Brothers, and will be a model of typographical excellence. With new type, artistic display, fine engravings, and the best presswork, future numbers of the *Printer and Bookmaker* will lead the procession. Watch for the May number—out May 1. Orders for advertising space and changes of copy should be placed now. J. Clyde Oswald.

150 Nassau street, New York, April 8, 1899.

NEWSPAPER GOSSIP AND COMMENT.

CONDUCTED BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects to O. F. Byxbee, 165 Fair street, Paterson, New Jersey. "For criticism" should also be written on papers when criticism is desired.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

STEPS INTO JOURNALISM.—By Edwin L. Shuman. Treats of newspaper work as a more or less exact science, and lays down its laws in an informal way for beginners, local correspondents, and reporters who do not already know it all. Cloth bound; $1.25.

THE Conneilsville (Pa.) *Courier* donned an illuminated cover at Easter time, well filled with ads.

THE *Central Illinois* (Jacksonville) *Democrat's* Easter edition was a neat affair. Ads. were particularly well handled.

JULY 5, 6 and 7 are the dates fixed for the annual convention of the National Editorial Association at Portland, Oregon.

Bates County Critic, Rich Hill, Missouri.—The *Critic* is nearing the first anniversary of its birth, and is as neat as when reviewed last September — perhaps somewhat improved. The banishment of plate matter is a step in the right direction. Mr. Warner's cartoons show marked improvement.

CORRECTION.—In the card of advertising rates, given in this department in the March number, "7 inches" should have read "6 inches."

AN appropriate, nicely compiled and neatly printed Easter edition was that of the Oshkosh (Wis.) *Enterprise*, with its twelve pages and illuminated cover.

GREENVILLE (Tex.) *Messenger*.—Am pleased to note you are "letting up" on ornamentation in your ads., many of which are now models of neat display.

A "SOUVENIR EDITION" was issued by the Wapello (Iowa) *Republican* in March, giving an exhaustive review of the many attractions of its town. Well-set ads. were a feature.

ATTRACTIVE ads. are a leading feature of the Galva (Ill.) *Chronicle*. The first, fourth, fifth and eighth pages should be made to register with the others, the margins of which are nearer correct.

Lincoln County Clarion, Lake Benton, Minnesota.—Ads. are as readable as any part of the paper, due to neat and striking display. Attractive heads and careful make-up are prominent features.

J. WILKIE RUSK, Newcomerstown (Ohio) *News*.—The mechanical work on your paper is excellent, with the single exception of the half-tones, which, as you say, are too fine. The one on the clipping worked nicely. Ads. show careful and thoughtful work, and the news features are in no wise neglected, all combining to make a paper of much more than average merit.

BERNE (Ind.) *Witness*.—Your paper is nicely made up. A few ads. lack proper display. In that of Dr. J. Q. Neptune, the name is not prominent enough, and the ornamental rule should be omitted.

E. J. KOHLI, *Green County Herold*, Monroe, Wisconsin.—A neat paper in every respect. Good presswork enhances careful make-up and good ad. display. The rules at the head of the paper should be transposed.

A. L. SCHULTZ has started the Pocahontas (Iowa) *Herald*, a bright six-column quarto. Under the head of "Fraternal Comment" appears about two inches of blank space credited to the Laurens *Sun*. What cloud obscures the *Sun*, Brother Schultz?

TURRILL & LOVEJOY, Jefferson (Iowa) *Souvenir*.—The ad. of the Mammoth Store is well gotten up and a good idea. These ads., set to resemble the first page of regular publications, are being used to considerable extent, but I have seen none which carry out the idea so completely as your own. As a whole your paper is very creditable. Your advertising patronage needs developing.



Photos by Steckel, Los Angeles, Cal.

TAKING TEA.

THE Brown County *World*, Hiawatha, Kansas, is publishing a four-column, eight-page daily as an experiment. That a daily paper can thrive in a town of 2,500 people will hardly be believed by most publishers. The outcome will be watched with interest.

Audubon County Journal, Exira, Iowa.—Aside from the sandwiched paid readers there is practically nothing about your St. Patrick's Day edition to criticise. The green ink worked nicely. Ads. are excellent, and department heads neat and attractive.

ON December 1, 1898, the Corinth (Miss.) *Herald* published a 24-page "Business Edition," a copy of which was but recently received. Publisher W. D. Randall evidently knows how to push an enterprise of this kind, as more than half of its pages was paid matter.

R. J. HAUSAUER, Buffalo, New York.—The *Pan-American* is quite satisfactory in every respect, with the exception you have noted. I think the cut of James G. Blaine would have stood a trifle less color without appearing gray. You get remarkably good results from a 30-cent ink.

WILL F. HOLLINGER, Pomeroy (Iowa) *Herald*.—The *Herald* is a clean, bright-appearing paper. Your ads. show good ideas and only lack what will come to you by experience and observation. The ad. of the Coty Drug Store is neat; it might have been well to set "Annual Clearing Sale" and "Wall Paper" in caps. In Tall & McCulloch's, "Steel

Ranges" should be of equal prominence with "Buck's," and the paragraph beginning "To see" in 10-point roman. M. A. Jenkins' ad. lacks cap. lines.

HARRY SMITH, Trenton, New Jersey.—Your ads. do you credit and put to shame the work of many compositors who have been at the business as many years as you have months. While ads. look well set in one series, it is well advisable to occasionally use two harmonious series to avoid monotony.

THE Topeka (Kan.) *Mail and Breeze* is offering a life subscription to the oldest person in Kansas whose photograph with a brief sketch of his life is sent to that office. This paper has a new and appropriate heading and is exceptionally well edited. It gets excellent results from half-tones.

HUTCHINSON (Minn.) *Independent*.—About a year ago I criticised your "Woman's Edition," and took exception to some of the ads. The faults have all vanished and the ads. now are excellent. The paper has a prosperous look, carrying a large amount of advertising. The presswork could be improved.

Skagit County Times, Woolley and Sedro, Washington.—The *Times* has been twice enlarged within a year and its growing advertising patronage still compels it to issue a supplement. It is unmistakably a *news*paper, covering its territory in an able manner. Ads. are well displayed. A more even color is advisable.

ROSCOE E. ZERWEKH, Perry (Iowa) *Advertiser*.—Some of the most artistic ads. I have ever seen are in the *Advertiser;* that of Wilson & Ferguson is probably the most striking and neat. The paper as a whole is most creditable. "Editorial notes" should appear on the fourth page, following the publisher's announcement.

HAMILTON (Bermuda) *Advertiser*.—Your little paper has improved remarkably since it was reviewed in January. Ads. are neat and attractive. The spacing of lines at the ends, while a novelty, is quite inartistic, and I should return to the accepted form. "Principal Events," in the subheading on the first page, should be capitalized.

C. A. PETTIBONE, Oconomowoc (Wis.) *Republican*.—Your paper was reviewed last August, at which time I took occasion to compliment you on both presswork and ad. composition. I am pleased to note that neither of these have deteriorated in the least, and your employes are fully deserving of the credit you give them for the best of workmanship.

FOR a model small-page weekly there is no better paper than the Columbia (Mo.) *Herald* with its twenty-four bright, neat pages. The character of its advertising is a point that at once commands attention, as there is not a cheap foreign ad., or one that could be considered in any way objectionable, in its columns. In mechanical execution it is clearly a leader.

WAUWATOSA (Wis.) *News*.—Volume I, Number 1, is "as neat as a pin." Ads., make-up and presswork are all excellent. The third part of your display head is a trifle large, and the head would look better if it had a cap. line between the second and third parts. If you must run paid readers in your local columns, by all means precede them with some distinguishing mark.

FRANK E. GEORGE, Erie (Kan.) *Republican-Record*.—The local field and adjoining territory is ably covered. A little more impression would help the appearance of the paper. Probably the most striking ad. is that of a patent medicine on the second page; the best ads. of your own composition are the first four in the last two columns of the third page, all of which are of equal merit.

OZA BLODGETT, pressman of the Tuscola (Ill.) *Review*, which was criticised in March, sends a copy of the Easter edition of his paper, consisting of eighteen six-column pages, and containing nearly one hundred half-tones and many line cuts. Mr. Blodgett says the work was done on a two-roller drum cylinder, using a 12-cent news ink. Under these conditions good work could hardly be expected, yet most of the cuts are remarkably clear and distinct, making a very creditable issue.

WELLAND (Ont.) *Tribune*.—Welland certainly has reason to be proud of its newspapers. The *Tribune* is a nicely printed, neatly made up and newsy paper. "Brakeman Sadler Killed" would have been better as a side-head to the item itself rather than a sub-head as you used it. Some of the ads. are a little over-displayed, but are not particularly objectionable. The *People's Press*, being practically an earlier edition of the *Tribune*, is included in these comments.

NORTH PHILADELPHIA *Tribune*, Bridesburg, Pennsylvania.—Many of your ads. show too much display. As an example, take that of Charles H. Cook, with sixteen lines of display type; all in lower-case, by the way. In an ad. like this such parts as "Successor to Wissinoming Coal and Lime Company," "Carefully selected and screened, at market prices," and "Bar sand, cement, plaster, and all kinds of builders' material," should have been set in roman, thus affording more room for display and proper whiting out. You have a very good showing of advertising. A more careful grading of local items is advisable.

BREWINGTON BROTHERS, Wicomico *News*, Salisbury, Maryland.—The *News* carries a good amount of advertising, which is nicely displayed, and the paper is well printed and quite satisfactory. The last dash after two and three story heads should be omitted. The ad. you have marked is neatly arranged. There is a little too much sameness at the top, which would have been somewhat relieved if "R. E. Powell & Co." had been set in 18-point. There are many fine ads., particularly those of B. L. Gillis & Son, Lacy Thoroughgood, and Lowenthal. Ads. on the first page also deserve mention.

ARRANGEMENTS have been made with Thomas Cook & Son to take charge of the trip of the National Editorial Association to Europe, starting May 31 of this year, returning July 22. The trip will include Switzerland, Holland, Germany, France and England (the regular $350 tour), will be of fifty-three days' duration, and at the very low rate of $250 each person, which includes payment of all necessary bills from the time of leaving New York until returning. All newspaper people and members of their families are eligible to go on this trip, and will be given full particulars by writing to the Corresponding Secretary of the National Editorial Association, J. M. Page, Jerseyville, Illinois.

THE Moline (Ill.) *News* has some novel, original and inexpensive schemes of self-advertising. A small red card is one, upon which is printed: "A conundrum. Why is this card like the *Evening Mail?* To everyone correctly answering this conundrum the *Evening Mail* will give 'all the news, all the time,' for 10 cents a week." Another is "A Study in Color." This heading and a verse—

> "Blue is green and green is blue,
> A color-blind man has said,
> But even he can plainly see
> That the *Evening Mail* is red"—

are printed on a small card, but instead of the words "blue," "green" and "red" are large dots of the colors named. Still another attractive scheme is a card cut to resemble a try-square, upon which is printed "The Evening Mail," the union label, and "On the square."

OCCASIONALLY I receive copies of the Kingston (Wis.) *Spy*, labeled "a horrible example." It is hard to believe that Publisher Williams is in earnest when he issues such a paper. There is no attempt to set type for any page but the first, while the fourth, fifth and eighth pages are usually filled with a miscellaneous assortment of old cuts, such as are found in

some out-of-the-way, dusty corner of nearly every newspaper office. Old patent medicine ads., roosters, fists, "Received of"—all thrown in promiscuously, frequently sideways or upside down. Much of the reading matter is equally inartistic. Here is a paragraph:

March, downed upon us betwixt a Lamb and a Lion, which is here nor there, for spring will soon be here, anyhow.

AD.-SETTING CONTEST NO. 4.—The most successful ad.-setting contest of the series closed March 15, when 230 specimens had been submitted from 184 contestants. Thirty of the United States were represented, New York and Pennsylvania leading with twenty-three ads. from each, eleven specimens came from Canada, and one from England. While England's contribution failed to secure an honor, it was nevertheless an artistic production and demonstrated that some of the laurels in a future contest may be won by compositors across the water. It was my endeavor to secure as judges men who by reputation would be acknowledged by all as eminently fitted to pass upon the work submitted to them. How well I succeeded is shown below. The task of these judges was greater than they anticipated, yet they have



HARRY V. JAMISON.



GEORGE P. SWAIN.

rendered careful decisions. Louis H. Orr, of the Orr Press, New York, selected Nos. 96, 163, 76, in the order named. George H. Perry, New York, John Wanamaker's advertising manager, 155, 117, 213, with honorable mention for 189, 25, 216, 49, 67, 9, 183, 80. I. S. Jonas, New York, R. H. Macy & Co's advertising manager, 96, 148, 221. Charles Austin Bates, New York, 195, 203, 213; honorable mention, 155, 18, 201, 196, 47, 222. William M. Lathrop, of the *Press*, Paterson, New Jersey, 51, 47, 201; and 203, 213, 123, 49, 184, 67, 195, 88, 163. F. J. Buckley, of the *Call*, Paterson, New Jersey, 117, 143, 132; and 7, 67, 47, 72, 118, 184, 50, 173, 40, 110. Mr. Buckley recently secured first prize in the designing of an ad. in a contest where over 2,000 specimens were



R. HUBERT MILES.



TOM A. CODY.

submitted. The contest has been in some respects a most remarkable one. Fully ninety per cent of the ads. could all be considered good. This statement is borne out by the finding of the judges, as thirty-six different ads. were mentioned in their decisions. The rules of the contest appeared in THE INLAND PRINTER for February. According to the plan of designating the winners of honors, each ad. given first place is accorded three points for each judge so designating it, two points for each second place, and one point for each third. Realizing that there was liable to be a wide diversity of opinion among the judges, I asked a sixth man to act and requested each to select, not only the three best specimens, but also a limited number of those which they considered entitled to honorable mention. To each of these latter ads. I accorded one-half a point for every time so designated. It was necessary to do this, as otherwise several ads. would have been tied for leading honors. This gives the following result (the figures in the second column on the left are those given the ads. as they were sent in, they being numbered consecutively as received, and these are the figures referred to throughout this article):

			POINTS.
1	96	Harry V. Jamison, Jeanette, Pa	6
2	117	*George P. Swain, East Providence, R. I., with Providence Albertype Company	5
3	155	R. Hubert Miles, *Locomotive*, Stuart, Iowa	3½
4	195	Tom A. Cody, *Bee*, Sacramento, Cal	3½
5	47	Harry F. Dodge, *Post-Dispatch*, Dardanelle, Ark	3
6	51	†Richard M. Bouton, *Sentinel*, South Norwalk, Conn	3
7	163	Robert Gibson, *Oregonian*, Portland, Ore	2½
8	203	A. G. McCormick, Eagle Jobroom, Wichita, Kan	2½
9	213	M. H. Schumann, with the Brown Press, Norwalk, Conn.	2½
10	143	F. E. Messenger, *Republican*, Denver, Colo	2
11	148	Will C. Hayes, with Gerberich Brothers & Dickinson, Vinton, Iowa	2
12	67	R. Hamilton, *Herald*, Harvard, Ill	1½
13	201	Purdy W. Hazleton, *Enterprise*, Mount Pleasant, Mich	1½
14	49	Joseph De Castro, *Journal*, Springfield, Ill	1
15	76	George F. Turner, *Florists' Review*, Chicago	1
16	132	C. T. Lemen, *Breeze*, Dansville, N. Y	1
17	184	Joseph De Castro, *Journal*, Springfield, Ill	1
18	221	Herbert Geddes, with Kalamazoo Publishing Company, Kalamazoo, Mich	1
19	7	‡Augustus Harr, *Herald*, Tyrone, Pa	½
20	9	Griffith E. Dick, with M. Doering, Evansville, Ind	½
21	18	Thomas U. Young, with George B. Hurd & Co., New York	½
22	25	A. Harry Marchant, *Post*, Boston, Mass	½
23	40	F. Smith, with Providence Albertype Company, Providence, R. I	½
24	50	William Foll, *Times*, Clay Center, Kan	½
25	72	Edward W. Stutes, Herald Jobrooms, Grand Forks, N. D.	½
26	80	Julius W. Hulff, *Anzeiger*, Norfolk, Neb	½
27	88	Howard C. Keeler, with C. A. Freeman, South Norwalk, Conn	½
28	110	J. A. Markwell, *Republican*, Anthony, Kan	½
29	118	*George P. Swain, East Providence, R. I., with Providence Albertype Company	½
30	123	Don Bennett, *Gazette*, Carson City, Mich	½
31	173	H. A. Wells, Banner-Register Job Department, Benton Harbor, Mich	½
32	183	Barney M. Holtmann, Journal Job Department, Springfield, Ill	½
33	189	J. T. Nicholas, with E. J. Schuster Printing Company, St. Louis, Mo	½
34	196	Tom A. Cody, *Bee*, Sacramento, Cal	½
35	216	George W. Clem, *By-Stander*, Macomb, Ill	½
36	222	Paul H. Babcock, with the Plowman Press, Moline, Ill	½

The text for the ad. was taken from the Welland (Ont.) *Telegraph*, remodeled and condensed, using a fictitious name and address. The ad. could hardly be considered a difficult one. There was any amount of material to afford striking display and it was used in various ways, yet any attempt to deviate from "A Warm Feeling," "Johnson's Popular Priced Store" and "Seasonable Bargains" was frowned upon by the judges with but few exceptions. Contestants will learn from this that it is not desirable to strain after effects that would not occur to the average compositor. It is evident at a glance that "A Warm Feeling" was written by the advertiser for the express purpose of forming an eye-catcher—used in any other way it loses its effect. "Seasonable Bargains," just preceding the articles enumerated with their prices, should not have been taken from its location as was done by a number. There were a few ads. that showed the compositors to be adepts in the handling of material, skill

*Won first place in Contest No. 2.
†Won first place in Contest No. 3.
‡Won first place in Contest No. 1.

that is in no wise amiss in its proper sphere, but undoubtedly out of place in a newspaper ad. The specimens submitted by Edward W. Bean, *Globe*, Boston, and L. Canniff, *Star*, Montreal, also 50 and 80, are deserving of mention in this connection for the ability shown to handle difficult construction. It is a fact worthy of note that two such authorities as



No. 1.—HARRY V. JAMISON.



No. 2.—GEORGE P. SWAIN.



No. 3.—R. HUBERT MILES.



No. 4.—TOM A. CODY.

Mr. Orr and Mr. Jonas each selected 96 for first place. It is equally remarkable that this ad. was not even given honorable mention by any other judge. Yet these same men selected any number of equally plain ads. The explanation probably lies in a personal preference for some letter other than gothic. I note that twenty-five of the thirty-six ads. selected are surrounded by plain rules, mostly by a single line. In submitting the ads. to the judges a copy of the following was handed to each:

To the Judges in THE INLAND PRINTER'S *Ad.-Setting Contest, No. 4:*

You are requested to bear in mind only three points in making your selections, namely: The most artistic and striking typographical construction, the best ad. for the advertiser, obtained with the least expense in time to the publisher.

Please select what you consider the three best specimens, giving the numbers of your choice in the rotation which they deserve.

If there are others entitled to honorable mention, please designate their numbers to an extent not exceeding ten.

If you care to write a few words, giving the reasons for your choice, it would be greatly appreciated.

The interesting letters given below were received with the decisions rendered:

23 Rose Street [New York], April 4, 1899.

O. F. Byxbee, Editor Newspaper Gossip and Comment, Inland Printer, *Chicago:*

Dear Sir,—I have examined the specimens of advertisements—some 220 in number—and have selected numbers 96, 163 and 76 in the order named as being in my judgment the most deserving of commendation for their typographical construction and value to the advertiser with the least expense to the publisher. I can give no special reason for my choice and with your permission will refrain from designating any of the other examples for honorable mention, but should it be essential to your object let me know and I will choose one or two others.

Yours very truly, Louis H. Orr.

R. H. Macy & Co., Advertising Department,
New York, March 20, 1899.

Mr. O. F. Byxbee, Inland Printer:

My Dear Sir,—The ads. I think best are indicated below in rotation according to their respective merits: 96, 148, 221. Very truly yours,

I. S. Jonas.

John Wanamaker,
Broadway, Fourth Ave., Ninth and Tenth streets,
New York, March 22, 1899.

O. F. Byxbee, 165 Fair street, Paterson, N. J.:

My Dear Sir,—I found, upon getting into the matter, that you had given me a harder task than I expected in making selection of the three best from the two hundred and odd exceedingly good advertisements submitted. This will explain, and perhaps excuse, the delay in rendering opinion.

I have gone through the samples with much care and interest. Their excellence is so marked and so generally high that final preference must necessarily be decided by very small matters. In making up my mind I worked upon the assumption that the ad. was intended to appear in the regular columns of a country newspaper, among numerous others. Sharp, insistent display was therefore to be regarded as of slightly more importance than typographical art, and I regarded it as of importance that the prices, and the store or firm name, be given prominence over other matters. Yet the eye-catching value of the headline, "A Warm Feeling," was not to be disregarded, and the typographical skill and artistic effect were, of course, prime factors. Under these conditions I have selected the following as, in my opinion, best combining the features of value and of the best all-round merit: 155, 117, 213.

Certainly deserving of highest commendation are the following: 189, 25, 216, 49, 67, 9, 183, 80. Very truly yours,

Geo. H. Perry,
Adv. Mgr., Wanamaker's.

Charles Austin Bates,
Vanderbilt Building, New York, March 20, 1899.

O. F. Byxbee, 165 Fair street, Paterson, N. J.:

Dear Sir,—I place ad. No. 195 at the head of the list. Primarily, because of the simplicity and strength of its display. Secondarily, because of the good judgment shown in the selection of display lines.

Ad. No. 203 is second.

No. 213 is third.

In making these selections I have been governed by the idea that the best display for an advertisement is the display that makes it prominent—that brings out the main features of the ad. so that they are easily readable. For this reason I have excluded a number of ads. which might be called "artistic" from a typographical standpoint. To my mind the highest art in advertising is that which makes the advertising fulfill its mission, and its mission is to sell goods.

Most of your contestants have worked too hard. They have lost sight of the fact that type is designed for the purpose of expressing ideas, and have expended most of their effort in demonstrating that they are expert type-smiths. The simplest display is the best, and the less fancy type there is used the better for the advertiser.

Ad. No. 222 shows perhaps the prettiest typographical effect, but it doesn't bring out the advertiser's point, and if it was set in Brownville, Texas, the compositor's time would cost the publisher more than he would receive for the advertisement. Therefore, I have put this ad. in the ninth place.

Following the first three I have mentioned, I have given fourth, fifth, sixth, seventh, eighth and ninth places to ads. Nos. 155, 18, 201, 196, 47 and 222.

Ad. No. 155 is particularly good because the black lines give it prominence, and because it can be set almost as quickly as straight matter.

Yours very truly, Charles Austin Bates.

Editorial Rooms of the Paterson Morning Call,
Paterson, April 4, 1899.

Dear Mr. Byxbee,—As a result of an examination of the ads. submitted, I have made the following selections:

First—No. 117.

Second—No. 143.

Third—No. 132.

Honorable mention—Nos. 7, 67, 47, 72, 118, 184, 50, 173, 40, 110.

Yours respectfully. F. J. Buckley.

William M. Lathrop, of the Paterson (N. J.) *Press*, handed in his decision in person, accompanied by the following:

Honors—51, 201, 47.

Honorable mention—203, 213, 123, 49, 184, 67, 195, 88, 163.

In the adjudication I have considered:

1. Attractive typographical arrangement.
2. Strength as an eye-catcher.
3. Arrangement of bargain figures, which appeal to one class of bargain hunters.
4. Prominence of name, which appeals to another class who know the reputation of the house.

Some of the compositors have shown an appreciation of all these requirements. Some who are weak in one are strong in others.

Many ads. are extremely neat as typographical specimens, but in my judgment not adapted to use in newspaper columns for the practical purpose intended; while some are too elaborate for the reasonably rapid composition necessary in a newspaper office.

In order to get a full conception of the profit to be derived from the contest, it is necessary to possess one of the books which have been published in connection with it. These contain reproductions of each of the 230 ads. submitted, and will be sent postpaid by The Inland Printer Company on receipt of the price, 40 cents. According to the agreement, a copy of this book will be mailed to each contestant as soon as it can be got ready, which will probably be about June 1.

Apropos of Ad.-Setting Contest No. 4.—A number of letters have been received asking that these contests be broadened in their scope so as to include not only newspaper ads., but jobwork also. The following letter covers very fully the urgent requests received from other sources:

206 Fifty-fourth Street, Brooklyn, N. Y., February 20, 1899.

O. F. Byxbee, Paterson, N. J.:

Dear Sir,—Allow me to congratulate you upon the happy and valuable idea of reproducing and printing the specimens submitted in Ad.-Setting Contest No. 4 in book form. A little thought makes its real value more apparent. Why not extend the idea, though? Why limit the nature of these contests in the future to the setting of ads.? From the standpoint of the principal persons concerned, the workmen, they are not (speaking for myself, and so far as I can see) specially interested in ad. setting, any more than they are in commercial stationery, book title-pages, styles for catalogue pages, etc. Why not make each one of these in turn the subject of a contest, and then, by issuing in each case a book, as in this instance, in time each regular contestant would form an invaluable library, each book in which would be devoted to exemplifying different methods of handling some particular branch of work commonly met with by every workman. Such a library would be invaluable, and each book composing it would be worth at least 50 cents to any ambitious workman, and, furthermore, it could be gotten together in no other way. Think how it would circulate the ideas of the country; how everyone would benefit by the ideas of all—the compositor in New York could profit by the ideas of his brother in San Francisco, etc. By means of such coöperation the artistic side of the craft would be immediately and constantly elevated. One idea suggests another. I should be interested to have the opinions of other compositors on this matter. Very truly,

Thomas U. Young.

The Inland Printer will endeavor to comply with these requests by conducting from time to time contests that will include such forms of work as are in ordinary use, with an occasional ad. by way of variety. The first of these will be announced in the June number, and will be conducted under a separate heading—"Contests in Typographical Arrangement and Composition." The subject for the next contest has already been decided upon, but I should be glad to receive suggestions from readers regarding forms for future contests. Letters should contain samples of what the writer desires, and be addressed as directed at the head of this department.

THE REPORTERS LIKE IT, TOO.

Please find inclosed $2 for one year's subscription to The Inland Printer. Through carelessness and procrastination I have neglected to renew my subscription, but want to get in line right away. Always a rush at the last moment in a case like mine, you know. I have forsaken the case and stone for local reportorial work, but am still able to identify peerless typography, and nowhere is it so clearly exemplified as in The Inland Printer.—*Lewis H. MacLaughlin, The Evening Bulletin, Philadelphia, Pennsylvania.*

DEATH OF R. R. DONNELLEY.

IN the death of Richard Robert Donnelley, which occurred at his home in Chicago on April 8, 1899, the printing fraternity of that city lost one of its oldest and most honored members; and the craft throughout the country generally, who so thoroughly knew and respected him, not only because of his successful career as a master printer, but his character as a noble-hearted, honest, conscientious gentleman, heard of his sudden taking away with feelings of deepest regret.

Mr. Donnelley was born in Hamilton, Canada, November 15, 1836. He was apprenticed in the printers' trade in that city when quite a small lad, at the age of sixteen was receiving journeyman's wages, a few years later accepted the foremanship of the office, and afterward became a partner in the business. In 1857 he went to New Orleans and took charge of the job department of the *True Delta*, where he remained several years, but business becoming stagnated on account of the war, Mr. Donnelley decided to go to Chicago on a visit. From there he returned to Canada, taking a half interest in a small printing office in Hamilton, of which he afterward obtained full control. In 1863 Mr. Donnelley again visited Chicago, this time to enter the firm of Church & Goodman, which was located at 51 and 53 La Salle street. The house was changed to Church, Goodman & Donnelley, and soon became widely known for doing good work.



In 1870 the machinery, material and business of Church, Goodman & Donnelley was merged into the Lakeside Publishing & Printing Company, a corporation with a capital of $500,000, and Mr. Donnelley was elected manager. A building was started at the corner of Clark and Adams streets, and was nearly completed and much of the machinery in place, when the great fire swept the city, and the business was wiped out. Within a few days after the fire, however, Mr. Donnelley had leased the third story of a building at 103 and 105 South Canal street, and at once started east to test his credit with the houses which had formerly supplied him. He had no trouble in getting credit, and was soon reëstablished in the printing business at the above location on Canal street. The business of the Lakeside Company was afterward reorganized and Mr. Donnelley again made manager, and he personally superintended the erection of the new Lakeside building on the old site, while looking after the details of his own printing business on the West Side. The building was completed in June, 1873, and his own business was then merged into that of the Lakeside Company. In 1874 Mr. Donnelley associated himself with A. J. Cox in the bookbinding business, adding this as a feature of the other business, and thousands of volumes were annually turned out of the binding department of the Lakeside Company. In company with Alexander T. Loyd he issued a periodical called the *Lakeside Library*, a novelty in the publishing line at that time. Each issue contained a complete work of fiction, a book of travel, or a standard poem in convenient form and at a low price. The firm at this time was called Donnelley, Loyd & Co., successors to the Lakeside Publishing & Printing Company, and was the first house to offer standard works of literature at low prices. The firm also published the City Directory of Chicago, one of the first directories in the United States, and the house at the head of which Mr. Donnelley stood at the time of his death still prints the directory — now a ponderous volume, many times its former size. The firm was later changed to Donnelley, Gassette & Loyd, and still later to R. R. Donnelley & Sons, and then to the corporation of R. R. Donnelley & Sons Company. After some years in business at 142 and 144 Monroe street, a building was erected especially suited to the needs of the firm, in Plymouth place, near Polk street. It is called the Lakeside Press building, is fitted with all the modern conveniences of a strictly up-to-date plant, and is turning out an enormous amount of high-grade work.

Mr. Donnelley was married in 1863 to Naomi Shenston, of Brantford, Ontario. Four children were born of this union — Reuben Hamilton, Thomas Eliott, Benjamin Shenston and Naomi. The eldest son, Reuben, has charge of the Directory interests, which are now conducted separately from the regular printing business, while the younger sons, T. E. and B. S., direct the printing company. Having been close to their father for years, they are in position to carry on the work with a thorough knowledge of the plans and purposes of the leader who has left them. The life of Mr. Donnelley has been one of continual and unceasing labor, and the success of his house has not been achieved without the reverses and troubles that necessarily assail everyone. To record that he has met and successfully overcome all obstacles, and has proved himself true to his word in all the business relations, is but to honestly state what Mr. Donnelley has accomplished. The printing house he leaves behind is a monument to his skill and enterprise that will live for years. Mr. Donnelley's friends knew him not only as a successful business man, and a member of the noble craft of printing, with a knowledge of his chosen calling that the best of his fellows might be proud of, but as a whole-souled, genial, honest, Christian gentleman, with other interests in mind outside of business. He was a member of the Chicago Baptist Social Union, the Union League Club, the Kenwood Club, and treasurer of the United Typothetæ. His connection with the United

Typothetæ of America, and with the local organization of printers in Chicago, gave him a reputation as broad as the land in master printers' societies. He was always active in the work of the association, not only in Chicago, but at all the annual conventions, and the printed proceedings of these gatherings show that his voice was raised as often as that of any other member in the interests of the organization, and in the suggestion of plans for the betterment of trade conditions. His good nature always made him popular, and while occasionally taking opportunity to poke fun at some member in the meetings of the United Typothetæ, it was always done in a friendly spirit, with a view to bringing out a particular point by means of which he could impress upon his hearers the justice of his arguments in behalf of reforms in the society.

THE INLAND PRINTER, in common with hundreds of Mr. Donnelley's friends, feels that the craft of the country has lost a noble, unselfish and lovable member of the association. He has left an example that others can emulate to advantage. The following are a number of expressions received by THE INLAND PRINTER from friends of the deceased, which show the feeling of regard in which Mr. Donnelley is held:

While deploring the loss of so valued a member of the craft, a little maiden spoke up, "Why, that is the gentleman who tried to make the bird sing for me in Nashville—he was so nice to me." That lovable quality in the man that appealed to the affection and confidence of children touched the same responsive chord in men and made Mr. Donnelley many close and true friends, and the days were rare when the "birds did not sing" for some one through his kindly acts and encouraging, helpful manner and cheery disposition. His warm, sympathetic nature carried its own sunshine, and wherever met he evoked the goodly spirit of joviality and good fellowship. This quality made him at all times a conspicuous figure in the conventions of the United Typothetæ. His popularity and ability as a man of affairs has placed him frequently in the list of officers of the national organization, and justly so. As a typical American master printer, he saw the fruition of his business aims and wishes in the establishment of a large and remunerative trade, and the installment of one of the very best offices in the United States, in machinery, power and arrangement for economical service. While always the modest gentleman in showing his friends over this "child of his creation," there was apparent the intense pride of a careful and conscientious printer who was master of his art and aspired to be, and was, a leader. To his large circle of friends will involuntarily arise the regret that additional years were not spared him to enjoy the success that had come to him.

"No life
Can be pure in its purpose and strong in its strife
And all life not be purer and stronger thereby."

—*Franklin Hudson, Kansas City Typothetæ.*

The painful news of the sudden death of Mr. R. R. Donnelley, which reached us a few days ago, occasioned the most sincere regret and sorrow among his friends in Buffalo. No one among the regular attendants at the conventions of the National Typothetæ of America was better known than Mr. Donnelley, and no delegate ever attended those conventions but felt that he knew him personally and well; there was an individuality about him that was fascinating and delightful; a cheery, large-hearted, brainy man—his death will be keenly felt in Typothetæ circles, and is a loss, not to Chicago alone, but to the craft at large.—*Frank W. Heath, Secretary, Typothetæ of Buffalo.*

The news of the sudden death of Mr. R. R. Donnelley was as startling as serious. His loss to the printing fraternity cannot be estimated. Having known him some fourteen years, his career has been an inspiration to me. With the warmest feelings of admiration, I bear testimony to his genial, kindly bearing, his brave surmounting of adverse circumstances, his patient and fearless maintenance of what he deemed right, his conservative and wise administration of every duty devolving on him. He was a wise counsellor and delightful associate. The United Typothetæ of America, in which he was always an important factor, will find it difficult to fill his place.—*Edwin Freegard, St. Louis Typothetæ.*

I regarded Mr. Donnelley as the leading representative of the printing industry in the West. I have always been impressed with the interest he invariably took in matters pertaining to the betterment of conditions surrounding the trade. We can all truthfully say that a man such as Mr. Donnelley was will be greatly missed.—*W. F. Hall, Secretary, Chicago Typothetæ.*

I was shocked to read of Mr. Donnelley's death. He was a good printer, and a good man everyway. No one in the Typothetæ was more respected or more beloved.—*Theodore L. De Vinne, New York.*

The master printers of the United States will miss the active work and the genial spirit of R. R. Donnelley at their annual gatherings as the Typothetæ of America, as much as they would any member, for he was a hard worker and most entertaining in the social functions of their gatherings. As a master printer he had built a business and a good name that all are proud to emulate and attain. Mr. Donnelley was a close student and a competent master of the art preservative, and was capable of discussing the "shop" of the trade with any man. His friends and customers will miss him, and the Typothetæ meeting at New Haven will have a blank page in the volume of its business and festivities.—*A. J. Aikens, President, Milwaukee Typothetæ.*

Mr. Donnelley was a man whom we all delighted to honor. His face and his voice were a constant benediction to all who came within his personal magnetic presence. His loss to his family, his business associates and neighbors must be very keen. To the master printers of the country his memory will ever be fragrant.—*C. S. Morehouse, President Connecticut Typothetæ.*

Nowhere will the death of Mr. Donnelley be felt more than at the annual meetings of the National Typothetæ. At those times he was "omnipresent," of a jovial, good-natured disposition, relishing a good joke—even at his own expense—yet at times (as at the "executive session" in Milwaukee) earnest, serious, thoughtful, deferential; he was an honor to the fraternity. We will all miss the big heart, the hearty grasp of the hand, and cordial greeting of this representative and progressive printer of Chicago.—*John B. Kurtz, First Vice-President, Baltimore Typothetæ.*

In my estimation "Dick" Donnelley has been the head and front of the printing business in Chicago for the past thirty years.—*J. L. Regan, Chicago Typothetæ.*

It is difficult for me to formulate the words to fittingly describe my distress at Mr. Donnelley's death, I having been so many times the recipient of those evidences of sincere regard which grew out of the greatness of his heart, rather than individual merit of my own. In every situation in which I have ever seen him placed, this generosity of disposition was his most prominent characteristic. Others can tell better than I of his ability and success as a printer, and his effort toward the advancement of our calling, but few, I think, are better able than I to bear testimony of him "as one who loved his fellow-man." The United Typothetæ of America has had, and now has, many men in its membership of whom it has reason to be proud, to none of whom could precedence be claimed over Mr. Donnelley in a jealous regard for the well being and advancement of the interests of that organization. His voice was always raised in behalf of harmony; his counsel was always for prudence and justice, and his unflagging interest kept him always with us. The coming convention will have a gloom cast on it by his absence, and the older ones of those who are there will feel that a familiar landmark has indeed been torn away.—*Everett Waddey, Richmond (Va.) Typothetæ.*

It was in October, 1887, at the organization of the United Typothetæ, that I was fortunate enough to meet Mr. Donnelley. From our introduction there seemed to be a fellow-feeling between us. I courted his society and our chance acquaintance soon ripened into friendship, and my admiration later grew to such an extent that I learned to love him. At each subsequent meeting of the Typothetæ, with a few exceptions, we met. His hearty shake of the hand and "How are you, Bruce?" are never to be forgotten while I live. As a friend Mr. Donnelley was sincere, as a host was most hospitable, and as a guest he was delightful. The craft has by his death lost an honorable member, the community a shining light, and the world an honest man whose example is of inestimable value. Mr. Donnelley was the kind of man that would prefer to be imposed upon, rather fearing he might pass an angel unawares. His home life was a model. It was my good fortune to be his guest in September, 1898. I was then particularly struck with the air of happiness that prevailed in his household. Blessed with the most loving wife and dutiful children, I could but envy his happy lot. Death has now entered that happy home, but may we not hope that at some sweet day they may be united in that happy home where there are no partings?—*James H. Bruce, Nashville Typothetæ.*

It is somewhat difficult within a few lines to properly estimate the character of such a gentleman as the late R. R. Donnelley of your city. The presence of his cheerful countenance in any assembly was quite enough to prevent an unruly discussion of any question. His honor and integrity were beyond question, and in his death the United Typothetæ of America has lost one of its brightest, fairest and most influential members.—*Joseph J. Little, New York Typothetæ.*

The announcement of the death of Mr. R. R. Donnelley, of Chicago, comes to me as a great surprise. I have scarcely words to express my sincere sorrow at his loss. It will fall with great weight upon his family and those closely connected with him in business, for he was a man to be loved and respected. The death of such a man is always to be deplored. In Mr. Donnelley's death the United Typothetæ has lost a bright and earnest worker, one in whom we all had the greatest confidence. Especially will he be missed at the annual conventions, where his quick perception, his easy grasp of the legislation under consideration, marked him as one to whom we could look with confidence to point out the safest steps to take. His disposition was kindly and cheerful. To know Mr. Donnelley was to love him, so charming was his manner and so considerate was he of the opinions of others.—*Wm. J. Dornan, Philadelphia Typothetæ.*

It is recorded that "an honest man is the noblest work of God." How sad, then, it is to lose such a one from among us—one whose

useful life and services were so universally esteemed and admired. To the craft, R. R. Donnelley was an ornament; to the Typothetæ, a worthy and valued official. It had been my good fortune to know Mr. Donnelley personally and well for several years. In him I found the embodiment of all that was good and noble; a whole-souled, genial, affable gentleman — full of enterprise and vim; an apt disciple of Faust, having a thorough knowledge of the "art preservative"; a conscientious master printer, beloved by all who were thrown in contact with him; and withal, an honest man — a man whose works will live after him. "Peace to his ashes."—*Jno. E. Burke, President, Norfolk and Portsmouth Typothetæ.*

The announcement of the sudden and untimely death of Mr. Richard R. Donnelley, of Chicago, brought profound sorrow and regret to the craftsmen of St. Paul, especially to those who enjoyed his personal acquaintance. The writer's admiration of Mr. Donnelley dates from the very first meeting. Notwithstanding his multiplicity of cares, his cordial greeting came to friend, competitor and customer alike, and his untiring energy, coupled with his social ways, inspired all who came in contact with him. In fact, a session with Mr. Donnelley was always attended with pleasure and profit. His progress up the business ladder, even to the top round, has been the envy of those who were familiar with his moderate beginning, and the monument of his great success is certainly cherished by all. Highly honored and respected by the whole world, his absence in the social and business circles, to which he always contributed his full share, will be deeply mourned. His success, the result of careful, honest management and by doing business on correct principles only, affords a striking example worthy of emulation by the rising generation. In the council chamber of the United Typothetæ of America, of which organization he was treasurer, will his death be most keenly felt.—*H. D. Brown, St. Paul Typothetæ.*

To those of us who met Mr. Donnelley in Milwaukee last August, when he was apparently in the best of health, the announcement of his death is a great shock. Mr. Donnelley was far above the average of men as a friend and gentleman. As a master printer his works speak for him. To his indefatigable energy the Typothetæ was made a success at its birth and in its subsequent career. We will miss his genial face and cordial handshake at our future meetings.— *W. H. Bates, Memphis Typothetæ.*

In the death of Mr. R. R. Donnelley the United Typothetæ of America loses one of its most conservative, active, and level-headed members. He took a lively interest in all matters pertaining to the welfare of the trade, and his wise counsels and earnest labors in our conventions will be sadly missed. He was one of our best examples of the systematic, enterprising and fair-minded business man, and as a high-class printer he had no peer in the West. But away above all these things, he was the soul of refined hospitality, and those of us who were privileged to know him personally and socially will long and acutely miss his genial, heartfelt cordiality, and his loving friendship.

". . . and the elements
So mixed in him, that Nature might stand up,
And say to all the world, *This is a man!*"

—*J. Stearns Cushing, Secretary, United Typothetæ of America.*

BOOKS AND PERIODICALS.

In this department special attention will be paid to all publications dealing entirely or in part with the art of printing and the industries associated therewith. While space will be given for expressions of opinion on books or papers of general interest which may be submitted for that purpose, contributors will please remember that this column is intended in the main for reviews of technical publications. The address of the publisher, places on sale, and prices should be inclosed in all publications sent for review.

An article of interest to students of drawing, entitled "Elementary Drawing and Drawing for Reproduction," by Ernest Knaufft, appears in the *Art Amateur* for April.

Hopkinson Smith spent a recent vacation in Holland, and he contributes to the May *Scribner's* a picturesque account of it entitled "Between Showers in Dort," with many reproductions from his water-color sketches.

The April *Century* poster is a half-tone reproduction of Cecilia Beaux's portrait sketch of Rear-Admiral Sampson. The publishers state that the reproduction is so perfect that the artist herself was deceived, supposing the copy of the picture which she saw to be the original picture.

Will H. Bradley, esteemed generally as the most expert decorative artist in the embellishment of books and other printed matter, and whose work has appeared regularly for years in all the prominent magazines, is now associated with the University Press, of Cambridge, Massachusetts. From that establishment there has been issued recently a catalogue of Mr. Bradley's effects in decorative printing, which is in every way an education in strong and simple effects, and in the attractive and tasteful combination of color. The book sells for 50 cents, but its main purpose is to obtain the patronage of the appreciative of this class of printing for the University Press.

A second edition of the "Stylebook of the Chicago Society of Proofreaders" has just been published by the Ben Franklin Company, Chicago. It is a 32-page pamphlet, carefully revised to date, with an addendum giving hints to copyholders, articles on capitalization of scientific terms, chemical terms, etc. It is a useful work.

The publisher of *Profitable Advertising* announces the purchase of the well-known advertising journal of New York City, known as *Art in Advertising*. The consolidated publications will hereafter appear under the combined title of *Profitable Advertising and Art in Advertising*. All communications relating to the business of these two papers should be addressed to Kate E. Griswold, publisher, 227 Washington street, Boston.

From the "Roycroft Shop," East Aurora, New York, we have received, by courtesy of Mr. Elbert Hubbard, a specimen of the printing art of exquisite simplicity and taste. The hand-illuminating of initials is rare enough and is not always happily effected, but the example in "The Bigotry Bacillus — Being a Preachment by Elbert Hubbard" is in fine keeping with the work and is beautifully done. An illuminated invitation to Mr. Hubbard's lecture, on March 11, at Pierce Hall, Copley Square, Boston, on the subject of "Books and Bookmaking," is a beautiful specimen of classic typography.

"That Duel at the Chateau Marsanac." By Walter Pulitzer, 12mo, cloth, 120 pages. Price, 75 cents. New York and London: Funk & Wagnalls Company. Two rivals for the hand of a fair German beauty who looked with equal favor upon both, agree to decide which one of them shall quit the field, by fighting a duel, not with swords or pistols, but with a game of chess. The story deals with the circumstances which lead up to this arrangement, the complications in which it becomes involved, and the startling denouement with which the contest ends. The book is tastefully printed on deckle-edge paper, illustrated with three full-page half-tones, and bound in cloth, with cover decorations by the author.

"The Ballad of Reading Gaol, by C. 3. 3. 3.," is the title of a book of verse published by Benjamin R. Tucker, New York, and printed at the Blumenberg Press. A commonplace and uninviting exterior has been given the book — white and blue and gold of the namby-pamby order. The pen name used by the author — "C. 3. 3. 3." (Oscar Wilde) — was his prison number in Reading Gaol. The book is well printed on one side only of rough, deckle-edged paper. Of the quality of the verse, the following, descriptive of the prisoners' life, is a fair sample:

We tore the tarry rope to shreds
With blunt and bleeding nails;
We rubbed the doors, and scrubbed the floors,
And cleaned the shining rails:
And, rank by rank, we soaped the plank,
And clattered with the pails.

We sewed the sacks, we broke the stones,
We turned the dusty drill,
We banged the tins, we bawled the hymns,
And sweated on the mill:
But in the heart of every man,
Terror was lying still.

Lee A. Riley, well known to the printers of this country for the past thirty years as a salesman of printing inks and printers' supplies, has recently issued a little pamphlet called "Practical Facts for Printers," "compiled from practical experience and observation of printers and their methods during a pilgrimage of forty years through the United States

and Canada." It tells how to mix tints and colors, how to make driers for inks, a good wash for type and rollers, tablet glue, reducing compound, etc., and contains a number of very valuable hints. The pamphlet is not a large one, containing but twenty pages, but the information it contains is extremely valuable to anyone in the printing business. Price $1. Mr. Riley's address is room 1, 415 Dearborn street, Chicago.

MACHINE COMPOSITION NOTES AND QUERIES.

CONDUCTED BY AN EXPERT.

Under this heading will be given, from month to month, practical information, notes and queries, relating to type composition by machinery. The latest inventions will be published, and the interests of manufacturers, printers and operators sedulously cultivated. All matters pertaining to this department should be addressed to The Inland Printer Company, 212-214 Monroe Street, Chicago, in order to secure prompt attention.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

THE LINOTYPE OPERATOR'S COMPANION; a treatise on how to operate and care for the linotype machine. By E. J. Barclay. $1, postpaid.

THE MECHANICAL DETAILS OF THE LINOTYPE, AND THEIR ADJUSTMENT. By Frank Evans, Linotype Machinist. $3, postpaid. The Inland Printer Company, Chicago and New York.

EMPLOYES of the linotype factory in Brooklyn are now working fifty-four hours a week and receiving pay for sixty hours' work.

THE Gunthorp-Warren Company, Chicago, has installed the improved Lanston monotype machines, and is highly pleased with them.

THE Linotype Company has now almost a duplicate stock of their two-letter matrices, and report an increasing business due to this clever and economical device.

THE linotype is getting pretty high up in the world, now that one has been placed on the summit of Mount Washington, where it is used to "set up" the twice-a-day *Among the Clouds*.

WHEN it is understood that the Bible is produced in no less than 164 different languages, the average man can see why typesetting machine inventors are so sanguine and work with so much encouragement.

HERBERT L. BAKER, the popular general manager of the Unitype Company, New York, attended the regular monthly dinner given by the Chicago Typothetæ, on April 6. George E. Lincoln, of the Linotype Company, was also present.

RALPH D. BLUMENFELD, the manager of the British Empire Typesetting Machine Company, of London, England, is paying a short visit to this country, and has a number of contracts for the new automatic justifier for some of the leading English papers.

THE Appeal Printing Company, 14 Vesey street, New York City, which has been running two pairs of Empire machines for the past three years, has just installed a third machine. One day recently one team set up 8,800 ems of law work in less than fifty minutes.

LINOTYPE METAL.—"Publisher," New York City, wishes to know which is the best linotype metal made. *Answer.*—Almost all metal dealers make good metal and endeavor to thus hold their patrons, although we hear a large number of complaints against the metal manufactured by an Eastern concern which owes its prosperity largely to its trade in this metal.

THE Lowell (Mass.) *Courier* tells of a visit to the office of the Laramie (Wyo.) *Boomerang*, once the weekly expositor of Bill Nye's humor, and now a modern daily. He found the editor of the *Boomerang*, who is also one of the largest stockholders in the Boomerang Company, seated at a linotype, composing and setting the editorials for the next issue of the paper. Another large stockholder, a lady, is the local editor, and she also uses the linotype to set up the local news matter. Needless to say, under these conditions, the bills for composition in the *Boomerang* office are not burdensome.

THE "machine composition" department in THE INLAND PRINTER has been largely used by a young apprentice in the printing office of A. C. Graw, of Camden, New Jersey, to assist him in mastering the linotype machine. He showed such aptitude in this direction that he is now a regular operator, and both he and Mr. Graw take great pride in his achievements.

THE Empire Typesetting Machine Company, 203 Broadway, New York, has sent out invitations to the trade to inspect its new one-man machine with automatic justifier which is now running in its office at the above address. The company has taken a number of orders for the justifier, as nearly all users of the old machines wished to make the change as soon as the justifiers were ready for delivery.

THE Unitype Band, composed of some of the employes of the Unitype Company's factory at Manchester, Connecticut, made elaborate arrangements to give a musical feast in the opera house of that city recently. Unfortunately for the success of the plans, the opera house caught fire and burned to the ground on the night of the entertainment. It is stated that this band has superior musical talent, and will enliven the picnics of that section during the coming season.

OWING to the business revival which this country is now happily experiencing, the linotype sales are averaging something over seventy-five machines monthly. A great deal of this increase, however, is due to the detail improvements made upon the linotypes, and principally to the two-letter matrix which enables the setting of italics and small caps from the keyboard. This valuable device is recognized by the book printer as removing the last barrier to their adoption in the bookrooms.

THE office of the *American Machinist*, New York City, is one of the handsomest printing establishments in America. The composing room contains two linotype machines and a large quantity of hand type. The linotypes are painted white and striped with gold, and the hand type is all copper-faced. The presses are all enameled in white, and the whole place has an air of cleanliness that is not to be found in every printing office. The *American Machinist* is an office worth going out of your way to see.

OLD TYPE USED FOR LINOTYPE METAL.—G. L. B., New Brunswick, New Jersey, asks: "Can old body type be used for linotype work? That is, melted, cast into pigs and then used as the regular metal would be? If not, could it be used as above with the addition of some other metal or metals, and if so, what?" *Answer.*—Old body type must not be used for linotype metal in any manner or under any circumstances. Better send to the Linotype Company and get their pamphlet on "Instructions to Linotype Machinists."

THE three linotypes put in at Strasburg furnished the occasion for a special arrangement with regard to their working. It was agreed that none but society hands should be employed to operate them, that these should be chosen from the staff of the firm in whose place the machine was put down, and that the maximum speed of working should be 5,000 letters per hour on the 'stab. If piecework was resorted to, however, the rate of pay must be 1½d. per 1,000. The minimum wages of compositors is also to be raised by one-third if they are put to work on the composing machine; an eight-hour day is to be put into force for them, and not more than five hours' overtime expected per month.—*The Printing World.*

WHEN better inducements are offered for operators in book offices better results will be obtained from the use of machines. It is not to be expected that any operator who

develops unusual abilities in this line will work in a book office while his services will be paid several dollars a week more in the newsroom. Thus our newsrooms are filled with just the class of operators which should be in the bookrooms, and the bookrooms are usually the safe retreat for the indifferent operators whose services are not tolerated in the newsrooms. Where the profits are so high as through the use of any and all typesetting machines, it would certainly appear to be good business methods for the owners of book establishments to pay even more for good operators than they can obtain in the newsrooms. A few dollars a week more cuts but little figure in an output of 200,000 ems a week, which these operators would readily give as against the 150,000 ems and less which the average book operator turns out.

VALUE OF COMPOSITION PER SQUARE INCH.—A very convenient vest-pocket folder, giving the value of composition per square inch, has been issued by the Unitype Company, maker of the Simplex typesetter, and can be had at either the New York office, 150 Nassau street, or at the Chicago office, 188 Monroe street. All INLAND PRINTER readers should possess one of these folders. For the benefit of those who have not seen the folder we publish the table.

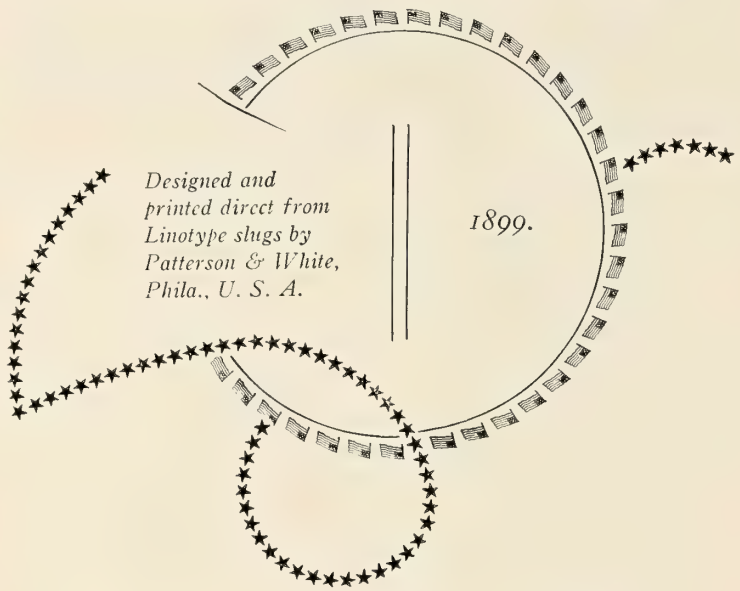
The following table gives the value of composition per square inch, in all sizes of type from 5½ point to 12 point, at 40 cents, 50 cents, 60 cents, 70 cents and 75 cents per 1,000 ems. Frequently a type measure is not at hand, but foot rules are plentiful.

POINT	At 40 cts. per 1,000	At 50 cts. per 1,000	At 60 cts. per 1,000	At 70 cts. per 1,000	At 75 cts. per 1,000
5½ point.....	.0688	.086	.1032	.1204	.129
6 "	.0576	.072	.0864	.1008	.108
7 "	.0424	.053	.0636	.0742	.0795
8 "	.0324	.0405	.0486	.0567	.0608
9 "	.0256	.032	.0384	.0448	.048
10 "	.0208	.026	.0312	.0364	.039
11 "	.0172	.0215	.0258	.0301	.0323
12 "	.0144	.018	.0216	.0252	.027

Example: A page measuring 4 by 6½ inches would contain 26 square inches; if set in 8 point, and to be figured at 60 cents per 1,000, multiply 26 by .0486 (as per table), and the correct result is $1.26; if to be figured at 70 cents multiply by .0567, and so on. For 35 cents, take half of the 70-cent rate; for 80 cents, double the 40-cent rate, etc.

THE following letter, addressed to this department, will be read with interest by many, as it gives much instructive information: " . . . The machine which I was engaged to run had evidently seen better days, some parts broken, some bent, and others missing altogether. There was no mercury float on the supply pipe, the governor was cracked, and grease and dirt in many places an inch thick. I started right in at the magazine verge and went over the whole machine, got the worst parts fixed, gradually rectified others, and got the machine to a point where it could be made to do a day's work, eliminated the rattle and bang it at first made, by going over the adjustments thoroughly, and then wiped her up. It is clean now, but a peculiar thing occurred when I essayed to wash up the rubber keyboard rollers and keyboard cams. The dirt adhering to the cams and rollers allowed the back half to work, but when it was removed the cams were found to be worn smooth and the roller smaller, so that there was about one one-hundredth of an inch play between cam at starting point and roller. As a consequence no rotation could be imparted to the cam. There were no old rollers in the office for me to cut out the low part and patch up with, so, as a temporary makeshift, I put some gum on that end of the roller, by wetting sticking plaster, procured at a drug store, and rolling the rubber in it. I then inserted the roller and allowed the cams to rotate for a while, thus coating them on the smooth part; then I allowed both to dry, and the gum having taken up the wear, no further trouble has been experienced, the roller working uniformly its entire length. There are probably other and better ways of overcoming this difficulty, but all I know is that with the limited resources here it was the only way I could build up the roller to uniform size."

THE Linotype Company has issued a 36-page specimen book of faces, borders and rules which is a genuine revelation to everyone into the possibilities of the linotype machine. The accompanying cut is given as an idea of the work. The book was designed and printed by Patterson & White, of Philadelphia, who have four linotypes, and each page shows the superior skill and care of this progressive and up-to-date firm. An entire page is given to each face of type, with but



few exceptions, and each page is ornamented with borders and rules in a catchy and graceful form, no two of which are alike. The statement that the entire contents of this book is the actual production of the linotype machine will doubtless be challenged, even by many who are users of this machine, but who have not attempted to develop its possibilities.

IN a conversation with a typesetting machine salesman it soon developed that they have " troubles of their own " as well as their supposedly less-favored brethren. Of course, when they capture an order the transaction usually runs up into thousands of dollars; but the delays, uncertainties, arguments, and even the educational advice into the mysteries of the printing trade itself which they must be able to give the prospective purchaser, puts them under a worrying, nervous strain that nothing can cure but the actual landing of the order. Among the many harrowing experiences he related was one where a large office, already having a few book machines, submitted a morning publication, with the remark that if he could show where his machines could do this work to advantage, the proprietor would gladly place an order for additional machines. At first glance the composition appeared as though it would be but a picnic for his machines, but the second and all subsequent glances revealed the fact that owing to its peculiar class of matter the setting of this paper meant the paying of the morning newspaper scale and the placing of the entire large office force of book and job compositors upon the machine scale, and that all this additional expense would be thrown upon one publication. He gladly availed himself of an opportunity to leave the city, hoping the proprietor would solve the problem for himself before he returned. He is still worrying over the possibilities of that order. Another instance was given where he had obtained an order which was immediately canceled upon the printer ascertaining the machine was not run by treadle power, the printer declaring he would not place himself at the mercy of any steam or electric power company. He also

made the assertion that this department in THE INLAND PRINTER, by keeping the trade informed of all the various typesetting machines which exist principally upon paper, causes the would-be purchaser of his machine to delay placing his order, fearing some of these new devices would make his machine worthless before he could realize any benefit from it. We did not deny the assertion, nor could we console him with any promises, except that THE INLAND PRINTER would continue to fill its mission of giving all the information possible concerning the progress made in all things pertaining to the craft, and that his particular machine, to continue its prosperity, must keep up to the procession of the age or get lost in the shuffle.

PATENTS.

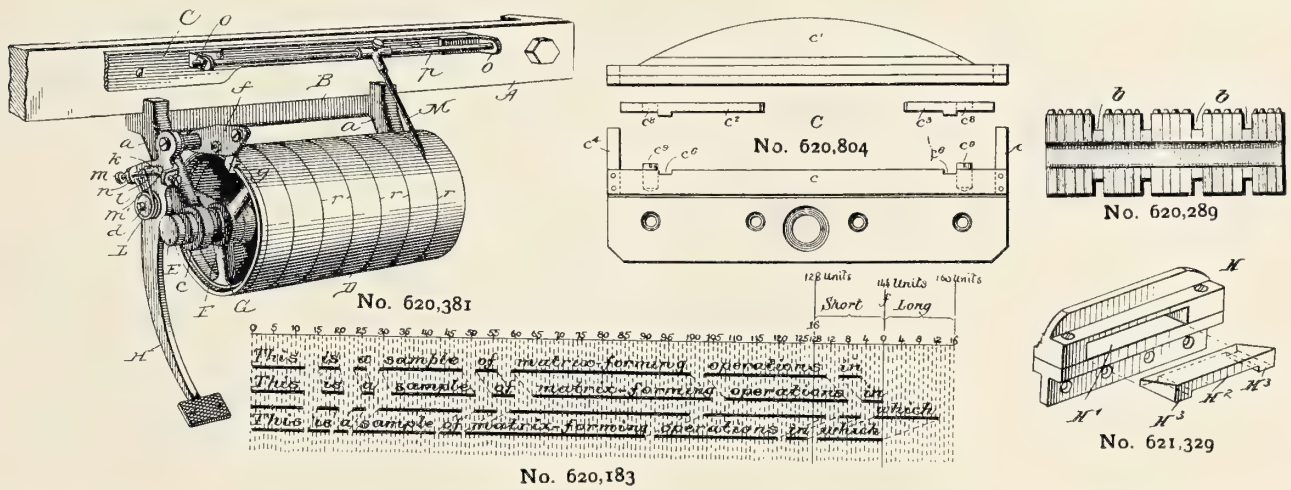
Isaac Risley and V. F. Lake, of Pleasantville, New Jersey, in patent No. 620,183 describe a typographic machine of considerable interest. The machine is primarily designed for punching a matrix-sheet, which is carried on a sort of type-writer, and from which sheet a stereotype for printing may be made later. The operator sits down to a keyboard and rattles up a line, such as that shown in the diagram. In such a case he may stop the line anywhere between the point of 128 and the point of 160 units, as in the first and third lines illustrated, and the mechanism will automatically add to the spacing between the words, as in the second line, or reduce it, as in the fourth line, in order to bring the length of line to 144 units, which in this case is the measure. This justification differs from most automatic justification in the fact that it permits the operator to either underset or overset the line, and then automatically brings the line to measure. Most justifiers simply space out or add to the length of the composed line. When the line is set and justified, the characters, which are punches, are depressed altogether into the matrix-sheet, which is then moved up the space of one line, while composition proceeds.

There are three linotype patents this month. No. 620,804 is by J. R. Rogers, and is the property of the Mergenthaler Linotype Company. It deals with a mold having removable liners, as c^2 and c^3, by which the length of line or measure can be conveniently altered.

A patent, No. 620,289, has been granted A. E. Dowell, of Washington, D. C., on the principle here illustrated for bonding together the set and justified types of a line. The operation is performed by partially fusing the types, so that they form a slug or linotype. Why anyone should want to fuse a line of type into a slug after it is set and justified passes the understanding of the writer, since such an operation would interfere seriously with the subsequent correction of the matter. Fusing a line together for the purpose of justifying may be a good thing, but fusing after justification is objectless.

W. C. Trownsell and J. R. Trego, of San Francisco, are originators of patent No. 620,381, which is a linotype-machine attachment for exhibiting to the operator the length of the line he is composing as it progresses. It is designed especially to assist an operator in setting around a cut. The operator marks the outline of the cut on a sheet of paper, and pastes the paper on the drum D. He then sets his lines up to the point where the indicator M running across the drum reaches the line marked on the paper, and then fills the line with quads. In this way his matter must come out right, and he has no bother in calculating the varying measures of the lines.

As is well known, linotype slugs are cast with a slight bevel, so that they may be easily pushed from the mold, and projections are left to be trimmed off so as to make the slug as accurate as may be. H. J. Derbyshire, of Columbus, Ohio, in patent No. 621,329, shows a method of casting the slug without a bevel or taper, so that the knives will not be required, except to remove any chance fins. He makes his mold with a movable wedge-shaped member H^2, which is moved back as soon as the slug is cast, thus rendering it easy to eject the non-beveled slug from the mold.



PATENTS OF INTEREST TO PRINTERS.

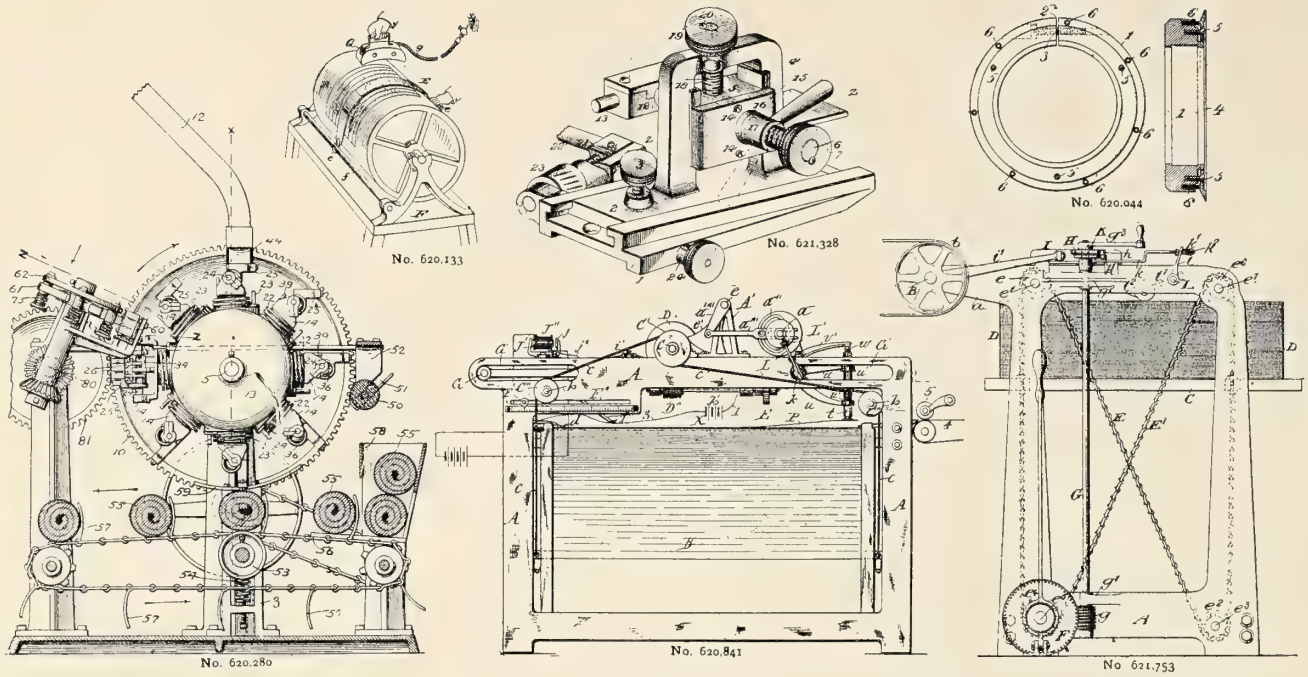
BY CHAS. H. COCHRANE.

(For other patents see the various departments.)

THE practical paper-feeding machine for all classes of work is every day more of a reality, and no one has been more energetic in securing patents in this field than Talbot C. Dexter, who presents this month No. 620,841. In this machine the pile of paper is represented by B; the top sheet P is lifted by the suction device *t*, which has a back-and-forth motion, carrying the sheet forward to the rolls 4 and 5. Electric devices, as *d*, are employed to measure the thickness of the sheet removed, and if two or more sheets are accidentally started together, these throw in operation a mechanism to stop the machine. But the picking up of two sheets must be a rare occurrence, for a variety of minute devices and air-drafts are introduced to cause the sheets to separate properly. Mechanical combers are also used to start the sheets apart, much as the hand-feeder combs them down.

R. F. Emmerich has acquired a half interest in patent No. 621,753, by N. E. Funk, of New York, on a table-raising mechanism for paper-feeding machines. The worm-and-chain mechanism shown appears to be entirely satisfactory for this purpose. The trade will be interested to see the complete machine.

The newspaper addressing machine of W. T. Cole is patented under No. 620,280, and is designed to print addresses



directly on folded newspapers, from linotype slugs. The slugs containing the addresses are fed down the tube 12, and the lowermost slug (or slugs) is taken off by a rotating carrier, as 24, and carried around in the direction of the arrow. At 50 the slug passes under the ink-roll, and at the lowest point it is impressed on the paper. The papers are fed folded into the hopper 58, and carried by an endless conveyor (56) to the point of printing, where the impression is given by the spring 54, and thence to the left, where they are thrown out of the machine. After printing, the slugs are carried around and discharged into a chute at 60. The machine can be arranged to print either one-line, two-line, or three-line addresses, by adjusting the carriers to receive the proper number of slugs. A very similar machine was devised and built by a printer on Fulton street, New York City, a few years ago, but we are not aware that it was ever patented.

Some months since S. H. Horgan obtained a patent on a method of fixing a half-tone plate in a curved stereotype. He has now improved upon his former plan, and obtained patent No. 620,133. The stereotype is cast first, and contains a dummy to serve as a support for the half-tone that is to go in. There are furrows in the dummy to assist in holding the plate. The stereotype is held on a cylinder, as shown in the illustration; a sheet of solder-foil is laid on the dummy, and the half-tone plate, which has been curved, is laid on. A band of copper (E) is then held over the plate to prevent it from slipping, and a curved iron G, heated by a gas flame, is applied until there is sufficient heat to melt the solder foil. The plate is held down until it has cooled enough to set, when it will be found to be securely attached to the stereotype.

Henry W. Mather, of Roseville, New Jersey, has patented (No. 620,944) the rotary paper-cutter here shown, his claims covering the method of constructing the ring-cutters. It is especially designed to permit the cutting of very narrow strips of paper.

The W. O. Hickok Company, of Harrisburg, Pennsylvania, has acquired a patent No. 621,328, by A. Cooper, relating to a time-saving device for adjusting the pen-beam on ruling machines. When the lock-nut 17 is turned in the position shown in the dotted lines, the screw 6 can be readily turned to move the pen-beam longitudinally, and by turning the screw 18 the bearing 5 can be easily raised or lowered, as desired.

REVIEW OF SPECIMENS RECEIVED.

The purpose of this department is to candidly and briefly criticise specimens of printing submitted hereto. The large number of specimens submitted makes it necessary that all comments shall be brief, and no discourtesy is intended in the seeming bluntness of adverse criticisms. Contributors who fear adverse criticism must give notice that they desire only favorable mention, and should their specimens not deserve praise no comment whatever will be made. Samples intended for review under this head should be mailed to this office flat, and plainly marked on corner "Alpha."

A PROGRAMME of four pages and cover by Johnston & Peck, Newburgh, New York, is well gotten up and attractive in style. Both composition and presswork are good.

C. J. DOHERTY, Niagara Falls, New York, sends a catalogue of office supplies and some business cards. The composition, though neat, could be improved in style and finish, and presswork could be much better.

FRANK S. STUART, with Binghamton (N. Y.) *Chronicle*, sends some booklets, blotters and a programme. The composition is good artistic work, neatly displayed and well finished, and presswork is of a high grade.

HUSSEY & GILLINGHAM, Adelaide, Australia, send out a monthly calendar, called "H. & G.'s Pictorial Reminder," illustrated with pictorial quotations from Shakespeare which serve to make the calendar very attractive.

SOME samples of commercial work in various styles of composition, by William F. Leatzow, foreman of the job printing department of the Democrat Printing Company, Madison, Wisconsin, are good, and the presswork is well done.

"YIPE" MOLER, with Republican Printing Company, Iowa City, Iowa.—The invitation and programmes show neatness and taste in composition, and presswork is of good quality. The advertisements are well set and should attract attention.

ONE of the most recent and one of the neatest and most creditably edited little sheets which has come for review is entitled *Item, a high-class negro weekly*. It is published by Lewis & Howard, in Chicago, and is in every way highly creditable to them.

LEW C. FOSNOT, Watsontown, Pennsylvania.—The catalogue of Watsontown Boot & Shoe Company is a good specimen of composition and presswork, but we think it would have been improved if you had left off the line of border at the head of the pages.

F. H. MCCULLOCH, Austin, Minnesota, has issued No. 9 of his "Practical Specimens." It contains several examples of commercial work neatly set and well printed, but does not show anything beyond what the average well-trained printer is capable of producing.

H. L. WASHBURN & Co., printers, engravers and lithographers, Baltimore, Maryland, send a copy of *Dixie*, a new monthly magazine, excellently well printed and illustrated and exceedingly low in price. The book is in every way creditable to the printers, binders and engravers.

M. N. WILLEY, Seaford, Delaware, submits four blotters for criticism. The one entitled "A Plain Talk" would look better without the yellow ornamentation; "What Trifles" is a poor piece of composition; the one with your own card on would be improved if you had left off the large

corner ornaments; "Not an Old Soak" is the best of the series, being boldly, yet neatly, displayed in plain, readable type, with no attempt at elaborate color effects.

F. B. Uttley, Galt, Ontario, sends a specimen of booklet writing and designing which is in every way commendable. It is for the Goldie & McCulloch Company, manufacturers of millers' machinery. Mr. C. E. Knowles, the printer of the work, has done his part acceptably.

F. R. Birdsall, *Sentinel*, Yazoo City, Mississippi.—The cards are well set, but on the Sturm card the name should have been set in a more extended type. The blotter could be improved by leaving off the circle and utilizing the space for a bolder and more effective display of the matter inclosed therein.

Publicity is the title of a sixteen-page 5 by 9 pamphlet sent out by W. M. Dick & Co., Fifth and Liberty streets, Pittsburg, Pennsylvania. The work is admirably done, both composition and presswork being excellent. The cover design by the Pittsburg Photo-Engraving Company is a "thing of beauty."

From The Angel Guardian Press, 92 Ruggles street, Boston, Massachusetts, come two excellent specimens of the engraver's, the printer's and the binder's art, in the souvenir of the Silver Jubilee of the Brothers of Charity of the House of the Angel Guardian. In all the departments the work is above criticism.

Some booklets and blotters from Newman & Guardia, Ltd., London, England, are very good samples of letterpress printing, both composition and presswork being of high grade. The half-tones in one of the booklets are as close to the original photographs in appearance as any half-tone work that we have examined.

A package containing several samples of letterpress printing was received from the "Pica Press," 83-87 Fifth avenue, Chicago. The composition is in the best style of up-to-date work and presswork almost beyond criticism. The professional cards and stationery are exceptionally neat in design and execution.

The Toronto Engraving Company, Toronto, Canada, send an advertisement insert, printed from a half-tone plate, in dark-green ink, with pink tint on roses, and gold ornamentation on lettering and background. The design is artistic, and the printing in quiet tones that harmonize well with the character of the design.

W. B. Vail, job department of the Harvard (Ill.) *Independent*.—The letter-head submitted by you is well printed, and your method of printing in various colors from one form by means of cutting out friskets appears to be a success, and should be, as you claim, a time-saver. Both composition and presswork are good.

Richard J. Wagner, Davenport, Iowa.—The samples of work you send are all good. The tri-color piece is excellent; but it is better to let one color dry before using another over it. The big sign is a good piece of presswork; but on the Rock Island label there is a little too much blue, otherwise it is a good piece of work.

A package of programmes, announcements, business cards, etc., from T. B. Stearns, Brockton, Massachusetts, is of good quality in composition, except the programme of the twenty-fifth ball of Bay State Commandery, K. T., on which the rulework is poor, showing carelessness in finish and lock-up. The presswork is good.

The Woody Printing Company, Kansas City, Missouri, is sending out a calendar appropriate to its name. It is printed on a sliver, is entitled "A 'Woody' Calendar," and inclosed in an envelope on which is printed, "A Chip of the Old Block." The printing is well done, and the calendar so unique that recipients thereof will take care to preserve it.

Programme of the first annual meeting of the Michigan Whist Association is an attractive souvenir printed in green, chocolate and silver, on highly enameled stock, with cover, tied with green and white floss silk. It was gotten out by the Scharf Tag, Label & Box Company, of Ypsilanti, Michigan, and is a creditable piece of composition and presswork.

H. D. Shaffmaster, with the Bronson (Mich.) *Journal*, sends a blotter, some advertisements and a letter-head. The blotter and ads. are well set, but the letter-head would be improved by using a gothic or roman type in place of the Bradley in the two panels, which would make the matter easier to read and give the letter-head a neater appearance.

"A Timely Suggestion" is the title of a booklet of eight pages and cover, issued by Folsom & Sunergren, illustrators, engravers and printers, Boston, Massachusetts, which is an excellent example of fine letterpress printing. The engravings are artistically treated in both etching and press rooms, and show that the firm has first-class workmen in those departments.

Charles H. Leckenby, Steamboat Springs, Colorado, submits two cards and a pamphlet for criticism. The composition on all three is fair, but the presswork could be much improved, especially on the half-tones in the pamphlet, which are altogether too flat, showing great lack of make-ready. The gold size used on the Bank of Steamboat card lacks sufficient body to carry the bronze.

A well-engraved and well-printed brochure showing the work of the New York Engraving & Printing Company has reached this office. The inside pages are printed upon heavy enameled stock, and inclosed in a cover of rough material, with deckle edges. The illustration on the first page is a steel engraving with vignetted half-tone effect. A number of styles of engravings are shown, which indicate a wide variety of work turned out by this house. The booklet speaks well for the abilities of the house in both the engraving and the printing lines.

The *Typographic Chronicle* is a sixteen-page, 8 by 11, periodical, published by M. P. McCoy, Phœnix Works, London, England. Mr. McCoy shows in his publication the latest faces of type handled by him, and describes the latest styles of presses and machinery for which he is the agent. The work is very well printed on fine enameled stock, and shows tasteful treatment in its make-up.

Fred W. Prudhomme, Independence, Oregon, forwards a few samples of commercial printing. The letter-heads, bill-heads, cards, etc., are very neat in composition, and the presswork is up to the average for that class of work. You have evidently profited greatly by the help gained from The Inland Printer, and we feel proud that we have such a promising pupil. Would like to see some more of your work.

The blotter sent out by Betz & Orr, East Liverpool, Ohio, for April, is well printed and admirably illustrated. The engraving depicts an overturned ink bottle on a desk, the ink covering valuable papers, and the owner of them in a great pucker about their spoilage. The reading matter commences: "If you need a blotter as badly as this man does, we are happy to supply you." The design is well conceived and admirably executed.

The Brunswick Harbor edition of the *Call*, Brunswick, Georgia, is a well-printed paper of eighteen four-column pages, with two-page supplement, and cover, describing and illustrating the improvements made in and the advantages of the town of Brunswick. The composition, make-up and presswork of the paper are good, and reflect much credit upon F. A. Wrench (of the firm of H. A. Wrench & Sons), who is responsible for its production.

Two programmes from the Columbus Printing Company, Columbus, Ohio, are above the average work done in that line. That of the eighth annual banquet of the Friendly Sons of St. Patrick is printed on fine Bristol board, in red, blue, green and gold, eight pages, with front page embossed. A unique feature of this programme is that the cards are bound to a metal flagpole on which is a miniature silk American flag. The souvenir is valuable and attractive, and will surely be preserved by all who receive a copy.

A striking full-page insert appears in the *Apparel Gazette* of April 4, advertising the Kuh, Nathan & Fischer Company, Chicago. A label bearing suitable wording for an advertisement in a paper of that kind was attached by pins to a piece of striped worsted, and a half-tone made large enough to cover the full size of the page. The half-tone is run in a color to match the color of the goods, and is printed on both sides of the sheet. It is an insert that would not be overlooked in turning over the pages of the magazine.

College annuals are always interesting, especially to the people who are pictured and described in them, but many of the books appeal to the average reader because well printed and well bound. Such a one is "Blue and White," just issued from the press of the Kingsley, Barnes & Neuner Company, Los Angeles, California, sent by the courtesy of Mr. C. M. Davis. The cover is unique, being simply a piece of flexible leather fastened with silk cord, and decorated by pyrography.

The Binner Engraving Company, Chicago, is sending out a handsome calendar, the attractive picture, "Cassandra," being the special feature. The covering of the picture with transparent paper on which is printed a golden border made up of the trade-mark of the house is a unique feature. It is up to the standard of all the advertising which the Binner Company has issued. The advertisement on the back tells a straight story of what the house can do in the engraving line.

The Janssen Printing & Binding Company, San Francisco, California, has issued a pamphlet showing samples of "Litho-Gravure," a process engraving that imitates the lithographed designs, both plain script and ornamental work, so closely that when carefully printed it is hard to determine whether the work was printed from a plate or from the stone. The designs shown are artistic and neat, and business men can have their letter-heads, cards, etc., printed from lithogravure plates at much less cost than by lithography, with equally satisfactory results.

From the Brandt Press, Trenton, New Jersey, we have received a copy of the constitution, by-laws and list of members of the New Jersey Society, Sons of the Revolution. It is a book of 96 pages, 6½ by 10½ inches, printed in old style type on Strathmore deckle-edge stock, with wide margins at side and foot of page. The work is illustrated with half-tone portraits of some of the leaders of the Revolution, copied from oil paintings. It is bound in blue cloth with buff back and corners, with medallion stamped in gold on front cover. The work is very well printed and bound, and is a credit to the Brandt Press.

Rogers, Peet & Co., New York, have issued a booklet entitled "About Boys," which is so unique in the field of clothing advertisements as to be worthy of special mention. It contains fifty-six pages, printed in red and black on rough deckle-edge paper, the half-tones from wash drawings by Will Phillip Hooper, which illustrate the styles of clothing, being run on inserted leaves of coated stock. Interspersed in the descriptive matter are rhymes from "Mother Goose," each with a characteristic illustration by Will H. Bradley. The booklet is bound in boards covered with dark-brown paper, the front cover printed in red, green and black. The typography is severely old style throughout, and has been admirably

executed by Mr. Bradley at the University Press. It is safe to say that this booklet will be preserved as a specimen of artistic bookmaking long after its usefulness as a price list is past.

THE Barnes-Crosby Company, Stock Exchange building, Chicago, illustrators and engravers, prepared a catalogue for the Chicago Corset Company, which is a departure from the regular catalogue in that it gives a historical description of the corset as used during the past thousand years, with illustrations of the various styles in vogue, which makes the book both interesting and valuable, aside from the purpose for which it is primarily intended—that is, a catalogue and price list of corsets. It is also illustrated with many half-tone portraits of famous women, the engravings of which are very fine. The printing is from the press of Toby Rubovits, Chicago, and is excellently well done.

A FINE specimen of permanent advertising comes from E. P. Coby & Co., printers and stationers, 21 Platt street, New York, in the form of a calendar block mounted on a stout easel card, on the back of which a yearly calendar is printed for reference back or forward. The card face is of light blue merging into a darker blue in the center, the name of the firm embossed in white with gold shading, and an arabesque of gold embossed in and through the text. The calendar pad is printed in red and blue, and the affair can be used with the easel or hung up, a blue ribbon for the latter purpose being provided. It is a sample of calendar work where mere prettiness is not sacrificed to utility, and where utility is not made either clumsy or unattractive.

CHASE BROTHERS, printers, Haverhill, Massachusetts, have arranged to issue a series of half-tone reproductions of steel plates, illustrating many of the trite sayings of Benjamin Franklin, entitled "Poor Richard—Illustrated." These are to be furnished free to their customers, two pictures being sent out each month for a year. On completion of the edition



they propose binding the sheets in souvenir style, free of expense, and will also furnish with each set sent them for binding, a beautiful steel-plate frontispiece of Benjamin Franklin, the father of printing in America. This method of advertising is an original one, and will keep the name of the firm before the people of Haverhill in a way that should prove advantageous. One of the illustrations is presented herewith.

FROM the J. W. Butler Paper Company, Chicago, come several samples that cannot fail to attract attention. The principal one is the sample book of Kenmore announcements, a pamphlet designed and printed by Will H. Bradley, showing the several colors and sizes of this stock, which is somewhat similar in appearance to their Kremlin cover, but thinner. The paper is attractive, and the way it is displayed makes it even more so. Another of the samples is the announcement of commencement invitations, programmes, etc., printed upon cardboard, die-cut in the form of a pen. The other samples are a price list of engraving printed upon stock with a delicate *fleur-de-lis* design in pink, and a small deckle-edged slip in black and red referring to the Kenmore announcements.

WILL BRADLEY'S work, done at the University Press, Cambridge, Massachusetts, is always interesting. Papermakers are wise in placing their goods in his hands for preparation before sending out to the trade. Mr. Bradley not only knows how to arrange type and ornamentation tastily, but his ideas of color enable him to use the proper shades of ink upon the various colors of stock to best show the possibilities of their use. Henry Lindenmeyr & Sons, New York, have sent THE INLAND PRINTER a specimen book of their Durham covers arranged and printed by Mr. Bradley, which, like all of his work, is something the man in the business office is anxious to keep around his desk, as it forms a suggestion for getting up work, and closely watches for fear one of his customers will run away with it. Samples of pure white wood-cut paper and colored paper for half-tone printing in four tints, also accompany the book.

A NEATLY PRINTED booklet of twelve pages and cover entitled "Art in Printing" might be of some benefit to the printer sending it out if he had put his name and address somewhere thereon where the public might notice it. After a careful examination of the booklet we find the name "P. F. Smith, Printer," on a small engraving of a building, with the legend below it "1880 to 1892." On the envelope in which the booklet was inclosed there is the Pittsburg postmark, so we conclude that the booklet is issued by P. F. Smith, at Pittsburg, Pennsylvania. To be of any advertising value to the printer sending out this kind of printed matter, his name and address ought to appear somewhere upon the same in unmistakable lettering; otherwise the object for which the work is issued will be frustrated, and returns in the shape of orders for printing will be *nil*, as no one outside the immediate vicinity of the printer could have any idea as to the source of issue. The booklet is a fine sample of letterpress printing.

TRADE NOTES.

BAHRENBURG & COMPANY, manufacturers of cardboard, have removed to 29 Beekman street, New York.

THE Stuyvesant Press, New York, has removed from 153 Second avenue to 95 Second avenue, where the concern will have increased facilities.

THE Burbank Engraving Company, of Boston, compelled by increasing business to seek larger quarters, is now located at 55 Oliver street.

H. K. JACKSON has started the publication of the *Capital*, a weekly paper, at Vincennes, Indiana. The firm is known as the Capital Printing Company.

THE office of George A. Bauer, the New England agent of the Harris Automatic Press Company, is now at 7 Exchange place, room 55, Boston, Massachusetts.

JOHN B. COMSTOCK, "the Man in the Corner" for the W. Bingham Company, of Cleveland, Ohio, has left the company to fill a position in the office of P. & F. Corbin, New Britain, Connecticut.

THE New York selling department of the Dexter Folder Company has taken possession of its new office, room 16, Graham building, 127 Duane street, where it has very pleasant and convenient quarters.

JOSEPH WETTER & Co., Brooklyn, New York, makers of the Wetter numbering machines, reproduce in their advertisement this month a letter from the Times Printing House, of Philadelphia, which certainly should interest users of typographical numbering machines.

THE printing office of B. Frank Brown Company, Peoria, Illinois, has recently removed to more commodious quarters, where its increasing printing and binding business can be looked after to better advantage.

F. L. MONTAGUE, Eastern agent for the Miehle press, removed May 1 to 18 and 20 Potter building, 38 Park Row, New York. Mr. Montague reports that the demand for the Miehle presses exceeds the ability of the factory to supply.

THE firm of Gust. Carlsson, of Stockholm, Sweden, founded in 1880, importers and dealers in printers' machinery, advise that they are prepared to import high-grade machinery of American design, and solicit correspondence of those interested. Satisfactory references will be given.

THE Woodward & Tiernan Printing Company, St. Louis, Missouri, has purchased the entire plant of the Frey Stationery Company, of that city, including the stock and good will, all lithograph stone engravings, Frey's patent flat-opening blank book, etc. Mr. Gus Frey, late president of

the Frey Company, is now in the employ of the Woodward & Tiernan Company.

The Niagara Engraving Company, of Buffalo, New York, has formed a consolidation with the Art Engraving Company, of Riverdale, Maryland, a town located seven miles from Washington. The firm has its main office in Washington, with a branch office in Buffalo. A general engraving business, both line and half-tone, is conducted.

The Clark Engraving Company, Milwaukee, Wisconsin, having found its old quarters inadequate for its increasing trade, has removed to 84 Mason street, opposite the *Sentinel* office. Its business offices are on the ground floor, making it very convenient for those who have orders to drop in. The company has added type and presses to its general equipment, and is prepared to do high-class printing in addition to its engraving.

T. W. & C. B. Sheridan, for the last thirty-eight years in business at the corner of Reade and Center streets, New York City, have recently moved to new quarters at 7 to 15 Elm street, where they have spacious and handsome warerooms in which to exhibit their line of bookbinders' machinery, and an electric plant enabling them to operate the machines. Another building has also been added to the large works at Champlain, New York, thereby greatly increasing their capacity.

Buffalo, New York, has a new printing office, called the White-Evans-Penfold Company, located at 302 Main street. The gentlemen composing the firm are William F. White, John M. Evans and Edward Penfold, Jr. Mr. Evans was formerly superintendent of the printing department of the Peter Paul Book Company, and has a high reputation for turning out artistic work. The new firm proposes to do nothing but high-grade work, and from the way it is fitted up is certainly in position to carry out this policy.

Armour & Co., Chicago, have recently made an offer which will interest artists. A prize of $1,000 will be awarded the individual submitting the best finished colored design, single or serial, for an art calendar for the year 1900. The qualifying points are to be appropriateness, treatment and sentiment. Entire freedom will be allowed as to conception and arrangement, and they have agreed to consider rough sketches, but these will obviously be at a disadvantage over finished designs. They reserve the right to reject any and all designs, and will return those not accepted. The competition closes June 1.

Mr. J. H. Rockwell, job printer and binder, Springfield, Illinois, relieves his feelings in the following

LINES.

"The sounds of spring are in the air,
The tramp is on the wing,
And from yon distant stable yard
I hear the donkey sing.

"The urgent housewife plies her brush,
The patient husband groans;
The streets are full of soapy smells
And irreligious tones.

"Adown the fields of deepening green,
The robin greets the morn;
The weary plowman gladly hears
The distant dinner horn.

"All nature seems determined on
An atmospheric change,
And kindly warns the weather-man
To get himself in range."

PERMANENT ADVERTISING.

While I write I may say how great a pleasure The Inland Printer is, and to perpetuate it we have the volumes bound and kept as an office library, which our hands are invited to make use of. I send my best thanks for it all.—*Robert Whittet, Sr., Whittet & Shepperson, Richmond, Virginia.*

BUSINESS NOTICES.

This department is designed exclusively for business announcements of advertisers and for descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Statements published herein do not necessarily voice the opinion of this journal.

Joseph Wetter & Co., 515-521 Kent avenue, Brooklyn, New York, have for sale a lot of Bates New Model "M" Typographic numbering machines. Some of this lot are new, all of them have been made within twelve months, and all are in as good condition as they ever were. They cannot guarantee any of these machines, and sell them strictly at purchasers' risk. They will make very close figures to printers who can use machines of this make.

MODELED COVER DESIGNS.

The advertisement of J. Manz & Co., Chicago, on page 155 of this issue, shows a half-tone reproduction from a modeled design which the trade will be interested in. We understand that the firm is making a specialty of this work, and those who wish something especially attractive for covers should communicate with them.

TERMS ARE EASY, TOO.

I have two Campbell job and book presses, size 41 by 46, one two-roller and one four-roller, and one Campbell Economic, size 43 by 56, four-roller, which I took on a chattel mortgage, and will sell them cheap. I also have a 34-inch Sanborn Star power cutter, a Stonemetz folder and some stitchers. Write me for descriptions and prices. A. K. Parke, 1609 Masonic Temple, Chicago, Illinois.

SPRING IS HERE—SUMMER COMING.

Look over your camping outfit and fishing tackle. There will be plenty of fine fishing at the many lakes reached via Wisconsin Central Lines. Those not sportively inclined can find rest and comfort in the modern hotels located at the lakes. Send for '99 summer booklet which tells you about Gray's Lake, Lake Villa, Waukesha, Neenah, Waupaca, Fifield and other popular summer resorts on the Wisconsin Central Lines.

James C. Pond,
General Passenger Agent, Milwaukee, Wisconsin.

AMERICAN PRINTING MACHINERY FOR EUROPEAN MARKET.

American printing press makers are pushing ahead on the other side of the Atlantic. Messrs. W. & D. C. Thomson, proprietors of the *Dundee Daily Courier* and *Dundee Weekly News*, Dundee, Scotland, whose partners have paid frequent visits to the United States and are well known in American press circles, have just added a Goss straightline four-decker press to their plant, and since starting to run it have given the Goss Company an order for a duplicate. This latest addition to the *Dundee Courier's* plant raises its total capacity to ten times what it had ten years ago when the Thomson management commenced.

THE CHICAGO ROLLER COMPANY.

Attention is called to the advertisement of the Chicago Roller Company on page 168 of this issue. This firm was established only three years ago, but is building up a reputation in the roller line that its managers have every reason to feel proud of. The company is making rollers which are guaranteed in every particular, and as nothing but the latest and most improved machinery and best material is used in the establishment, and the people connected with the company are thoroughly posted in the matter of rollermaking, nothing but the best goods will be turned out. The president

of the company is Mr. George Crane, who knows the requirements of the printing business, especially those of the pressmen. The office and factory are at 84 Market street, Chicago.

CARDS IN ALUMINUM CASES.

The attention of printers is called to the advertisement of the Aluminum Novelty Company, 261 Dearborn street, Chicago, which appears on page 252 of this issue. It is the purpose of this firm to supply business or visiting cards, printed in engravers' roman and perforated at the ends so as to be torn out of the book, and bound in aluminum cases, with name engraved across the front cover, at such low prices that printers will be able to take hundreds of orders and make a handsome profit on them. The company has special facilities for this work, and on this account can make prices which seem almost incredible to anyone in the business. There is nothing cheap about the work except the price.

LEATHER SUBSTITUTES.

Bookbinders! are you discouraged because you have not obtained satisfactory results from some of the so-called leather substitutes? This need not be the case. There is one, "Moroccoline," which always proves satisfactory and is being used exclusively by leading houses throughout the country. "Moroccoline" is acknowledged to be the *only*



HALF-TONE — MONKEY GRAIN, TWO COLORS.

perfect substitute for buffings and skivers. It will not crack, scratch or tear, and can be had in all colors and grains. The Boston Artificial Leather Company, Boston, Massachusetts, are pioneer manufacturers of artificial leather, and "Moroccoline" is the result of many years' experiments. Samples will be mailed to any interested.

ABOUT THE DEXTER FOLDER COMPANY.

The incoming tide of good business has, without doubt, struck the Dexter Folder Company, as never before in their history has the influx of orders been so great. The unfilled orders now on their books call for thirty-seven of their up-to-date machines, and among the recent purchasers of which are the following: James B. Lyon, Albany, N. Y.; Buckley & Wood, New York; Gilbert & Beecher, New York; Poole Brothers, Chicago; Hollister Brothers, Chicago; Boston Mailing Co., Boston; S. K. Abbott & Co., Boston; F. H. Gilson Co., Boston; Lechtman Printing Co., Kansas City, Mo.; United Brethren Publishing Company, Dayton, Ohio; West Publishing Company, St. Paul, Minn.; Webb Publishing Company, St. Paul, Minn., and others.

PRIOR'S AUTOMATIC PHOTO SCALE.

This scale is intended for the use of printers, publishers, photo-engravers, electrotypers and lithographers, and shows proportions at a glance. It is simple in its operation and absolutely accurate in its measurements. No one ordering engraving of any sort should fail to have one of these handy scales on his desk. It is made of transparent celluloid, 10 by 18 inches in size, and by laying it upon the face of the drawing or photograph, and adjusting the transparent rule which is attached to one corner of the scale, the exact size of the plate you desire to make can be obtained in a moment. It is a time-saver and money-maker. Sent by mail on receipt of price, $2. The Inland Printer Company, 212 Monroe street, Chicago; 150 Nassau street, New York.

THE BOMBARDMENT IS COMMENCED.

With a fine specimen of three-color work executed on the Century press, the Campbell Printing Press and Manufacturing Company, of New York, are notifying prospective customers and their friends generally to the following effect:

We have just commenced a bombardment of advertising matter, pointed straight at you.

We are going to keep on firing.

We are going to convince you that the "Century" is absolutely and positively the best press in the world.

We are going to convince you that you can't stay in the printing business long unless your presses can turn off as much good work in a day as "Century" presses can.

And that the only press that can rival a "Century" is a "Century" press.

These are not threats — they are promises.

All over the country the printing business is beginning to boom.

Prosperity was a long time reaching the printing business, but it is here.

People are going to use more printed matter in the coming year than they have in the last three.

Who is going to get the work?

The man who can do the most and best work, quickest and cheapest.

And that is the man with "Century" presses. All we ask of you is a chance to prove that this is true.

Actually and absolutely, it is more to your interest that you have this proof than it is to ours.

LIKE A RAPID-FIRE GUN.

The Harris Press in a big sarsaparilla factory, Lowell, Massachusetts, is referred to as follows in a a recent issue of *Up-in-the-Ayer*, the journal of Ayer's employes:

The latest addition to our pressroom, added within the week, is, without an exception, the swiftest article in town, and compares very favorably with a rapid-fire gun.

In its first four hours this little wonder shot out envelopes at the rate of 15,000 per hour.

Just remember, by the way of comparison, that a 50,000 run of the same envelopes has heretofore only averaged 12,000 per day on an ordinary job press.

This, of course, would take in the neighborhood of four days for the same number of impressions turned out by our new little automatic machine in four hours.

It is just about as smooth-running a piece of mechanical ingenuity as was ever set up in a pressroom and called a job press.

Mr. Brine has seen and run all the better class of job presses on the market in the past fifteen years, but he says the "Harris Automatic," to put it good and strong, is like unto Ayer's Sarsaparilla, "the leader of them all."

It has justly been termed "The little wonder of the printing age," and should be seen to be appreciated. It's worth a trip to the pressroom.

THE M'GINTY FEED-GAUGE.

The McGinty Adjustable Feed-Gauge Company, of Doylestown, Pennsylvania, in its advertising circular, says: "Since the invention of job presses by Ruggles, Hoe, Gordon, Degener, Wells and Gally, down to the present time, the feed-gauge used in almost every printing office has been the mere makeshift of the quad and paste pot. No tool or appliance, designed for the particular purpose of a feed-gauge, has ever come into general use." This is a startling declaration. It may admit of some modification, however. The Megill pins are used in probably more than half the printing offices, and are familiar to all printers. But it is strange that the original clumsy and unsatisfactory device of pasting the quad on the tympan sheet for a gauge has been so long continued, and that nothing heretofore invented has made its use entirely obsolete. It remains to be seen whether

or not the McGinty Feed-Gauge will accomplish this result. If it possesses the merits claimed for it, it certainly will do so. The company gives every printer opportunity to test its merits without cost, and we have no doubt that printers who have long known the inadequacy of the pasted quad, and felt the want of something better, will avail themselves of the opportunity offered to test the new invention. Write at once for information concerning its offer.

THE COX DUPLEX PRESS.

A new edition of the pamphlet describing the Cox Duplex press has recently been issued by the Duplex Printing Press Company, Battle Creek, Michigan. It is excellently printed, in two colors of ink, upon enameled stock, the half-tone cuts of the machines showing up to good advantage. A reproduction of the diploma received at the World's Columbian Exposition, and also a reproduction of the medal awarded at the same Fair, as well as the different views of the press, will be examined with great interest by newspaper publishers. We learn that orders for the Duplex press are being received so rapidly that the facilities of the factory are being taxed to their utmost. Nearly twenty orders have been received since the first of the year. Readers of THE INLAND PRINTER are no doubt acquainted with this rapid type-printing web-perfecting press, which delivers 6,000 perfected papers per hour of either four, six, seven or eight pages from flat beds and ordinary type forms; but a slight reference to the machine will not be uninteresting. The press has inaugurated a new era in the history of the daily newspaper. The slow processes of the cylinder press limited the facilities of all publishers of daily papers who had not the circulation to justify an expensive equipment of a stereotype plant. For papers of editions from 10,000 to 12,000 no press on the market can equal the Duplex. The latest improved machine in this line put out by the Duplex Company is called their improved angle-bar Q Q machine. It is a great improvement on the original press of this pattern, and is meeting with the most hearty approval on all sides. Not only is the press being placed in offices in all parts of the United States and Canada, but machines are also being shipped to various other parts of the world. If you have a paper of a daily circulation of from 2,000 to 15,000, there is no press on the market that equals it. The many points of advantage of this machine are clearly set forth in the pamphlet referred to, and prospective purchasers would do well to write for a copy, and give the matter careful consideration. The verdict of the users of the press, clearly set forth in numerous testimonial letters, should certainly be a very convincing argument, as it establishes the reliability of the machine and the satisfaction it is giving those who are best qualified to say just what the machine will do. The letters must be exceedingly gratifying to the builders of the machine.

WANT ADVERTISEMENTS.

We will receive want advertisements for THE INLAND PRINTER at a price of 25 cents per line for the "Situations Wanted" department, or 40 cents per line under any of the other headings. Ten words counted to the line. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number.** Answers can be sent in our care, if desired. All letters received will be promptly forwarded to parties for whom intended without extra charge. No advertisement of less than two lines accepted.

Copy for this column must be in our hands not later than the 20th of the month preceding publication.

BOOKS.

A BARGAIN COUNTER IN AD-DOM.—Don't miss it! My book, "Some Advertising that Advertises," is used by progressive printers generally. Price reduced to 50 cents. W. H. WRIGHT, JR., 70 Ellicott street, Buffalo, N. Y.

A NEW EDITION of the Stylebook of the Chicago Society of Proofreaders is just out, much enlarged and improved, and contains much valuable matter besides the Stylebook proper. Price, 20 cents. BEN FRANKLIN CO., 232 Irving avenue, Chicago.

A PROOFROOM HELPER—"Kitchen French." 25 cents. BEN FRANKLIN CO., 232 Irving avenue, Chicago.

CAPITALIZATION OF SCIENTIFIC TERMS—An authoritative exposition of the subject, by the eminent scholar, Dr. Samuel Willard, is in the Stylebook of the Chicago Society of Proofreaders. 20 cents. BEN FRANKLIN CO., 232 Irving avenue, Chicago.

EMBOSSING FROM ZINC PLATES, by J. L. Melton, a concise treatise of 12 pages on embossing on platen presses. We have a few copies of this pamphlet which we will send postpaid on receipt of 10 cents. Former price, $1. THE INLAND PRINTER CO., Chicago.

IF you are looking for a good town-advertiser, something cheap, readily mailed and easy to market, this booklet will help you in locating an inspiration. Souvenir Mailing Cards, a brief treatise on the preparation and marketing of these valuable town-advertisers; sixteen pages, nonpareil; 25 cents, including a sample set of six photogravured cards. OTTO KNEY, Madison, Wis.

JOB COMPOSITION; Examples, Contrast Specimens and Criticisms Thereon, together with a brief treatise, by Ed S. Ralph. This is a book that hundreds of printers have been looking for in vain up to the present time. Specimens of letter-heads, bill-heads, cards, envelope corners, invitations, blanks, etc., are shown, and the same reset in improved form, with the weak parts pointed out. The book also contains a brief treatise on the principles of display composition. Forty pages and cover, 7¾ by 9 inches, neatly printed and bound. 50 cents. A book that no progressive compositor can afford to be without. THE INLAND PRINTER COMPANY, Chicago; 150 Nassau street, New York.

POINTS FOR PRINTERS—Valuable handbook for proprietors, printers, pressmen and binders; comprehensive, concise, compact. Close competition requires a guard against errors. The purpose of this work is to simplify and facilitate making estimates. It surpasses anything of the kind ever published. No error can be made in figuring quantities of paper required for a piece of work. It does away entirely with guesswork in making calculations. Hundreds of practical printers have praised "Points for Printers" for merit; "A vast fund of practical information in a small compass." "A printer without it is like trying to run an office without a press." "A handy compendium, certainly to be appreciated." "It is the best compilation we have ever seen." "Take pleasure in using it in the conduct of our business." "Full of happy ideas and good values." Convenient vest-pocket size. Mailed on receipt of 50 cents. W. L. BLOCHER, 36 Tecumseh street, Dayton, Ohio.

SEND STAMP for sample copy *Art Ad Age*, the advertising printer's paper, issued monthly, 50 cents per year. THE ART AD AGE CO. (Wright, Electric Printer), Buffalo, N. Y.

SOUVENIR Mailing Cards—Boston, set of six, 10 cents; Salem, Massachusetts, set of five, 10 cents. Both sets designed by an artist. IRVING K. ANNABLE, 40 Summer street, Boston, Mass.

THE INLAND PRINTER CUT AND ORNAMENT BOOK, new enlarged edition, 192 pages, over 1,600 cuts for advertisements, blotters, head and tail pieces, initials and ornaments, some of which you may need on your next job. Price, 25 cents, postpaid, which we will refund on first order for cuts amounting to $1.

THE THEORY OF OVERLAYS, by Charles H. Cochrane; a practical treatise upon the correct method of making ready half-tone cuts and forms of any kind for cylinder presses. Reprinted from THE INLAND PRINTER, in pamphlet form, convenient for reference; illustrated; price, 10 cents, postpaid. Worth many times this amount to any printer or pressman. THE INLAND PRINTER COMPANY, 212 Monroe street, Chicago; 150 Nassau street, New York.

TYPE DESIGNS FOR QUICK PRINTERS—Forty-eight pages up-to-date, one-color, easy-set jobs; show what can be done with few faces; embossed cover, coated book paper. Mail, prepaid, 50 cents. PACIFIC STATES TYPE FOUNDRY, San Francisco, Cal.

UNEEDIT—"Kitchen French." 25 cents. BEN FRANKLIN CO., 232 Irving avenue, Chicago.

FOR SALE.

FOR SALE—A lot of Bates New Model "M" Typographic Numbering Machines. Some of this lot are new, all of them have been made within twelve months, and all are in as good condition as they ever were. We cannot guarantee any of these machines, and sell them strictly at purchaser's risk. We will make very close figures to printers who can use machines of this make. JOSEPH WETTER & CO., 515 to 521 Kent avenue, Brooklyn, N. Y.

FOR SALE—One 10-point and one 11-point Thorne typesetting machine; latest improved; in perfect condition; also 1,500 pounds body type for each, new; write for particulars; terms to suit. B 534, INLAND PRINTER.

FOR SALE—Stereotyping outfit, made by Surguy & Co., Columbus, Ohio; good as new; will sell cheap for cash. J. W. JOHNSON, Printer, Dayton, Ohio.

FOR SALE—Two Cottrell Stop-Cylinder Presses; bed 38 by 55, four tracks, chain delivery and all improvements. Four years old. Will be sold at a bargain if taken soon; can be seen running in Chicago. B 524, INLAND PRINTER.

THORNE TYPESETTING MACHINE—One six-point 90-channel Thorne machine, almost new and in fine condition. Will set from 40,000 to 60,000 ems per day. A great bargain if sold immediately. M. & P., INLAND PRINTER, New York City.

FOR SALE—32 by 44 3-fold Brown folding machine; latest pattern; practically new; list price $625; write for bargain price. F 59, INLAND PRINTER.

BUSINESS OPPORTUNITIES.

BOOKBINDER, ruler and finisher can buy a small plant earning him $1,500 a year, without competition, and pay for it out of the earnings. Only bindery in 30 miles. Must be a responsible man B 578, INLAND PRINTER.

BUSINESS OPPORTUNITIES.

BUSINESS OPPORTUNITY — About $5,000 will purchase the very best engraving plant in the Central States; located in beautiful and thriving city, and has choice trade; has paid thirty per cent on investment for a long time; personal reasons for selling; will bear closest investigation; don't start new plant, but address B 507, INLAND PRINTER.

FOR SALE—A finely equipped weekly newspaper and job office, in Western State, doing a $7,000 business yearly, will be sold at a rare bargain; it will require at least $3,000 cash, balance on good terms; if you mean business, address for further particulars, B 576, INLAND PRINTER.

FOR SALE — An up-to-date, well-established job printing office and bindery, located at Yazoo City, Miss. Office has steam fixtures. Will sell most reasonably. THE MOTT PRINTING CO., Yazoo City, Miss.

FOR SALE — Best job printing office in St. Paul, Minnesota; established 1884; on one of the best corners for trade (ground floor); steam heat; rent low; good line of steady customers; runs three jobbers; cost $4,000; will sell with good will for $2,500; just the place for one or two No. 1 job printers; other business taking my time; correspondence solicited. FRED A. PAYNE, Jackson and Fifth streets, St. Paul, Minn.

FOR SALE — Newspaper and job office in Montana; cheap for cash; good business; owners otherwise interested. B 568, INLAND PRINTER.

FOR SALE — Official paper of county, in booming town of 4,500; terms $1,200, of which $800 must be cash; don't write unless you can do business. B 550, INLAND PRINTER.

FOR SALE — Whole or half-interest in weekly paper and job office; good business. C. A. AMES, Genoa, New York.

FOR SALE — $1,200 job office in city of 60,000; heart of sugar and coal country; connected with weekly trade paper; $320 stock in paper goes with office; salary $14.50 per week; fine business. F. W. SAMSEN, Saginaw, Mich.

LEADING Boston suburban paper can be bought reasonably; long established; has heavy advertising patronage, an increasing business; city advertising; a strictly high-grade and influential journal; an exceptional opportunity for the right man; parties with cash and who mean business, address B 542, INLAND PRINTER.

NEWSPAPER opening in Minnesota — to purchase only paper in growing town of 1,300 population, in famous "Garden Region"; 6 quarto, established twelve years, $3,000 yearly business; owner's health demands change; $2,800 cash takes it, including $500 good subscription accounts; pleased to give full information to party whom it might suit, who could pay cash; others need not write. B 541, INLAND PRINTER.

$1,800 BUYS best Republican paper in Northern Illinois. Nets $2,000 year. Part time; investigate at once. B 571, INLAND PRINTER.

HELP WANTED.

SALESMAN can add commission on which one earned $800 in 1898. "BLANKET," P. O. 1371, New York.

WANTED — An Eastern Canada, medium size job printing house, doing first-class commercial work, needs a good foreman capable of taking full charge of composition and pressroom; must be a practical job printer with modern ideas, quick and strictly sober. Please correspond, stating age, experience, and salary expected. B 533, INLAND PRINTER.

WANTED — Artist who understands pen and wash drawing, also drawing on wood. B 523, INLAND PRINTER.

WANTED — By first-class concern in large Western city, foreman for printing department; one having good knowledge of the needs of a modern pressroom doing best work, and one who can get others to work. B 581, INLAND PRINTER.

WANTED — Foreman for bindery in large office doing all kinds of work, in city of over 500,000 inhabitants. Man thoroughly capable of handling help, and who knows what it costs to produce work. Good salary and permanent place for right party. Address, giving experience, where employed and salary expected. B 582, INLAND PRINTER.

WANTED — Foreman willing to take stock in a dividend-paying book and job printing office in live Southern city. A man competent to superintend four cylinders, four jobbers, two Mergenthalers, and an average of eight hand men. B 563, INLAND PRINTER.

WANTED — In our ink department, a first-class all-round inkmaker; apply, stating age, experience and pay required, at GOLDING & CO., Boston, Mass.

WANTED — Man experienced in drawing in artistic style and engraving on wood. State experience and wages expected. B 508, INLAND PRINTER.

SITUATIONS WANTED.

A1 JOB COMPOSITOR wants job; sixteen years' experience; sober and reliable. B 548, INLAND PRINTER.

A PRACTICAL half-tone photographer, who understands fine etching, desires change with first-class establishment. B 579, INLAND PRINTER.

ARTIST WANTS POSITION — All-round experience in photo-engraving work and lithograph designs. For particulars, address B 552, INLAND PRINTER.

ARTIST — Wants position on first-class newspaper. Experienced; cartoonist or all-round work. Write for specimens. B 559, INLAND PRINTER.

BINDERY FOREMAN, in charge of large Eastern bindery, would like to change to West or Middle States. B 545, INLAND PRINTER.

BOOK and Job Foreman-Printer wants position with up-to-date firm. References given. "EMPIRE," INLAND PRINTER, New York City.

BOOKBINDER — First-class all-round man wants steady sit. as foreman or finisher; A1 references; married, steady and reliable. PAUL CRUCIGER, Roanoke, Va.

EXPERIENCED editor, reporter, printer, proofreader, collector, bookkeeper, manager, solicitor, desires situation; steady habits; good recommendations. B 509, INLAND PRINTER.

FIRST-CLASS MAKE-UP, lock-up and general all-round printer. B 564, INLAND PRINTER.

HALF-TONE ETCHER and reëtcher desires permanent position. B 549, INLAND PRINTER.

LINOTYPE AND JOB MAN desires position at either or both branches. Machine bookwork preferred. B 555, INLAND PRINTER.

LINOTYPE MACHINIST wants position. New plant preferred; United States or foreign. News, book and recent factory experience; up to date, thorough, temperate; can operate; references. "R," INLAND PRINTER, New York City.

LINOTYPE OPERATOR — Machinist, experienced on both book and newspaper work, is open for engagement; satisfactory references; a capable, all-round printer; non-union. B 535, INLAND PRINTER.

OPERATOR — Machinist, factory experience, union, desires position with office installing linotypes; sober; steady. "H," INLAND PRINTER, New York City.

POLYGLOT PRINTER, proofreader and translator (now employed) desires change (union); can take charge. B 543, INLAND PRINTER.

POSITION WANTED — By all-round man, with large experience in printing and binding; steady and sober. B 567, INLAND PRINTER.

PRESSMAN and all-round mechanic, first-class, having charge of pressroom, wishes to change for better position. B 525, INLAND PRINTER.

PRINTER — Fifteen years' experience; job composition, stonework, presswork, proofreading, estimating, bookkeeping, manager, etc.— desires position either as foreman or workman, or salesman for supply house. B 557, INLAND PRINTER.

PRINTER — Young man (24), good habits, wants situation on country daily; make-up or ad. man; salary reasonable. B 516, INLAND PRINTER.

PROOFREADER wants position on magazine, book or newspaper work. A trial only is asked. B 569, INLAND PRINTER.

SALESMAN — Young man, well posted on type and printing machinery, wishes situation in the office of a type foundry or printers' supply house, where there would be a chance for advancement. Chicago preferred. B 560, INLAND PRINTER.

SITUATION as apprentice; have served four years; city preferred; steady position; best references. "M," INLAND PRINTER, New York City.

SITUATION WANTED — By practical pressman and printer. Over twenty years' experience; ten years as superintendent of printing office and pamphlet bindery, in direct charge of work and doing buying and estimating. References furnished. B 562, INLAND PRINTER.

Knife Grinders

SIMPLE — AUTOMATIC — GUARANTEED.

Using Emery Wheels arranged for Wet or Dry Grinding.

NOTE — Sizes given are for length of knife (not width of cutter).

Style E — To stand on bench. Dry grinding only. 26-in. $50, 32-in. $55, 38-in. $60, 44-in. $65.

Style A — With iron stand. Wet or dry grinding. 26-in. $75, 32-in. $85, 38-in. $90, 44-in. $100, 54-in. $115, 60-in. $125. With water attachment, $10 extra.

Style C — Extra heavy. Wet and dry grinding. 76-in. $205, 84-in. $215, 90-in. $225.

Machines sent on thirty days' trial to responsible parties, If interested, write us. Complete Bindery Outfits,

THE BLACKHALL MFG. CO., 12 Lock Street, Buffalo, N. Y.

The Early Bird Catches the Worm

START NOW
SELLING.....
CALENDARS



SEE THE APPLES, ORANGES, PEACHES AND GRAPES!

OUR CALENDAR BACKS FOR 1900 ARE ALL

PEACHES

AMERICAN 3 COLOR CO.

161-169 SOUTH CANAL STREET
.....CHICAGO.....

Our New Line of
....BACKS....
is no doubt the most elaborate assortment ever put on the market. The same is made up of art reproductions from European and American originals and twelve very novel imitations of colored photographs.

1900 January. 1900						
Sun.	Mon.	Tue.	Wed.	Thu.	Fri.	Sat.
FQ 8	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30	31	FM 15	LQ 23	NM 31

WE SELL ADS TOO!

Printers buying our
CALENDAR BACKS and PADS
can successfully compete with any exclusive calendar house, because they handle a good line at the right prices.

Send 25 Cents to pay for the mailing of our beautiful 11x14 Catalogue, illustrating in colors, full size, thirty selected Calendar Backs and Pads. For complete Sample Line, consisting of fifty subjects on cardboard, we charge $1.00.

PRINTED ON A NO. 4 MIEHLE 2-REVOLUTION CYLINDER PRESS



THESE ARE

A FEW DESIGNS OF

OUR



HIGH GRADE BLOTTERS

They are Sold in Assortments of

12 Different Designs

AMERICAN 3 COLOR CO.

...CHICAGO...



GOOD BLOTTERS

.....ARE

Good Advertising Mediums

THE PRINTER WILL FIND A READY SALE FOR THEM, AND CAN MAKE A HANDSOME PROFIT IN ADDITION TO THE PROFIT ON HIS PRESS-WORK.

AMERICAN 3 COLOR CO. CHICAGO



PRICES FOR THESE BLOTTERS ARE VERY

REASONABLE

CONSIDERING THE QUALITY

WRITE AT ONCE FOR FURTHER PARTICULARS AND SEND TEN CENTS TO PAY POSTAGE FOR A SAMPLE SET OF TWELVE BLOTTERS

AMERICAN 3 COLOR CO.

161-169 South Canal Street CHICAGO



PRINTED WITH FORTY-CENT HALF-TONE BLACK

F. E. OKIE COMPANY
KENTON PLACE PHILADELPHIA



Printed on I. N. Megargee & Co.'s Snow-White Enamel,

"Good Enough to Frame."

The portrait of the old man, in our inset last November, has excited wide interest. Many people have written to say kind things about it, and to ask for copies. They say it is "good enough to frame."

We have had some copies printed on large sheets of heavy enameled paper, and shall be happy to furnish them at cost to our friends (10 cents, in a tube.) They have no advertising matter on, and make a handsome picture—quite "good enough to frame." It will look well over your desk.

As we wished to do full justice to the picture, we had it printed with a first-class ink,—the same black ink used in printing these insets. Never mind its name,—you can call it almost anything you please. Some ink men have an ink not quite so good which they call Dollar Half-tone Black. But our ink you can buy for forty cents a pound.

And it is all right.

Whatever may be said of the picture, the ink is "good enough to frame."

With a sample like this nicely framed over your desk, with no advertisement printed on it, you can have much fun "jollying" the ink men.

For instance, you can ask the one who wants to send you a barrel of his Dollar Half-tone Black at the special price of 90 cents, to guarantee that it will come up to your framed sample. He will kick, but will finally consent. And ten to one his ink won't meet his guarantee.

Or, you can listen to them offering to bet Almost anyone of them will bet a five-dollar bill—

(1) That such an ink can't be bought under a dollar.

(2) That the specimen was printed on a stop-cylinder.

(3) That it was rolled twice.

(4) That each sheet had two impressions.

Don't bet—it's wrong. But show him this affidavit about the insets.

F. E. OKIE CO.

This is to Certify that these insets (and also all other insets appearing in the INLAND PRINTER during the years 1896, 1897 and 1898, showing samples of the inks of the F. E. Okie Co.), were printed in my establishment; that the work was done under my immediate supervision, and that I was personally familiar with the details thereof: that the presswork was done on a Huber Four-Roller Two-Revolution press: that each sheet was printed at a single impression for each side, and each impression made with a single rolling of the form.

Alfred J. Ferris.

Philadelphia, ss:

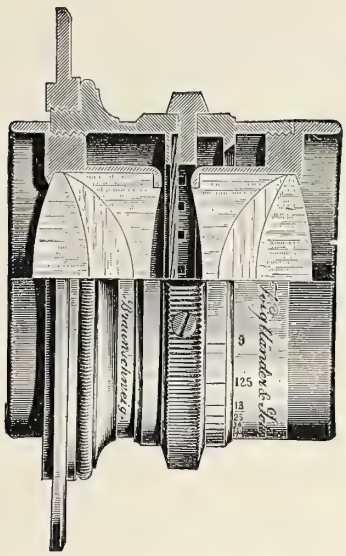
Alfred J. Ferris above named being duly affirmed according to law, deposes and says that the facts set forth in the above certificate are true.

ALFRED J. FERRIS.

Affirmed and subscribed the fifth day of January, 1899, before me.

SAM'L H. KIRKPATRICK,
Notary Public.

Time-Savers



Ser. III.—
For Half-tone Work.

Ser. IV.—
For Line Work.

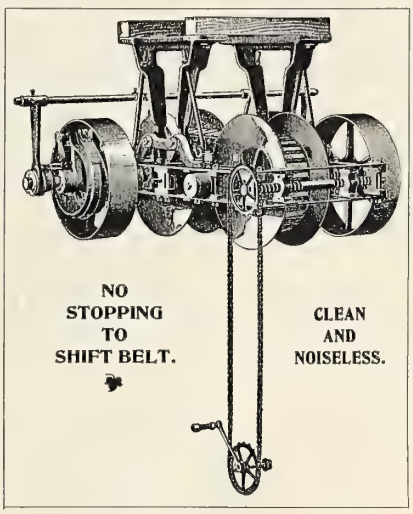
Completely anastigmatic.
Rapid workers.
Absolute definition and detail over the whole plate.

Send for Catalogue.

COLLINEAR
LENSES

Voigtlaender & Son Optical Co.
467 W. 14th Street, New York.

"THE REEVES" VARIABLE SPEED COUNTERSHAFT.



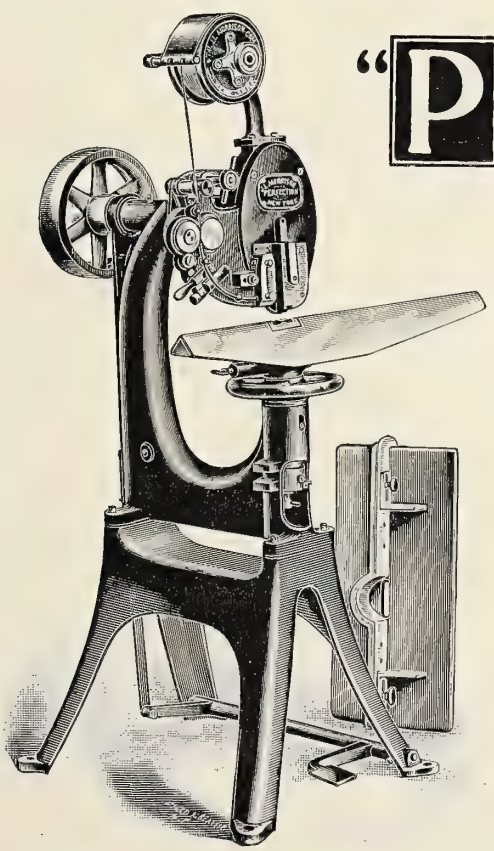
Connected precisely the same as the ordinary step-cone countershaft, and can be used on any kind of press. By simply turning a convenient little crank any speed of the machine may be instantly obtained.

You will find that you can turn out more and better work with your presses thus connected, and if you will give one a trial you will order more.

Catalogue and full details sent upon application to Sole Manufacturers,

REEVES PULLEY CO.
Columbus, Ind., U. S. A.
(Address Department I.)

COST IS THE FOUNDATION OF ESTIMATES



"PERFECTION" No. 4...

A cut of which is shown herewith, is the cheapest machine in the world of its capacity, two sheets to one-half inch.

Will use round wire Nos. 21 to 28, inclusive, and flat wire without change.
Extra large saddle and table, with space between head and casting extra large, viz: fifteen inches.
Exclusive new patent spring-roll feeding devices.
Exclusive new patent quadrant feed gear.
Exclusive durable wire-cutting apparatus.
Exclusive new patent supporter, having a backward motion.

In short—the most desirable stitcher ever placed on any market of its capacity.

Information freely given. Machines ready for shipment.

THE J. L. MORRISON CO.
60 Duane Street, New York.

Canadian Office:
28 Front Street, West, Toronto, Canada.

English Office:
T. W. & C. B. SHERIDAN, 46 Farringdon Street, London, E. C.

2-9

IT IS NOT HIGH-PRICED TYPE

Beautiful

CAN BE USED ON ALL KINDS OF WORK

.... THE MOST BEAUTIFUL, THE MOST COMPLETE AND THE MOST AVAILABLE SERIES RECENTLY BROUGHT FORTH IS UNDOUBTEDLY THE

WEARS BETTER THAN ANY OTHER

Graceful

IT IS THE BEST AND CHEAPEST TO BUY

MacFarland Type

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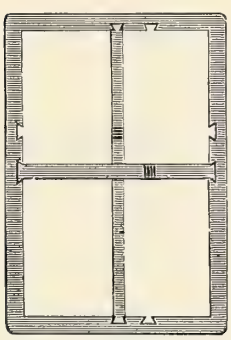
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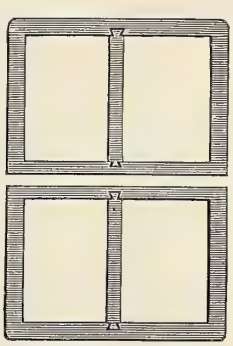
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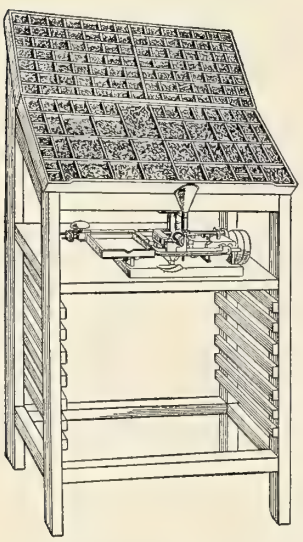
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We're reminded then of roses fair
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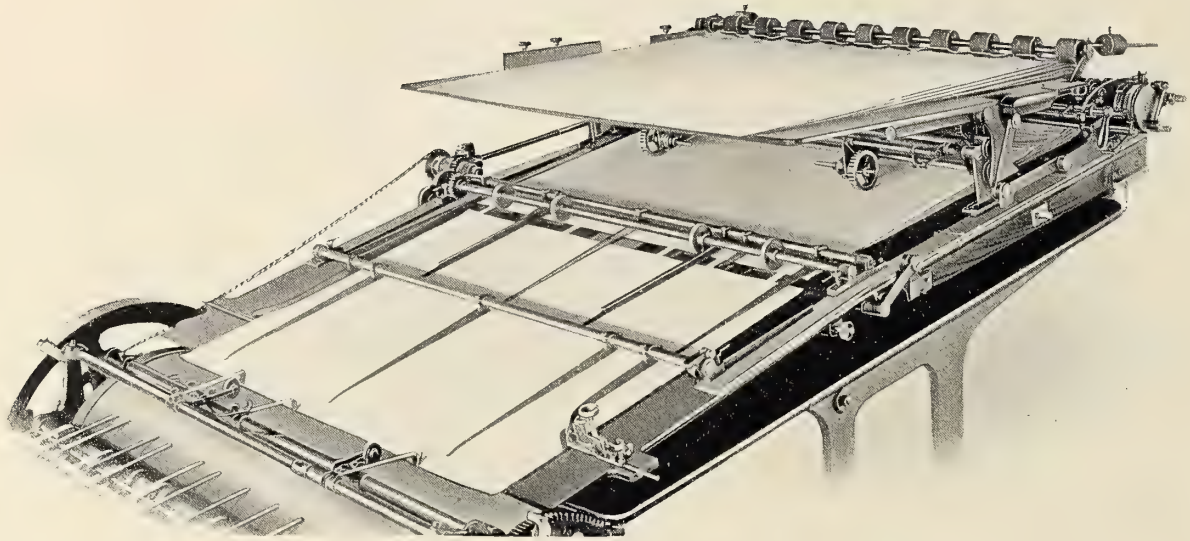
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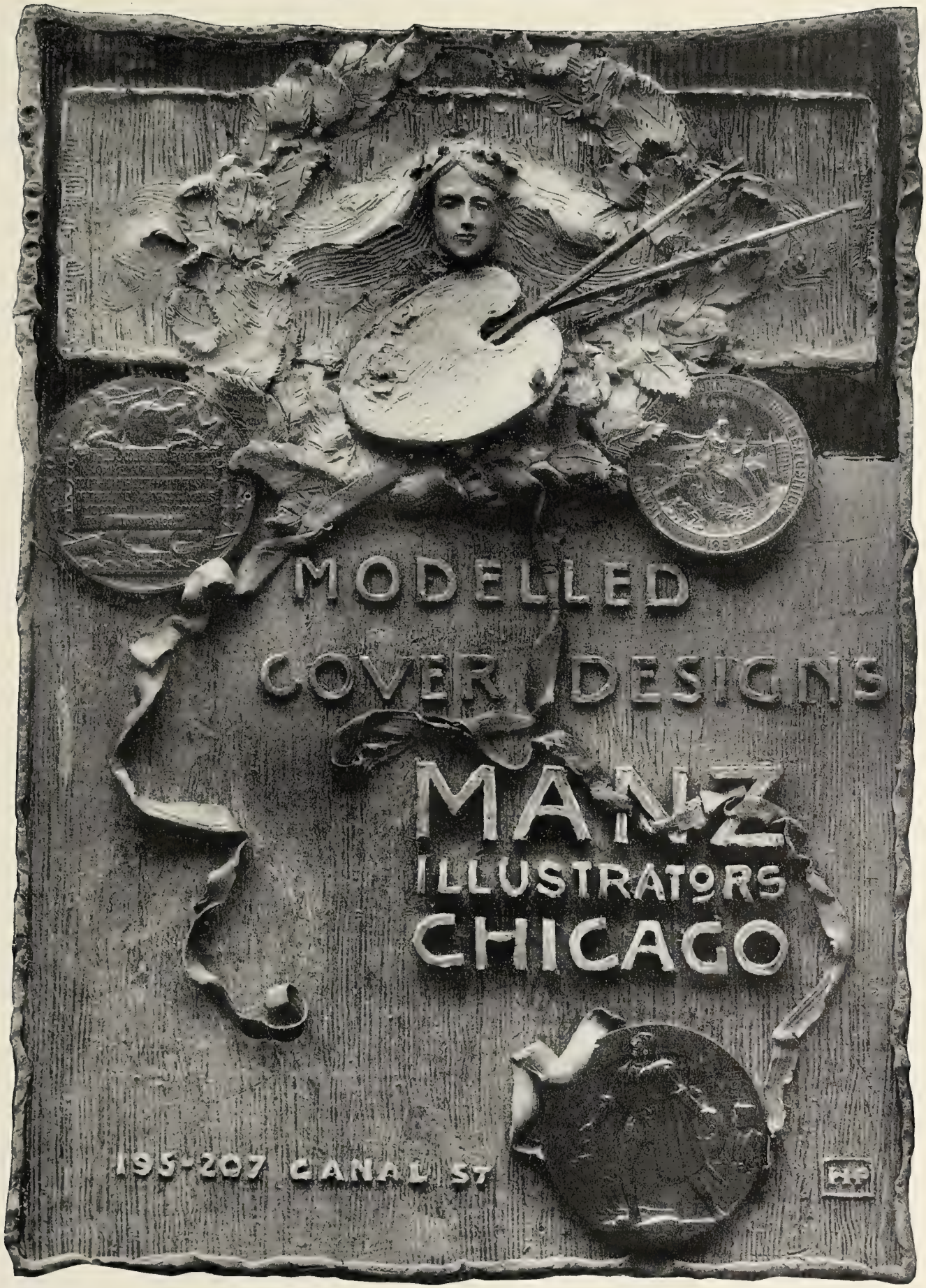
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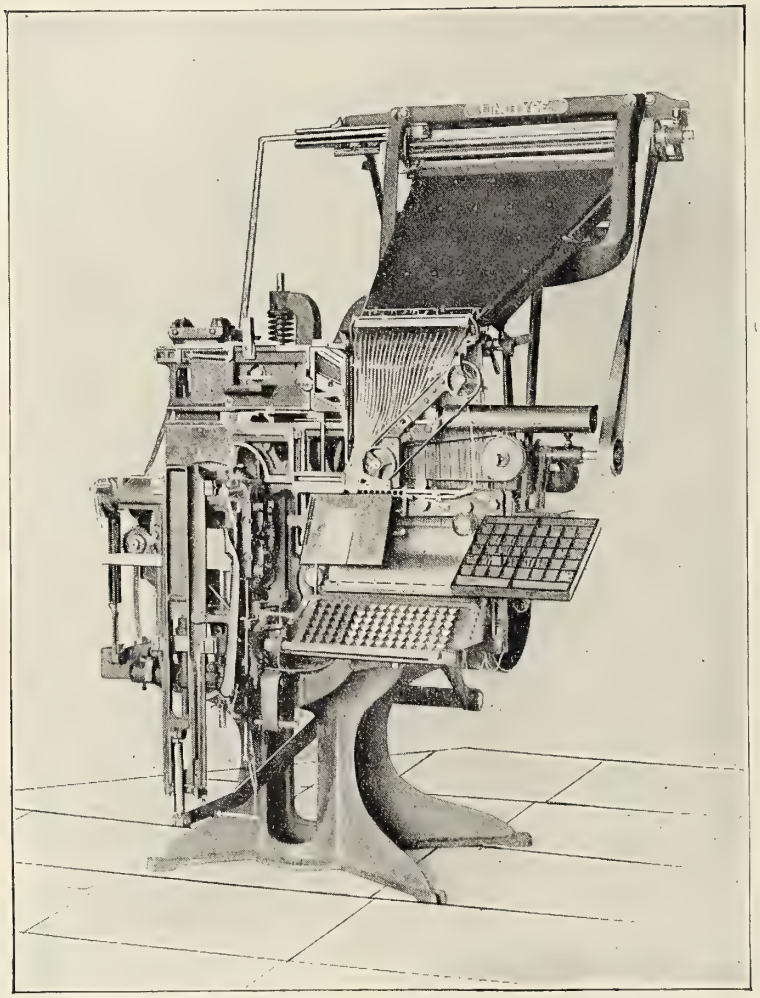
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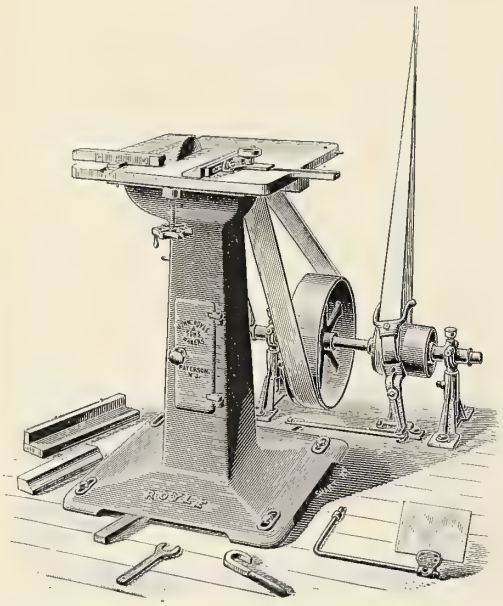
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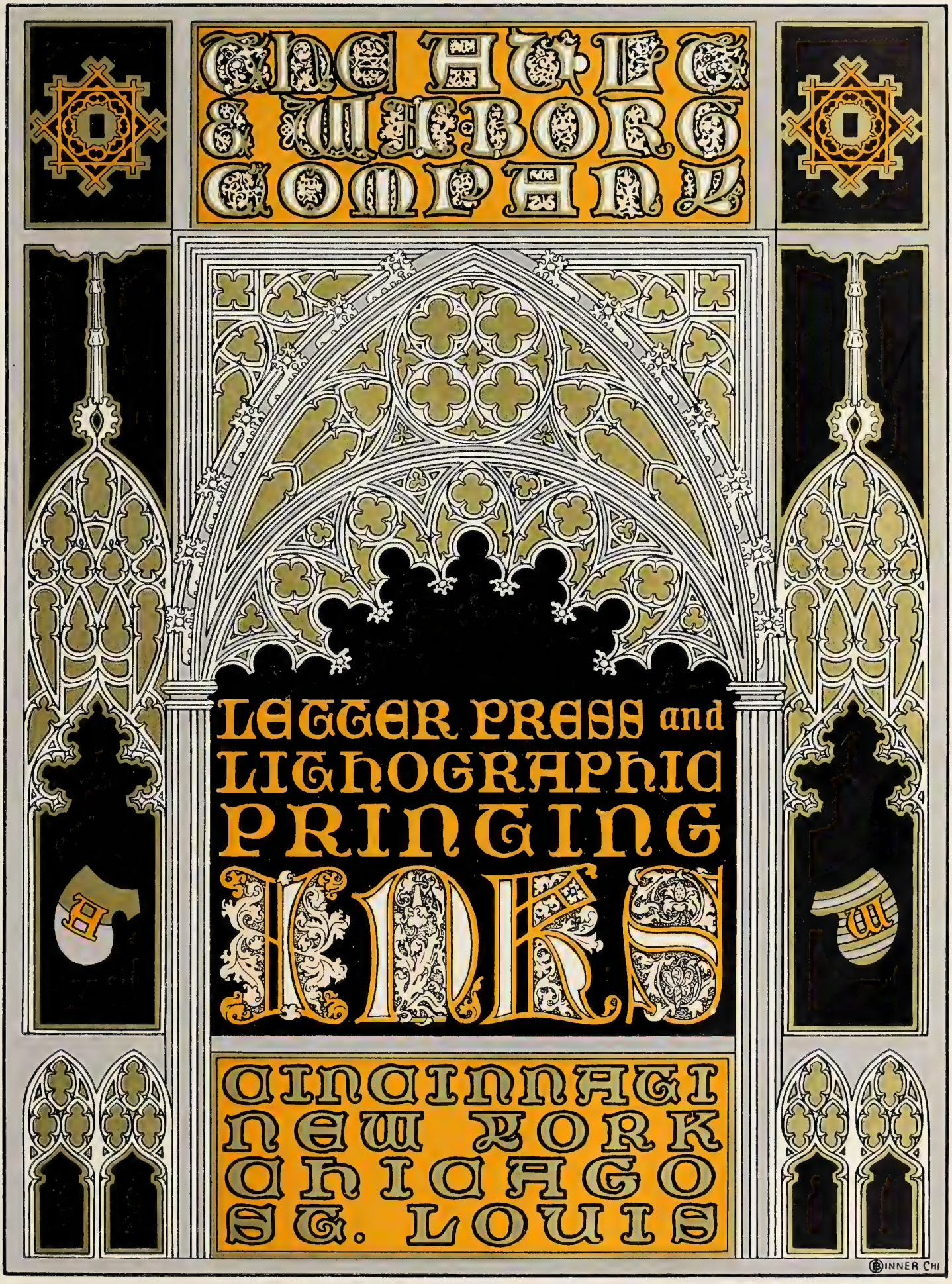
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THE LEADING TRADE JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES.

VOL. XXIII. No. 3. CHICAGO, JUNE, 1899. TERMS { $2 per year, in advance. Foreign, $1.20 per year extra.

MAKING READY ON JOB PRESSES.*

NO. I.—BY CHARLES H. COCHRANE.

AN all-round pressman, if asked how making ready was done on a platen jobber, would be very apt to reply, "The same as on a cylinder press," and while this would be true in a degree, since the principles of making ready are the same on all presses, yet it is a most unsatisfactory answer to the beginner who seeks more light in doing good work on a job press, and who perhaps has little or no experience with cylinders.

In looking into the subject and analyzing its details, and interviewing various printers, I find that there is a great deal to be said about making ready on job presses, and that different workmen have more or less different notions that are worth reviewing. The subject naturally divides itself into these sub-topics: 1, impression; 2, overlaying and underlaying; 3, register; 4, inking and distribution.

The man who understands the theory of impression and overlaying will usually put through any job of which the press he employs is capable, while the man who does not grasp the theory, but simply makes his impression and does his overlaying as he has seen it done, will occasionally find himself "stumped" by a job, and make a failure. The resultant condition of mind sometimes causes him to sit down and write to the trade journal, querying as to why such and such a trouble arose, with such a form on such a press. The writer for the trade journal, who answers such queries, may or may not be able to answer the question, as he may be uncertain as to the conditions. For these reasons it seems well to go over the ground carefully, for the benefit of young printers and those who have not completely mastered the jobber, and perhaps, also, by bringing together the judgments of a number of good workmen, throw out suggestions that may be of value to the experienced.

IMPRESSION.

In considering the matter of impression on platen jobbers, we have two types of machines to deal with — the Gordon type and the Universal type. In the Universal type the platen is brought toward the bed, during the latter part of its closing movement, with a direct motion. It is only necessary to set the platen properly, and it will come together squarely with the bed, no matter whether the impression be increased or reduced. When one part of the tympan is a quarter of an inch from the type, the whole surface is a quarter of an inch away. It follows that the right way to get impression on a press of the Universal type is to set the corner screws properly, once for all, and then leave them alone. When I say "set the platen *properly*," I mean more than setting it squarely, for there have been presses of this type, employing an eccentric to give the impression, in which it was possible to so set the platen that the pull of a heavy impression would come when the eccentric was not on its center, thus bringing the strain on the gears, with enormous wear as a final disastrous result. Printers having had this experience have blamed the press, when, if they had recognized the true source of the trouble, they might have so set the platen that the heavy pulls would come when the eccentrics were on the center, thus avoiding all strain on the gears.

In adjusting the impression for a Gordon press, the custom of many printers is to set the impression screws so that they are right for a good, solid form, and then to leave them forever so set. Other print-

*All rights reserved.

ers use the screws for adjusting the impression, whenever they think it convenient. The fact that there are two methods has served to create a doubt in the minds of many young printers as to which is the better or correct method. As a matter of fact, there is reason in each method, as will be better understood from an analysis of the Gordon bed and platen movement, which is of the improved "clam-shell" type. In some of the earlier and cheaper forms of job presses the bed and platen were hinged close together, shutting up like a clam-shell. In these every addition to thickness of tympan produced more squeeze at the bottom than the top, and there was no end of "fooling" with the screws on every job. To obviate this difficulty, George P. Gordon placed the hinge as close to the floor as possible, as observed in the diagram of a Gordon bed and platen shown as Fig. 1. It will be noted that the bed and platen are near the closing point, and that the clam-shell arrangement is only partially avoided, as the opening between them is wider at the top than at the bottom. As drawn, they will come together exactly right, but if an inch of tympan was built up, as indicated by the dotted line, it is apparent that the lower edge of the form would begin to print while the top edge was perhaps a quarter of an inch away from the type. Of course, a tympan an inch thick would never be used, but the idea is purposely exaggerated to show the principle involved, which is that when you add to the thickness of tympan on a Gordon, without changing the screws, you add more to the impression at the lower edge of the form than at the upper edge. On a full form the addition of four sheets of paper to the tympan produces about one thickness of paper more impression at the bottom than at the top.

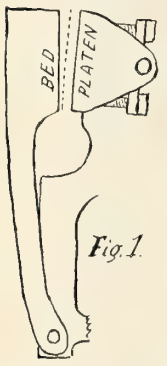


Fig. 1.

It follows, therefore, that when a change of a considerable number of sheets thickness of tympan is required on the Gordon, there is required also a slight adjustment of the screws. If more impression is sought, say to the extent of eight sheets, one way is to turn in the impression screws on the top, about a sixteenth of a turn, and then add about six or seven sheets to the tympan, which will bring up the bottom edge. This is theoretically the proper way; but in practice this "fooling" with the screws of a Gordon platen, if generally permitted in an office, becomes an intolerable nuisance, because the boys who work on the presses get the platen all out of square on small jobs, and spend more time turning the screws than is reasonable. Hence it is a very common practice, especially in large establishments, to provide all the Gordons with bearers, to be locked in the chases with every job, and to instruct all hands to leave the screws alone. The uneven impression that would result from considerable changes of tympan is largely overcome by the use of heavy bearers that serve to tip the bed so as to accommodate it to the slight inaccuracies caused by variations of tympan, and all ordinary work can be carried on without any changes of impression screws. Occasionally, however, a very heavy job, or a job that fills the chase, so that no bearers can be used, and which shows uneven pressure, renders it desirable that the screws should be altered. It is best, then, that the alteration should be made by the foreman or other competent man in charge, and, when the job is off, that the screws be reset as before and left there.

A very expert Gordon pressman can afford to meddle with the screws occasionally; but for boys, and the general run of pressmen, the best rule is, "Hands off." While it is right in theory to alter the screws with every change in thickness in tympan, it is wrong in practice nineteen times out of twenty.

The next point worth considering in impression is the spring of the metal. We often hear it said of a jobber, especially a half medium: "That press is low in the center; you need to put a piece of paper back of the middle of your form before you start to make ready." In such a case the chances are that both bed and platen are as truly flat as are those of any other press, and that the lack of impression observed in the center is purely the result of spring in the machine itself. It is all very well for the printer to say that the machine ought not to spring, but the maker cannot take the spring out of the iron; all that he can do is to make it heavy — that is, put in plenty of iron — so as to reduce the spring to a minimum. In a half medium press, seventeen inches the long way of the chase, and about twenty-six inches between the side arms, a pressure of a few tons for a form is common, and a spring of half the thickness of a sheet of paper in the bed, and the same in the platen, ought not to surprise anyone. You can bend anything if you use enough force, and the platen press employs more force than is generally understood, as the impression is given with all the advantages of leverage.

A comparison with the cylinder method of making the impression is interesting. The cylinder prints a narrow line, on a large-sized press, say of forty-eight inches long and the eighth of an inch wide, or six square inches at a time, repeating this until the width of the form is printed. The platen press must do all of its impressing at absolutely the same instant, and a form of 10 by 15 inches gives 150 inches to print at once, or theoretically twenty-five times as much as the cylinder. In practice, however, the cylinder uses very much more than the proportionate pressure to bring up six square inches, because it partially prints a strip wider than the eighth of an inch alluded to. It is probably true that a full solid form on a quarto Gordon requires

ten times the instantaneous pressure that is employed on a full medium cylinder.

Such being the case, the printer should never expect that a light-built job press, designed for billheads and light open work, should give an impression suitable for a heavy block or plate filling most of the chase. To demand this of such a press, and to blame the builder if it breaks under the strain, is ignorant foolishness on the part of the printer. He who buys a light, quick jobber, must expect to use it only for light work; and if he wants a heavy, strong jobber, he must expect to get one that runs harder and slower, for the builder cannot give him both of these opposite qualities in the one machine.

Printers not being machinists sometimes fail to appreciate these differences, and, when they use a light-built job press, wonder why it jumps under a heavy form, and why it will not bring up large halftones, as will the cylinder. The reason is very simple: there is not enough iron in such a press to give the required pressure. When the impression is put on, the press simply springs and jumps, and if the printer is unwise enough to keep on applying impression he may break the press, but he will never bring up the form properly on a hard tympan. His only chance with a full, heavy form on such a press is to use a soft tympan. And this brings us naturally to a consideration of our second subtopic —

THE TYMPAN.

There are three kinds of tympans to be considered — the hard tympan, the soft tympan, and the new wire tympan. The hard tympan is, of course, the thing for all nice work, just as it is the best thing for similar work on a cylinder. An ordinary tympan should consist of eight or ten sheets of book or news paper, and one sheet of hard cardboard — millboard (binders' board, as it is sometimes called) being the best. This should be placed near the top of the tympan if printing from new type or plates, and near the bottom if printing from old type that requires a softer impression to bring up the rounded characters.

My own plan, when I wanted to do a particularly nice job, was to slip out the millboard from the tympan, and introduce a smaller piece of millboard right on top of the tympan, and fit it to place by cutting out around the pins, as in Fig. 2. This millboard sheet was attached by a little paste at the corners, and the upper edge was made either considerably narrower or considerably wider than the sheet being printed, so that the feeder in removing the sheets might not be liable to grab off the millboard by accident. A tympan so arranged will effectually prevent any impression from showing through on the back of the job.

While advocating such an arrangement to secure a nonperforating impression, I want to caution the young printer against overnicety in making a job look well on the back. It is so easy to forget that the front or printed side of the job is the real thing, and that it is ten times better that all of the front should print up clearly than that any should impress the paper so as to show the denting impression. Always make a job ready so as to look well first on

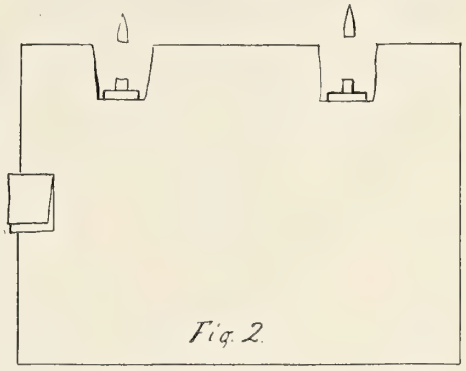


Fig. 2.

the face, and let the back be a secondary consideration. With all new material and a hard tympan it is possible to print without a trace of impression showing through the sheet; but as soon as type becomes a little worn one must make the tympan softer, and allow it to indent the paper a trifle, to bring it all up sharply, and as printing is meant to be read, and nobody but a printer ever looks at the back to judge of the impression, it is a mistake to hold a neat appearance of the back in too high regard.

It was the privilege of the writer some months since to be looking over some old books in company with Mr. Theo. L. De Vinne. While scanning some pages that bore evidence of coming from an old Adams press, with a soft blanket and wet paper, Mr. De Vinne exclaimed, "Just look at the good quality of this printing! We can't beat this now with all our hard packing and dry paper. Isn't it clear and beautiful, and easy to read?" And so it was; every letter and ceriph came up completely and positively, being impressed and absorbed right into the paper. If such printing commends itself to the foremost printer of our age, is it not the part of wisdom for the average printer to bear in mind that the final test of good printing is to make easy and distinct reading?

The soft tympan is generally adopted for worn type and coarse work, and also for cheap work, to save time in making ready; or it may be used to save the press, in case a heavy form has to be worked on a light jobber. I have seen a very fair job turned out on a little treadle press, without side arms, on two book pages that filled the chase so that they had to be locked up in the center. The job was ten times heavier than the press was ever designed to carry, but by wetting several sheets of coarse, thick wrapping paper, so that they swelled, and putting these under half a dozen sheets of newspaper, drawn tight as a tympan, the form was brought up so as to be readable. Of course it did not look

perfect on the back, in fact it punched through a good deal, but when the second side was printed that curse was obliterated. In no other way could the job have been printed at all on such a press.

The soft tympan has serious disadvantages, however, and the greatest of these is that it rounds off the type or plates, wearing them out a great deal faster than does a hard tympan, even though the pressure exerted with the hard tympan be much greater. This has been a leading factor in the decreased use of the soft tympan. It has its recognized place, however, in the economy of the printing office, and should be employed whenever the nature of the work renders it advantageous or economical. The rubber blanket never was much used on the job press, because it was so easy to make a soft tympan of paper, and because it was a nuisance to draw back the platen with the screws to make space for the rubber. The rubber blanket may be used advantageously, however, on certain classes of work, by surmounting it with a sheet of very hard, stiff millboard, and a couple of sheets of tympan, thus saving make-ready, on the same principle as the wire tympan.

The new wire tympans are not yet sufficiently established in use for anyone to pass very definitely on their merits. They operate on a principle that has heretofore been largely overlooked or discarded in printing. The theory is that a yielding base, supporting a thin hard surface, will adapt itself more or less to the inaccuracies of the form and bring up the various parts with little or no make-ready. There are now two systems of wire tympans seeking the favor of the printing public. One is made of slightly curved perpendicular wires, mounted on a base, but free at the upper ends, and surmounted by a sheet of hard vulcanized rubber of about the thickness of a heavy cardboard. The other wire blanket employs wires run in spirals, and mounted in flexible rubber, while a sheet of specially prepared extra hard binders' board is used as a surface. With both these wire blankets the theory is that a force of about seventy pounds is sufficient to bring up a square inch of matter so that it will print clearly. The wires are therefore made to yield at a strain somewhat greater than this, and as they exert a practically equal pressure at all points, whether depressed a few thicknesses of paper more or less, the necessity for make-ready is largely removed. Vignettes and large solid black surfaces have proved the hardest tests of these new blankets, and into a discussion of their merits it is not necessary to digress at this writing. That there is something in the theory may be proven in several ways. For instance, the soft, thick rubber blanket, topped by a sheet of millboard, referred to above, gives a very fair impression, overcoming many discrepancies, with very little make-ready. Another method of proving the theory is to underlay a form or uneven wood-base electros with a sheet or two of soft, yielding wrapping paper. The electros can be brought to a fairly even printing with very little labor, as the blocks are pushed down to the soft paper at the highest points, thus presenting a more level surface for printing.

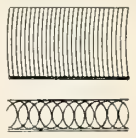


FIG. 3.

Since the wire blankets are yet in an embryo commercial state, and not generally introduced among printers, it is not reasonable to express an opinion here upon their general merits or demerits further than to show the correctness or incorrectness of the principles upon which they operate.

(To be continued.)

Written for THE INLAND PRINTER.

DISCRIMINATION IN THE USE OF WORDS.*

NO. XXI.—BY F. HORACE TEALL.

LEXICOGRAPHERS have never indicated a difference between "pertain" and "appertain," and of course the reason is that no difference is found in usage — at least, none that can be stated in dictionary definitions. If the two words really are exactly the same in meaning, one or the other is not needed, and it would not be amiss for each writer to choose one for his use and drop the other altogether. A real choice may be made, though insistence upon it would be stultifying and pedantic. It should be based on etymology. In the longer word there is an additional element in the first syllable, and close distinction would always include something more in the word's meaning than in that of "pertain." As the prefix, meaning "to," is mainly used with a sense of adventitiousness, the distinction would naturally be drawn between "pertain" for inherent belonging or connection and "appertain" for external relationship or attachment. Thus attributes as of character, etc., would pertain to a person or thing, and external circumstances would appertain. No demand can be made with propriety that such a distinction be noted in usage, but the writer who really makes it in his use of the words is the one who recognizes language principles with the best effect of perspicuity. Real occasion for the use of either of the two words is comparatively infrequent. Most commonly some more sharply defined verb, as "belong" or "relate," is far better, because it is clearer.

If nothing more than mere reading is meant, "read" is a much better word than "peruse." The perspicacious mind will always find something additional in "peruse" when it is correctly used; if something additional is not clearly present, true perspicuity demands the use of "read," unless it may be a matter of poetic license. All the recent dictionaries, including the latest Webster's (the

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International), define "peruse" as meaning "to read through carefully."

Webster's Unabridged Dictionary says of the word "plenty" used as an adjective: "This word is found in reputable writers of former times, but its use is now chiefly colloquial, and it is deemed inelegant." In remaking this dictionary into the International the note was omitted, and the word is simply said to be obsolete or colloquial. Even in former times it was not used attributively, as "plentiful" has always been, but followed its noun, as "plentiful" should do now instead of it, although "plenty" remains as good as ever for archaic or poetic use under some circumstances. Certainly "plentiful" is now the better adjective for ordinary use. Thus, while Goldsmith could say with propriety that "shrubs were plenty," we should say that they were plentiful. It was Dr. Samuel Johnson, one of Goldsmith's contemporaries, who probably originated the objection to "plenty," in saying, "It is used barbarously, I think, for plentiful."

Probably no two words are more truly synonymous than "precisely" and "exactly," and we should not be far from right in extending the assertion to include "accurately," "perfectly," "carefully," "correctly," "definitely," "explicitly," "strictly," and possibly a few others. A critic quotes from a newspaper, "It was precisely similar to the accident that befell the same vessel last February," and says that "precisely similar" is a locution difficult to defend. It is not difficult to defend. Similarity is etymologically unqualified likeness; yet in saying that things are similar we generally mean, or at least may mean, that they resemble each other in general characteristics. We cannot clearly assert that they are alike in every respect without an adverb that conveys that meaning, and either "precisely," "exactly," "perfectly," or "strictly" does this. The other adverbs mentioned above have each their peculiar phases of meaning that make them improper for use in the quoted sentence. The critic says the writer probably meant very similar, or similar in every respect. Probability seems not supposable here, because "precisely similar" is a perfectly correct expression for similar in every respect, altogether similar, without qualification.

"Portion" and "part" are not always differentiated in usage, and most language censors decry their confusion, but seem to recognize only a misuse of "portion" where they prefer "part." As a matter of fact, the opposite error is also of frequent occurrence. One writer says that while "portion" is harped at by some critics as a misuse for "part," it may be regarded as legitimate, which can mean nothing else than that he and some others (presumably those who so use it) find no fault in it. But the mere fact that in the use referred to it stands for another word, if it be a fact, must make it illegitimate as a matter of language principle. A great difficulty in the way of discriminating between a part and a portion is exemplified in the dictionary definitions, in all of which a portion is called a part, and a part is called a portion; but the dictionaries, in their synonym paragraphs, differentiate the words in a way that should find wider acceptance than it has in usage. The Standard Dictionary says: "A portion is a part viewed with reference to some one who is to receive it or some special purpose to which it is to be applied." And again: "When any whole is divided into parts, any part that is allotted to some person, thing, subject, or purpose is called a portion." A part may be a portion, an atom, a component, a constituent, a division, an ingredient, an element, a fraction, a fragment, an installment, a member, a particle, a piece, a section, a segment, a share, or a subdivision; but any one of these, when it is desirable clearly to indicate it as such, should be called by its distinctive name, and should not be called a part. Likewise, when the sense is general, and not of the specific sort that demands one of the special words, it should be called a part, and not a portion, nor anything else.

Two words that are not the same in sense, though nearly alike in form, are "predicate" and "predict," the first of which is often used when the other should be. Although these words are from Latin words ultimately made from the same elements, their senses are strikingly dissimilar. To predicate anything is to assert it as an attribute or result of something else, and to predict anything is to assert that it will occur at some future time. Every good dictionary clearly differentiates the words in definition.

Etymologically the verbs "prejudice" and "prepossess" are strict synonyms, but usage differentiates them, making prejudice unfavorable and prepossession favorable. Thus it is common and proper to speak of being prejudiced against a person or procedure, and not of being prejudiced in favor of one. It is common and proper to speak of being prepossessed in one's favor, and not against one. Yet the word "prejudiced" may occasionally be used correctly in connection with favor, as in this sentence from Steele's *Spectator*, quoted in the Standard Dictionary: "I see men flourishing in courts, and languishing in jails, without being prejudiced, from their circumstances, to their favor or disadvantage." No one can say justly that this use of "prejudiced" cannot be accounted a good use of the word; it does not at all interfere with the universal understanding of unfavorable prejudice when the word is used absolutely.

(To be continued.)

CERTAINLY A WORK OF ART.

We are receiving THE INLAND PRINTER regularly, and should not think of being without your valuable magazine, as it is certainly a work of art.—*Post-Express Printing Co., Rochester, New York.*



Drawn by Wm. Schmedtgen.

By courtesy "Chicago Record."

ADMIRAL GEORGE DEWEY,

The Hero of Manila.

THE INLAND PRINTER

THE LEADING TRADE JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES.

[Entered at the Chicago Post Office as second-class matter.]

A. H. McQUILKIN, EDITOR.

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ALBERT MELBER, Eastern Agent.

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THE INLAND PRINTER is issued promptly on the first of each month, and will spare no endeavor to furnish valuable news and information to those interested professionally or incidentally in printing, engraving, electrotyping, stereotyping, bookbinding, and in the paper and stationery trades. Persons connected with any of these lines will confer a favor by sending news from their section of the country pertaining to the above trades, particularly individual theories and experiences of practical value.

Subscribers and others having questions they desire answered by letter or through THE INLAND PRINTER should place such queries on separate sheets of paper, and not include them in business letters intended for the subscription department. If so written they can be sent with business letters, but it is better to forward them under separate cover, marking plainly on outside of envelope the name of department under which answer is expected. Read paragraph at the beginning of each department head for particulars. Letters asking reply by mail should be accompanied by stamp. The large amount of correspondence reaching this office makes compliance with these requests absolutely necessary.

SUBSCRIPTION RATES.

TWO DOLLARS per annum in advance; one dollar for six months in advance; sample copies, 20 cents each.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Do not send checks on local banks; send draft on New York or Chicago. Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

Foreign Subscriptions.—To countries within the postal union, postage prepaid, three dollars and twenty cents, or thirteen shillings two pence, per annum, in advance. Make *foreign* money orders payable to Henry O. Shepard. No foreign postage stamps accepted, and no attention will be paid to postal-card requests for free samples.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the twentieth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfill the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

THE INLAND PRINTER may be obtained at retail from, and subscriptions will be received by, all newsdealers and type founders throughout the United States and Canada.

Patrons will confer a favor by sending us the names of responsible newsdealers who do not keep it on sale.

FOREIGN AGENTS.

M. P. McCOY, Phœnix Works, Phœnix Place, London, W. C., England.
W. C. HORNE, 5 Torrens street, City Road, London, E. C., England.
JOHN HADDON & Co., Bouverie House, Salisbury Square, Fleet street, London, E. C., England.
RAITHBY, LAWRENCE & Co. (Limited), Queen street, Leicester, England, and 1 Imperial Buildings, Ludgate Circus, London, E. C., England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.
F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.
HERBERT BAILLIE & Co., 39 Cuba street, Wellington, New Zealand.
G. HEDELER, Grimmaischer Steinweg 3, Leipsic, Germany.
A. W. PENROSE & Co., 44 Rue Notre Dame des Champs, Paris, France.
JAMES G. MOSSON, Iwanowskaja No. 15, St. Petersburg, Russia.
JOHN DICKINSON & Co (Limited), Capetown and Johannesburg, South Africa.

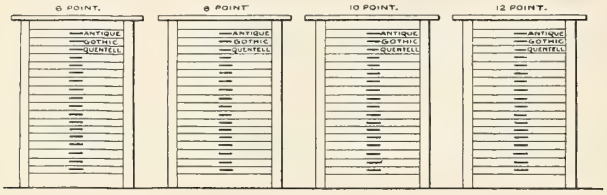
EDITORIAL NOTES.

THE London correspondent of THE INLAND PRINTER gives in this issue an interesting review of the publishing business in England. Incidental to the cheapening of books and the keen competition among publishers, the demand for labor-saving machinery has caused a looking toward America, the home of inventive genius, and an earnest examination of all the trade literature that can be procured which bears upon this subject. The success of a number of printing and binding machinery agencies has encouraged many irresponsible concerns to enter the field, and American manufacturers are warned to carefully verify the claims of all applicants who desire to represent them in the English market.

ENGRAVERS are usually desirous of securing good subjects for illustration, and catching and brilliant photographs in genre or landscape are the favorite selections of the best houses. It is a little strange that most of the work illustrative of the excellence of photo-mechanical engraving is of a hackneyed stock character, and the vast fields for scenic photography in this country are so poorly represented, when it is undeniable that there are photographs of the first quality to be obtained. Photo-engravers say that they cannot get good subjects. This would appear strange, were it not true that the generality of photo-engravers who advertise that they will pay for good subjects treat the confiding photographer after such fashion that one experience with them is enough to last a lifetime. An instance came to our observation where a photographer sent to a western engraving house a number of fine platinum prints — after solicitation. The prints were quite salable, and were carefully packed and mailed flat. The days lapsed to weeks, and the weeks into months, and no reply came from the western house. But at last, after repeated writing, a dirty, frayed roll of prints came back without comment of any kind, the imprint of the engraving house on the wrapper alone indicating where it came from. With this class of engravers to look to for patronage the American photographer will leave the field to the photographs of the German old masters, or any of the other mythological abortions which myopic engravers may desire.

THE effective arrangement of job letter so that new hands, as well as those conversant with the office, may be able to compose a job with the greatest amount of speed, is a most important consideration in printing office economics. The method adopted by Mr. Henry W. Cherouny, president of the Cherouny Printing and Publishing Company, 17-27 Vandewater street, New York, is here illustrated. Mr. Cherouny recently had occasion to remodel his plant, owing to extensive additions, and

the plan he has adopted, so far as he is aware, is original with himself. There is one size of type in each cabinet, and the series run in cases on a line in the cabinets, and so straight through. It is found that, after one inspection of the plant, every compositor can be made effective. Of course the preservation of this order costs much money and much labor, but it is said to pay every day. Especially in



the distributing this is true. The stoneman has on his stand eight small galleys, quarto width. They are marked 8, 10, 12, 14, 16, 18, 22, 24 point and upward. He separates all dead jobs and ads. on these galleys, and gives them out to the compositors, allotting to each compositor the matter for his particular stand. This avoids the necessity of running about, and permits of the rapid distribution of all dead matter.

THE COST OF EDITION BINDING.

IN this era of combinations, it would seem that bookbinders should reach some mutual understanding that would at least put a stop to the steady lowering of prices. Improved methods and machinery have done much to bring this about, but a too keen competition and a widespread ignorance on the minor items of cost have done more. In the transmission of power there is a recognized and computable loss. So, too, in the making of books there is a frictional loss that is just as certain. Take, for instance, a bindery equipped for an output of from two to five thousand 12mos per day. It is safe to say that in such a plant there is always one machine inoperative because of lost time in the preparation of work or necessitated repairs. Also the recognized loss of ten per cent per annum on the value of a plant should be computed, and, with the office expenses, added to the estimated cost of each job. Other items that are too frequently underrated or entirely ignored are: thread, glue, crash, case lining, storage, drayage, stampers' sizing, examining, etc. Singly they are trifling, but together their sum is considerable. Frequently the publisher is very anxious to receive a few advance copies. They are taken from their routine and hurried through each department, to be delivered possibly on the same day. Very good! but the estimated cost has been increased thereby.

The Bookbinders' Association recently adopted a uniform estimating blank, but this has not come into the general use that it deserves. The blank contains every possible item of expense, and its use would preclude the possibility of many mistakes. Let us, for illustration, figure the cost of binding a thousand 12mos, in an up-to-date bindery equipped with folders, Smythe sewers, a Crawley rounder and backer, smashers, stampers, etc. The 12mo will be the ordinary cloth-bound of twenty signatures, with two colors of ink and a gold title. Printed in sixteens:

Cutting sheets	$ 1.00
Machine folding	5.00
Gathering and sewing	5.00
Smashing and tending folders	1.00
Putting in waste leaves	.80
Rounding and backing	1.25
Trimming	1.50
Crashing and head-banding	3.50
Casing-in	3.50
Examining books	1.00
Packing and delivering	1.00
Delivery by team	.75
Casemaking	3.50
Cutting cloth	.70
Cutting board	.70
Stamping	8.00
Thread	.40
Waste paper	1.50
Glue	1.50
Crash and head band	.50
Cloth, 400 to roll, at $7	17.50
Board, 10 pair out, No. 30 board, at 70 cents	2.50
Gold, ⅛-sheet, at $7.50 per pack	2.50
Ink	2.00
Jacketing	.50
Total	$67.10
Experience has shown that office expenses, discounts, losses, etc., at the lowest computation equal twenty per cent of cost, which amounts to	13.42
Totaling	$80.52
If to this we add a conservative net profit of twenty per cent	16.10
	$96.62

This is a close figure and will be found to be as low as any binder can safely take the job.

STATUS OF PROCESS AND MECHANICAL ENGRAVING.

ON the subject of mechanical engraving and its effect on the printing press and paper trades, Mr. George H. Benedict, of Chicago, recently delivered a short address before the Chicago Typothetæ. Respecting the mechanical part of process work, the speaker said that this was confined almost exclusively to the routing and blocking. The nearest approach to strictly mechanical work is in the old method of engraving on wood, where the ruling machine is used to produce the flat or graduated tints and delicate shading peculiar to this method. In this connection it is worth mentioning that the public appears to have recognized that wood engraving has too much merit to be ignored entirely. At the present time there are more orders offered for

wood cuts than can be taken care of, because the majority of the old wood engravers have taken to tool work on half-tones or quit the business entirely. Pressmen, in particular, will undoubtedly be thankful for a revival of popular favor for wood cuts, and it will not be unwise for the printer to recommend them for all illustrations of machinery, furniture, tools or goods in which exact detail and peculiar formation is to be shown, or where a number of electrotypes are to be made, for it needs no argument to support a statement that electrotypes from wood cuts have a superior printing quality to duplicates from any other kind of engraving.

"As regards the half-tone process, ... the question of quality and consequent cost in engraving is the same as in printing; it is a matter of the time it takes to do good work, or how much time can be saved and do bad work. If two printers with equal facilities are given similar jobs, and both use the same stock and ink, there may be quite a difference in the results. One will make ready until he cannot further improve the work, run slowly, watch every detail, and get out a good job. The other will do the opposite. There is no need of my telling you what the opposite is. You may not appreciate that if the engraver cannot 'shift the belt' to run faster, he has ways of slighting the work that beats the belt 'out of sight.' For instance, a poor negative — let it go. A bad printing — it's good enough. Shallow etching — what's the odds? A flat picture — so was the copy. Anything goes so long as the size is right and there are no spots or scratches on the plate. I will tell you a secret, gentlemen, it takes twice as long to make the kind of half-tones you get today, with the retouching, reëtching and vignetting, and you are getting them delivered at half the price of ten years ago.

"As to the effect of engraving on printing, it must be beneficial, judging from the fact that when we first began to make half-tones in Chicago there were very few printers who could produce results that would today be considered acceptable. Possibly the habit of using cheap stock and ink and paying less attention to the condition of the rollers may have been the reason, but if so and printers have been educated to be more particular in these respects, is it not evident that the use of half-tones in particular has benefited the paper, ink and roller business? From personal experience I cannot offer an opinion as to what the effect has been on the press itself, but presuming that no maker of presses has changed his patterns or made improvements in his machines, I believe the use of half-tone engravings calls for better printing, consequently the printer will be much more likely to invest in high-grade presses than to shop around for the one that will cost the least. The pressmaker can enlighten you on this point, and in the same connection it will be interesting to have some paper firm tell you what proportion of enamel paper was used, say, ten years ago, and at the present time. I believe manufacturers of the lines of goods I have mentioned are indebted to the inventor of half-tone engraving for a growing demand for better material for printing."

TYPE-SET COVER DESIGNS FOR "THE INLAND PRINTER."

IN the cover designs for THE INLAND PRINTER the decorative artist and the engraver have shown of their best. They have not been hampered by instructions, and whatever their conceptions and their ideas as to the technical treatment, they have been carried out to the letter. Beginning with the October number it is therefore proposed to give the job compositor a chance to show what can be done with type, border and tint-blocks. During the summer months there will be slack days on which the printer may build up his conceptions to the best advantage, and it is hoped that a large number will interest themselves. Each competitor may use only type, rule, border and tint-blocks. Zinc etchings and all other descriptions of cuts are barred.

A single prize of $25 will be awarded each month. Competitors may submit as many designs as they please. The designs may be submitted any time before September 1. The award will be announced in the October number, the prize design being used as the cover for that month, and the competitions continued monthly thereafter.

Written for THE INLAND PRINTER.

THE NEW MEDIUM IN SURFACE PRINTING.

BY J. M.

THE art of lithography, or printing with stone, differs radically from printing with type, or with designs on raised surfaces, and from intaglio printing in which the design is engraved, or cut into or beneath the surface of the printing medium. Lithographic printing depends wholly on the porosity of the material employed, the pores of which absorb and retain the greasy portion of the ink required in the process, the details of which it is not necessary to describe.

While the stone, however, is the only material which has been successfully used in surface printing, its great weight, high price, and especially the serious delays and difficulties inseparable from its manipulation, added to the growing scarcity in the supply of the best quality, have prevented that extended use to which, on account of the fine and superior character of the work performed by the process, especially in color printing, it would inevitably be applied. The fact that aluminum, having been thoroughly tested, is now steadily superseding the stone not only in the United States, but in England, France, Austria and other countries, affords incontestable evidence of its superiority.

Ever since the invention by Senefelder of the art of lithography, unceasing efforts have been made to

discover among the metals a substitute for the fine-grained porous limestone, which is the only available medium thus far found adapted to this particular system of printing. It is no exaggeration to say that millions of dollars have been expended in the search for the desired equivalent, but up to the date of the discovery of the peculiar properties of the new metal, aluminum, no suitable substitute had been found. Zinc had been tried, but it has utterly failed to meet all the requirements of the art on account of the absence of two essential qualities — porosity and noncorrodibility. As aluminum possesses not only these in the highest degree, but other desirable properties, it is more than an equivalent for the stone, and is incomparably superior to zinc or any of the numerous metallic and mineral compositions which have been patented since the days of Senefelder, who, it may be noted here, devoted many years of his life to persistent but futile experiments with various metals and especially with zinc.

The cost of a lithographic stone varies according to its size and quality, those of largest dimensions costing from $75 to $200 and more — the price ranging from 10 cents to 25 and even 30 cents per pound. Thus, a large stone, having a printing surface of 36 by 44 inches and weighing 700 or 800 pounds, would cost from $75 to $100, according to quality; while a stone weighing from 900 to 1,200 pounds, and having a printing surface of from fifty to sixty-four inches, would be worth from $250 to $350.

The life or durability of the stone depends on the number of grainings. When a drawing or transfer is replaced by a new design, it is removed by grinding; each grinding lowering the level and proportionately reducing the thickness of the stone. The life of a stone, therefore, may be considered as limited by the number of grindings, or grainings; and the number of printed impressions obtained from each design runs from 10,000 to 20,000 and sometimes as high as 30,000. It should be observed here, however, that these figures and estimates are materially affected by the fragile and sensitive nature of the stone, and its liability to fracture from hidden flaws and other causes.

The price of an aluminum plate or sheet of the same printing area or surface as that of the stone may be quoted at from $15 to $20, while its weight is one-hundredth and its thickness also about one-hundredth that of the stone.

As the removal of the transfer from the plate is effected by a process which produces a hardly appreciable reduction of the surface, the life of a $15 or $20 plate has been thus far found to be equal to, if not longer, than that of the stone. Over 100,000 impressions of one design have been printed from the aluminum plate and there was no perceptible weakening of the transfer or drawing.

In cheapness the difference is as five and ten to one. That is, the same amount required for the purchase of a single stone of the dimensions stated would buy from five to ten plates. Thus, $1,000 invested in the largest size aluminum plates would furnish an aggregate printing surface equal to that of $5,000 to $10,000 worth of stone, while the plates would be only one-hundredth part the weight and require about one-fiftieth part of the storage space occupied by the more costly, ponderous and cumbrous material. This is a most important and serious consideration in view of the awful catastrophe that occurred several years ago in Park Place, New York City, caused by the overloading



BEDOUINS CROSSING THE DESERT.

of a building used for lithographic printing and which resulted in the loss of life of about fifty of the occupants.

In considering the questions of durability and cheapness the fact that aluminum is not subject to fracture or damage from accidents, to which the stone is always liable, and the additional fact that there is a decided economy not only in the storage of the lighter of the two printing mediums, but in its manipulation, by which a saving of many thousands of dollars a year is effected — the marked superiority of aluminum over stone for surface printing will be at once appreciated.

In weight, in price, in storage and in ease of manipulation the superiority of the plate over the stone is so marked that there is no ground for controversy as to the relative merits of the two printing mediums. In weight, as we have stated, it is one hundred to one and in storage about fifty to one, while in price the difference is from five and ten to one.

As to the comparative amount of lithographic work done by the plate and the stone, it may at present be estimated in the ratio of two and two and one-half to one, while there is a corresponding gain in the saving of labor and other items. Thus, as the lithographic stone can be used only on a flat-bed press, the limit of which is from 5,000 to 6,000 impressions per day, the aluminum plate, on account of its lightness and flexibility, is used on the more rapid rotary machine, which occupies less than one-half the space required for two or three flat-bed presses, and can also be run by one-half the number of hands. This comparison, however, applies only to the simpler printing machines, but with duplex and still higher speed presses the product will be largely increased, and the expense and labor of running proportionately reduced.

Printing by aluminum sheets is now, as stated, steadily superseding lithography or printing with stone. In France one of the most artistic of illustrated works in color — Tissot's "Life of Christ" — containing between three hundred and four hundred first-class illustrations, is the product of aluminography, and *Puck*, *Judge*, and other periodicals, are printed by the new process. At present five first-class lithographic establishments in New York have adopted and are using aluminum, and others in Montreal and Hamilton (Canada), Chicago, Detroit, Boston and Milwaukee have followed their example.

Thus far the use of aluminum has been applied only to work heretofore done with the stone, but it promises to so simplify and lessen the expense and labor attending typography and all the forms of relief printing that its substitution therefor is only a question of time. Its advantage over relief printing consists in the fact that all the tedious and expensive operations attendant on the preparation of relief plates for the press — molding, casting, electrotyping, etching, making ready, etc.— will be dispensed with, and a saving of probably from fifty to seventy-five per cent effected thereon.

It will thus be possible, in the progressive development of the new method, to effect a revolution in the printing industry of the country, the products of which, according to the last census of the United States, amount to about three hundred millions of dollars a year.

The one thing necessary to the full and perfect application of the new process to the work done by typography is the construction of a typewriter, or typograph, which, instead of the crude printing performed by the machines now employed, will, through improved mechanism, give us letterpress impressions similar to those produced by the various fonts of type used in book and other forms of printing. In the absence of such machines the expense of printing, as it is now conducted in the publication of illustrated periodicals, illustrated supplements, etc., can, however, be materially reduced by means of transfer and photographic reprints from relief plates and printed pages and their reproduction by aluminum plates.

By the substitution of aluminum for relief plates the expense will be greatly reduced, all of the present work of electrotyping, etching, making ready, etc., will be avoided, and a much higher speed in printing and a proportionate increase in the amount of the product will be secured.

The organ of the printing trade in Paris, *L'Imprimerie*, in one of a series of elaborate articles on the use of aluminum, speaking of its substitution for relief printing, says: "Another point in favor of the metal is *that it affords the means of a direct transition between the lithographic and typographic methods, thus opening a wholly new way to general printing.*"

By this economical, simple and rapid process all the expense inseparable from the present method and the delays consequent thereon are avoided, the new and improved typewriter takes the place not only of the compositor or typesetter, but of the linotype machines, and a radical revolution is effected in this, the fourth great productive industry of the country.

Among the changes which are certain to follow the adoption of the new printing medium will be the rapid extension of color work to many kinds of printing in which it is not at present employed — more especially to magazines and other illustrated publications.

The expense attending color work as at present prosecuted has proven a serious if not an insuperable obstacle to its general use, but with increased facilities and a more rapid and much cheaper method this obstacle will be removed and its general application secured.

There are other forms of printing to which aluminum will doubtless be applied, among which may

be mentioned printing on calico and silk fabrics, as satisfactory experiments have already been made on those materials. The saving by the new method is so marked as to warrant the belief that it will, when the proper time comes, justify its application to this particular branch of the trade.

The adaptability of this metal (of which there is an inexhaustible supply, as the alumina or ore from which it is obtained is vastly more abundant than even that of iron) to all kinds of printing and the marked saving it effects in the more artistic products of the art must, in the immediate future, lead to its general adoption in place of more tedious and expensive methods.

The advantages possessed by the new printing medium over the lithographic stone may be briefly summed up as follows :

1. It is, in proportion to its printing surface, one hundred times lighter.

2. It costs from one-fifth to one-tenth the price of the largest stones in general use in the trade.

3. It requires for storage less than one-fiftieth part of the space.

4. A large saving is effected by its lightness in the expense of manipulation.

5. By its flexibility it is particularly adapted to rotary printing, by which a more than twofold increase is secured in the number of impressions.

6. As one rotary press has a capacity more than twice that of the flat-bed, or stone press, a proportionate saving, not only in floor space but in the labor required in its operation, is obtained. By the construction of duplex, quadruple, or even large feed presses, the product can be multiplied twofold, fourfold, or, in fact, to any extent within the limits of a practical machine.

7. Practical experience has proven that the number of impressions obtained from a design on the plate is five times larger than that obtained from the stone, and there is no reason to doubt that, if necessary, as many as 500,000 impressions could be secured.

8. While the size of the stone is limited, that of the plate can be enlarged to any practical dimensions.

9. The plate, unlike the stone, is not liable to fracture, and while it is, as stated, much cheaper, it is, with proper care, much more durable.

10. The cost of lithographic printing has heretofore prevented its general use, but the more rapid and more economic work which has been rendered possible by the substitution of aluminum for the stone in surface printing is certain to enlarge the field of its operations.

11. Finally, it is destined, through the adoption of new type-writing mechanisms, or typographs, to bring about a revolution in the present methods of printing by raised surfaces — in other words, surface printing will to a great extent displace relief printing; and the typewriter will take the place of the typesetter, superseding even the rapid composition of the Mergenthaler, for by surface printing, as effected by the new metal, all, or nearly all, the expensive details or minutiæ of casting, electrotyping, etching, etc., will be rendered unnecessary.

12. Considering the wide difference between the aluminum plate and the lithographic stone, as to price, weight and facility in handling, the space required for storage, and considering also the radical changes effected in the required printing machinery, especially in the higher rate of speed and largely increased product obtained from the improved rotary, it is evident that much less capital would be necessary for the establishment of printing plants for the new process. A conservative estimate of the amount required for machinery, material and labor in a first-class establishment would be less than one-half that demanded by a lithographic establishment; while the product would be more than doubled by the higher speed of the rotary and still further increased by the employment of multiple presses.

Written for THE INLAND PRINTER.

THE EMPLOYING PRINTERS COMBINE.

BY G. L. B.

AT last a substantial and thoroughly satisfactory plan has been found for organizing the employing printers, binders and lithographers in the large cities of the United States. The plan which we will briefly outline has been in successful operation in the cities of St. Paul and Minneapolis for some time, and is being developed at present in the cities of Duluth, Milwaukee, Kansas City and Des Moines, after which San Francisco will probably receive the attention of the gentlemen who are doing the preliminary work of organizing.

In St. Paul and Minneapolis more than ninety per cent of the employing printers have become members of what is known as the Manufacturing & Printing Company. The leading purposes of the plan are to insure increased profits, to maintain uniformity of prices, to harmonize and advance the printing interests, to protect the establishments being members of the organization, and to decide all controversies with their employes.

Briefly outlined, the plan has in view the organization of the employing printers in different cities by incorporating them under the laws of the State into a body corporate for the purpose of bettering the conditions of their business. The company is incorporated in each city with a capital stock, paid in under very easy terms, and the interest of the members of the association is evidenced by the amount of stock which they hold in the company; which stock is determined by the size and importance each establishment bears to the whole capital stock of the association. The rights of the establishments are in no wise abridged as regards the

property and management of their own business. The company has a regular board of directors and elected officers, and the affairs of the company are controlled by them. Such an arrangement insures to the company a legal status; in other words, makes it an obligatory plan, giving to the company some authority over its members, and at the same time assuring them some protection from outside competitors. A general manager is appointed (independent of any printing establishment) whose duties are to fix the minimum price of all competitive work; to decide all matters in dispute; to visit and advise the different establishments and members of the company; to solicit for the company work being done out of the State or by concerns not members of it, and to perform and attend to all things pertaining to his office, subject to the instruction of the Board of Directors.

Inasmuch as the plan contemplates the organization of the employing printers of the cities and towns in the United States, it will, therefore, eventually become a national organization. The plan is unquestionably a meritorious one, and sufficiently practical and comprehensive to meet and solve all those intricate problems resulting from this present era of active, bitter and ruinous competition. It was framed with the sole purpose of accomplishing these ends, after much labor, diligence and perseverance. The proof of its merits is found in the recommendations that it has received from the employing printers of other cities, and the indorsement it has obtained from leading financiers.

It might be well to state that in the city of St. Paul, during the first three weeks of the organization, some $20,000 worth of business went through the general office of the association, and was done at an advance of something like twenty per cent over old prevailing prices. Two per cent of this gain goes to the general running expenses of the association, the other eighteen into the pockets of the successful printers. At first a great deal of work was held back, merchants and other large users of printing not being able to make up their minds to place printing contracts at so great an advance over old prices. They also threatened to send their work out of town, to start printing offices of their own, etc., but by this time they have become more reconciled and are submitting gracefully to the inevitable. Why should'nt they, pray? It is probably the experience of nearly every printer, that, if he makes a mistake in figuring a job too low he sometimes gets that job, to his sorrow. It comes pretty near the truth when we say that a majority of large jobs, let in the past, have been given to the establishments who had made the mistakes. In order to make our customers pay us a profit on their work in the future, every large job is figured over with the general estimator, and if we are too low he corrects our figures before we put in our bids.

A valuable list is prepared in handy book form giving prices for all work which is susceptible of being tabulated, and giving, among other things, in alphabetical order, the following:

Advertising composition,	Binding, blank books,
Alterations and corrections,	Book headings,
Ball and dance programmes,	Briefs and paper books,
Bank printing,	By-laws and constitutions,
Bill-heads,	Cards, business,
Binding, pamphlets,	Cards, postals, etc.,
Binding, magazines,	

clear down to the end of the list, embracing

Composition,	Folding,	Ruling,
Presswork,	Stitching,	Numbering,
Cutting,	Trimming,	Punching, etc.,

all figured out in detail.

The foregoing plan has created much enthusiasm among the craft where it has been in operation, even though it be but a short time, and we all confidently look forward to a prosperous future.

A custom which was first adopted in St. Paul and taken up by the fraternity in Minneapolis is to have monthly meetings in the form of a banquet, to which all the stockholders are invited. At these monthly spreads we transact the regular business in connection with the corporation, read interesting papers of benefit to the craft, make speeches, get acquainted with one another, and have a generally good time. By thus frequently coming in contact with one another we learn to have confidence in each other, and that is half the battle.

To attempt to fully explain this plan in detail in an intelligent way would mean merely to greatly exceed the compass of this article. What has been said is merely to give a faint idea of the completeness and perfection of the plan, and not to endeavor to cover all its provisions. The authors find that to do this properly they must personally visit the different cities and present the plan in person.

The *modus operandi* of organizing each city is by first addressing a communication to some of the leading printers of such city and request their coöperation. Then if they agree to do this, a general meeting of all the employing printers of the city is called, and the author of the plan will in person meet the printers and thoroughly explain the plan to them. Until the plan is adopted and organization agreed upon, the only expense incurred by the employing printers in inviting the author is the actual expense of transportation only; but after organization has been agreed upon, a reasonable sum for services rendered and the use of the plan will be required. The author has associated with him men equipped and trained for the duties of organizing cities, whose services would be invaluable at but a small expense to the craft. The authors of the plan, Messrs. Charles Conradis and W. B. Brewster, New York Life Building, St. Paul, Minnesota, will be pleased to communicate with any persons desiring fuller information.



A DELAWARE DARLING.



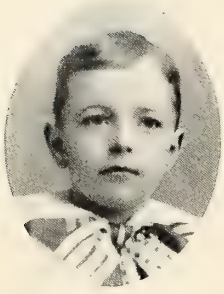
AUNTIE'S GLASSES.



THE HOME GUARD.



THE OLD CLOCK ON THE STAIRS.



A YOUNG PAPERMAKER.



"TICKLED TO DEATH.



ONE OF THE ROUGH RIDERS.



TRYING TO BE AN ACTRESS.



CLARA'S NEW DRESS.

CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names—not necessarily for publication, but as a guarantee of good faith. All letters of more than 1,000 words will be subject to revision.

A REMINISCENCE AND OTHERWISE.

To the Editor: San Francisco, Cal., April 28, 1899.

A circumstance occurred the other day that led me back to the fall of 1883. I was then working at the case with Rand, McNally & Company, Chicago, who, if recollection serves me right, printed the then young fledgling in printerdom, The Inland Printer.* Well I remember the stir the "youngster" created; the journal of today goes to show that the impetus then given it by the craft, and the ability with which it was then and is yet handled, has brought out the best printers' journal ever published.

A tramp walked or rather tumbled into our office—a typical Western tramp—his nose was as red as the roses; his toes said good morning to the posies; a hat—well, no, a hat that once was, covered what it could of his unkempt hair; whiskers—well, yes, or more properly a mop, tangled and grizzled by many a day's journey in wind and storm; a coat, or rather a piece of cloth stitched together, covered his shoulders; and pants that plainly indicated that some time, a long, long while ago, the poor hobo must have been beating a hasty retreat over somebody's back fence when the four-legged protector of the back yard grabbed him, it is unnecessary to say where. He wanted work or the price of a meal, and throwing down on the composing stone a bundle, almost tearfully said, "They're all I've got; give me what they're worth to you, and I'll be going"; so, undoing the parcel, he showed me it contained a dozen or more of the earliest numbers of The Inland Printer, the *Artist Printer* and *Bookmaker*. He prized them much, the relics of by-gone, innocent, ambitious days, before the demon rum had become his boon companion. We gave him a dollar for them, for although our office is a regular subscriber for The Inland Printer, I did not have these earlier copies; so here I am today, and have since spent many happy, thoughtful and instructive hours rereading the old articles and comparing the typographical appearance of the journal, especially the ads.

Allow me, if you will, to call your reader's attention to the ads. of Harris Automatic Press Company, page 397, and Loring Coes & Co., page 409, January, 1899, number. Are not they well written and up-to-date specimens of the artist-printer's work? Would it not be a grand achievement for The Inland Printer to be able to say to the advertiser: "Our journal, as you know, is an educator of the young printer; and aside from getting your ad. we would wish it so written as to show the master hand in ad. writing, that not only your customers will be attracted to buying with your house, but the craft can feel that it is a worthy addition to the pages of a journal that poses to the people who earn their daily bread by the art of printing, what can be done with brains and the tools of the art preservative."

Other high-class journals in different fields have heightened their tone and added to the respect in which they are held by kindly hinting to advertisers how they would like to set their ads., and we believe the patrons of this journal would be thankful for a suggestion from so high an authority, as they all are interested in getting the newest and best methods of advertising their wares.

The following from the *Typographical Messenger* is to the point:

> Successful advertising is an art, and one that is being more highly developed each day. It is an art requiring not only an artist, but a positive genius. Any printer may set an ad. which will look neat, harmonious and give evidence of the experienced workman, but few are capable of originating a distinctly new and attractive announcement. Leading mercantile houses, more particularly in the retail trades, pay high, and apparently excessive salaries to individuals who are capable of evolving novel and practical ideas of value in bringing their wares before the public in such a manner as to at once gain their interest and attention.
>
> These fresh, breezy advertisements are not by any means the least interesting and valuable points of a live, wide-awake journal. Advertisements are news. They tell the reader what is for sale, the price, also where purchases should be made. The editor and correspondent do not furnish all that is interesting. The skillful advertiser, by his way of putting things and calling attention to his goods, does much to make a journal valuable and interesting.

Every large house nowadays has in its employment a person whose duty it is to write the ads. for the house, and there are also some very clever men who make a livelihood by writing ads. With the ads. well written, and all set in series throughout, would not The Inland Printer indeed be an even more welcome visitor to the print shop, and would not the proprietor of the office as well as the "jour." be grateful to the advertiser for displaying the wares he wishes us to buy in a way gratifying not only to the eye but to the intelligence of the printer?

J. H. Thomas.

[*Note.—The correspondent is in error, as The Inland Printer has always been printed by The Henry O. Shepard Company and by its predecessor, Shepard & Johnston.—Editor.]

ABERDEEN TYPOGRAPHIA.

To the Editor: Aberdeen, Scotland, April 20, 1899.

In the month of May, 1890, it occurred to a few enthusiasts in the printing craft in Aberdeen that the jobbing section of the trade was not receiving the attention its importance deserved from the local branch of the typographical association (or union). Accordingly a meeting was called, and, after discussing the question, it was resolved to form an association having for its aim the promotion of technical education, and generally to look after the interest of the jobbing compositors in the city. The title chosen for the association was "The Aberdeen Jobbing Compositors' Organization." The committee set eagerly to work and the inaugural lecture was delivered on October 22 by Dr. Alexander Walker, LL.D., J. P. (who afterward became the first honorary president of the association). This was the first of a series of lectures which the committee provide every winter, and which have always proved most enjoyable to the members. It soon became evident that if the association was to be of practical use to the members something more than lectures on general or literary topics would have to be provided, and it was resolved to form a technical library. To raise funds for this a concert was held which realized nearly £10. With this sum at their disposal, the association felt justified in procuring a bookcase, and in asking the advice of Mr. Hilton, then editor of the *British Printer*, as to the books and magazines he would recommend as the nucleus of a library. Acting on his advice (in 1892) the first purchases included, among others, Southward's "Practical Printer," Oldfield's "Manual of Typography," Earhart's "Color Printer," etc., and such journals as The Inland Printer, the *Printing World*, the *American Art Printer*, and the *British Printer*. Several friends presented volumes to the library, and, by judicious management and careful purchases, the library, started in such humble circumstances, is now one of the best-equipped technical libraries in the kingdom, and is valued at about £70. Fortnightly meetings were held, at which books and magazines were exchanged, and opportunities afforded to

members for conversation and the exchange of opinions on all matters affecting the trade. These fortnightly meetings have proved most successful, and have done much to break down the barriers which had existed between those employed in the various offices.

Recognizing that the restriction placed on the membership was prejudicial to the best interests of the association, it was resolved in 1895 to change the name to "The Aberdeen Typographia," and open the membership to all connected with the printing craft. This has proved a very wise step, indeed, as since that nearly all the employing printers in the city have associated themselves as honorary members, and the ordinary membership includes (in addition to compositors — the original members) machine men, engineers, litho. artists, etc. Several attempts have been made to start technical classes, but up to the present they have proved fruitless. The committee is still hopeful of doing something for the betterment of its craft.

The office-bearers at present are: Honorable president, Alexander Walker, LL.D., J.P.; honorable vice-president, William Smith (Bon Accord Press); president, Mr. Edward Tait; secretary and treasurer, J. L. Duncan; librarian, Charles G. Park; committee, Messrs. Cruickshank, Macpherson, Michie, Mori, Rae, Smith and Thomson. The committee and office-bearers are all men of tried ability, and they are determined to keep up the record of the past, and in their hands the affairs of the Aberdeen Typographia are sure to be carefully looked after. J. L. Duncan.

LABOR-SAVING MACHINES AND THE TRADE IN ENGLAND.

To the Editor: London, England, April 20, 1899.

The subject which engages principal attention in London at the present moment is the change which has come over the conditions of book publication. There has hitherto been no greater conservative than the average British publisher, but the trend of circumstances has been too much for him, and he has been driven along the path of progress, willy-nilly. Less than ten years ago he was fighting tooth and nail for the retention of the guinea-and-a-half form of fiction, in three volumes, with editions of from 250 to 1,000. Today he is issuing editions of from 100,000 to 150,000 at sixpence, concurrently with a six-shilling library single-volume. The change is so surprising in itself, and has been brought about with so much suddenness, that it merits close consideration. Formerly, in ante-school-board days, it was held to be imperative to make first issues in three-volume form to cater for the subscription and circulating libraries; and to charge a guinea and a half to provide for authors' royalties and publishers' profits. The extension of the free library movement brought in a new class of buyers, and, to meet the demand thus created, single volumes at a lower rate were introduced, treading on the heels of the three-volume edition. The six-shilling book (usually retailed at a discount of twenty-five per cent) quickly became popular with buyers as distinct from library readers. It brought new books immediately within reach, and obviated the necessity of waiting one's turn at those institutions. Authors grasped the importance of this more quickly than publishers, and it required some pressure to influence the latter to go with the market. Now it may be said that they cling as tenaciously to the six-shilling work as they once did to the three volumes at thirty-one and sixpence.

The events which have led up to the present breakaway are soon told. Free or assisted education among us may be said to have attained maturity, having been in force for approximately thirty years; hence there is an enormous extension of the reading public. This has first found its natural food in the newspapers and magazines, whose numbers and circulation have swollen abnormally. These have created and fostered the desire for more solid and connective literature, and doubtless bred in the masses the wish to participate in the current literature. The earliest attempts to cater for the new order of clients came in the form of cheap reprints of copyright-expired works. Holland sent us our first examples, crown 8vo, about three hundred pages, paper boards and cloth stripped, which retailed at about sixpence. To these, some three or four years since, succeeded full cloth bound editions from the English press, to retail at from 4¾d. to 6d., mostly from old stereo plates, but many newly linotyped. I need not enlarge upon the method of production of this class of books further than to say they were only rendered possible by the introduction of special bookbinding appliances, generally of American construction. For instance, automatic stitchers, automatic casemakers, rapid embossing presses, collaters, and the like. The market being literally flooded with these cheap editions, issued simultaneously by numerous firms, had an injurious effect upon the sale of similar works in higher-priced issues from recognized publishing houses. Then came a new and more serious factor. The *Times* — the great, the awful *Times* — led the way unconsciously to a new system of trading in books. They announced an issue of the "Encyclopædia Britannica" to subscribers on credit terms, the whole book being delivered on payment of one guinea, the balance being payable by monthly installments. The idea caught on and developed. Various periodicals have offered collections of books on the same principle, and even the leading London dailies have not thought it derogatory to their dignity to become credit booksellers. This must have told seriously upon the legitimate book publisher, as on the law of averages the population has but a certain amount to spend upon literature, as it has on clothing, food and drink. Their position seems to have become this: they must either compete on somewhat equivalent terms with the new class of publishers, or they must stand down and see their trade diverted into the newer channels. Authors require profits; they also require kudos. If the older publisher could not bring them into close relation with the "masses," they must throw themselves into the arms of those who are only too willing to do so. Your *fin de siècle* author is, too, as a rule, gifted with considerable commercial acumen. He has grasped the possibility of selling a pound of paper and material, intrinsically worth threepence, for less than six shillings, under modern methods. Hence we find that, from authors' pressure and outside competition, the British publisher has had to yield, and he now issues his new works on terms which pretty well close the door against the class of competitors above alluded to.

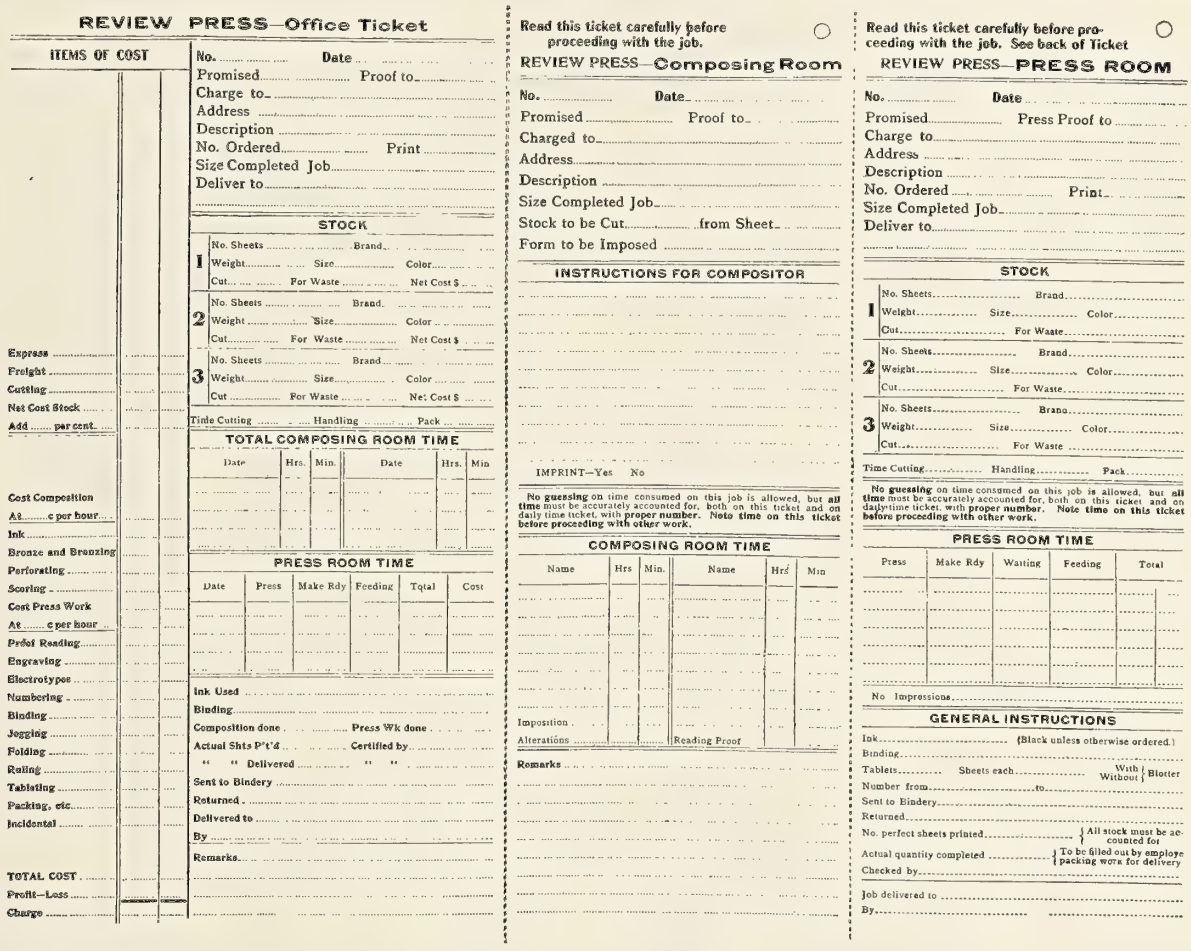
The foregoing really serves as a text to emphasize this prominent fact: the changed and changing conditions of the trade have led to a demand for material and appliances to meet them. Speaking from wide communication with printing and binding houses in London and the provinces, there is just now the keenest spirit of inquiry for labor-saving and economizing plant, such as casemakers, book coverers, book trimmers, gatherers, embossers and inkers. Notoriously the inventive faculty sleeps with us; at all events we have to resort to America and Germany for the bulk of such appliances as I allude to, and it therefore results that the pages of technical journals emanating from these two countries are scanned by English printers and bookbinders with an eagerness which has not marked any previous period in my thirty-five years' experience. The craftsmen, like the publishers, have wakened up from the sleep of content which a very few years since characterized the whole of the trade. The bugbear price does not now block the way as it once did. Whatever economic appliance is effectively brought to our notice now finds a reasonable, and in some directions a rapid, sale. I have indicated the general demand of today. Your manufacturers have a fresh opportunity in the developments here, but it is well to add one word of caution. The success of

some agencies set up in London have led many undesirable firms and individuals to seek to establish similar connections, alike with America, France and Germany, in machinery, paper, and appliances of all sorts. The utmost discrimination is necessary before accepting offers of representation on this side of the Atlantic. F. B.

A COMPREHENSIVE JOB TICKET.

To the Editor: DECATUR, ILL., April 24, 1899.

If, as has often been said, the keynote of success in the printing business is system, then, as surely, the keystone of the arch of successful system is a practical, working job ticket which, while covering all necessary details of the job in hand, shall not be so overelaborate as to confuse the mind of the workman and thus defeat the primary object of every system, which, as a rule, is intended to simplify and expedite the work of the entire establishment.



REVIEW PRESS—Office Ticket

ITEMS OF COST

No. Date
Promised Proof to
Charge to
Address
Description
No. Ordered Print
Size Completed Job
Deliver to

STOCK

1 No. Sheets Brand
Weight Size Color
Cut For Waste Net Cost $

2 No. Sheets Brand
Weight Size Color
Cut For Waste Net Cost $

3 No. Sheets Brand
Weight Size Color
Cut For Waste Net Cost $

Time Cutting Handling Pack

TOTAL COMPOSING ROOM TIME

Date	Hrs.	Min.	Date	Hrs.	Min.

PRESS ROOM TIME

Date	Press	Make Rdy	Feeding	Total	Cost

Express
Freight
Cutting
Net Cost Stock
Add per cent.
Cost Composition
At c per hour
Ink
Bronze and Bronzing
Perforating
Scoring
Cost Press Work
At c per hour
Proof Reading
Engraving
Electrotypes
Numbering
Binding
Jogging
Folding
Ruling
Tabulating
Packing, etc.
Incidental
TOTAL COST
Profit—Loss
Charge

Ink Used
Binding
Composition done Press Wk done
Actual Shts P't'd Certified by
" " Delivered " "
Sent to Bindery
Returned
Delivered to
By
Remarks

Read this ticket carefully before proceeding with the job.

REVIEW PRESS—Composing Room

No. Date
Promised Proof to
Charged to
Address
Description
Size Completed Job
Stock to be Cut from Sheet
Form to be Imposed

INSTRUCTIONS FOR COMPOSITOR

IMPRINT—Yes No

No guessing on time consumed on this job is allowed, but all time must be accurately accounted for, both on this ticket and on daily time ticket, with proper number. Note time on this ticket before proceeding with other work.

COMPOSING ROOM TIME

Name	Hrs	Min.	Name	Hrs	Min
Imposition					
Alterations			Reading Proof		

Remarks

Read this ticket carefully before proceeding with the job. See back of Ticket

REVIEW PRESS—PRESS ROOM

No. Date
Promised Press Proof to
Charge to
Address
Description
No. Ordered Print
Size Completed Job
Deliver to

STOCK

1 No. Sheets Brand
Weight Size Color
Cut For Waste

2 No. Sheets Brand
Weight Size Color
Cut For Waste

3 No. Sheets Brand
Weight Size Color
Cut For Waste

Time Cutting Handling Pack

No guessing on time consumed on this job is allowed, but all time must be accurately accounted for, both on this ticket and on daily time ticket, with proper number. Note time on this ticket before proceeding with other work.

PRESS ROOM TIME

Press	Make Rdy	Waiting	Feeding	Total

No Impressions

GENERAL INSTRUCTIONS

Ink (Black unless otherwise ordered.)
Binding
Tablets Sheets each With / Without } Blotter
Number from to
Sent to Bindery
Returned
No. perfect sheets printed } All stock must be accounted for
Actual quantity completed } To be filled out by employe packing work for delivery
Checked by
Job delivered to
By

The object of a job ticket, however, is—first, to instruct the employe having the work in hand as to the details of that particular job; second, to check up the work as it progresses; and, third, to keep a record of the exact cost of every item of expense for present and future reference.

After many experiments and much study, we have devised a ticket for use in our own work, which appears to meet most of the requirements of a strictly job printing establishment, without newspaper or bindery attachment. It will be noted, from copy herewith, that the ticket is in three parts—office, composing room and pressroom—the three parts being separated by perforated lines making them readily detachable. The office ticket summarizes the data on both the other tickets, and has in addition all the items of cost likely to be involved in any ordinary job, together with plenty of room for the entry of items out of the ordinary. The composing room ticket contains all the details as to size and style of the job, and has plenty of blank space for specific instructions, time consumed, etc. The pressroom ticket gives complete instructions as to style, number, size, stock, ink, binding, numbering and all other items involved in the completion of the work, and in addition shows which press did the work, how much time was consumed in the make-ready, waiting, feeding, etc.; gives number of impressions as shown by press counter, by whom and when the work was done, and when and how it was delivered.

These tickets are printed on 100-pound manila, and are bound in fifties, which are consecutively numbered in duplicate, the numbers on each ticket corresponding with the entries in job book.

In practice, the composing room and pressroom tickets, after being properly filled out with the details of the job, are attached to the copy and turned over to the compositor, who, after setting the job, returns his part of the ticket and the copy to the superintendent's desk, when the time, and other items, are checked off onto the office ticket, or stub, bearing the same number, after which the copy and compositor's ticket are filed away. The pressroom ticket, with proof of job attached, is sent to the pressroom with the form, and after the job is completed, is also returned to the office, and checked off onto the stub; the exact cost of the job being

thus arrived at and placed on record in such shape that it is readily available at a moment's notice.

It is not contended, of course, that the above ticket will meet all requirements, but it is not a complicated one, although it may appear so at first glance, and is nearer perfection than many forms that we have seen. We are confident that if modified to meet the peculiar conditions of the work of any particular job office, be it large or small, it will be found to cover many of the vexatious and supposedly unaccountable leaks, that from time immemorable have made ruinous onslaughts on the master printer's pocketbook.

CARL H. UHLER.

AMERICAN PRINTING MACHINERY IN GERMANY.

To the Editor: BERLIN, GERMANY, April 22, 1899.

The readers of THE INLAND PRINTER will hardly be surprised to learn that up to this time there are only comparatively few American machines and presses employed by German printing offices, for it will be remembered that we boast of quite a considerable number of pressmakers of good repute, foremost among whom ranks the old firm of Koenig & Bauer, in Wuerzburg, the very inventors of the modern cylinder press, whose factory, in spite of its remarkable age of eighty-two years, is by no means an antiquated concern, but has been keeping pace with the times, so that at present they are building all classes of cylinder and rotary presses, including two-revolution presses of the American patterns. In fact, Koenig & Bauer are renowned for producing first-class presses only, and there are many printers in Germany (such as the large Imperial Printing Office in Berlin) who will not consider any other make, and consequently they are doing a large business all over the European Continent and abroad. But there are other large firms besides, in Augsburg, Worms, Frankenthal, Heidelberg, etc., engaged in the same line, that is, building cylinder and rotary presses almost exclusively, while the making of platen presses has become a specialty of others, especially Saxonian firms. The only American platen press which has got quite a circulation in Germany, is Weiler's "Liberty," but it is a fact that these presses for some years past have been manufactured under the original patents by a German firm to the order of the Weiler Company; however, the "Liberty" style, with the disk-inking appliance, is now apparently being superseded by the cylinder-inking presses, such as the "Victoria," the "Phoenix," and others, which have come to the front now, answering even the highest requirements of fine job and three-color work, as well as of heavy embossing. Of the large German printers patronizing American machinery, special mention is due to Mr. George Buxenstein, in Berlin, who has repeatedly volunteered in publicly indorsing the merits of American presses, so that his example will probably soon be followed by other firms of prominence. C. B. Cottrell & Sons Company, in New York, have just established a branch office in the German capital, and their representative, a Mr. Kochanski, issued a circular in which he pointed out the superiority of his presses over the average German machines, thereby arousing the wrath of Koenig & Bauer's Berlin representative, who in his turn refuted the statements published, saying that such general denunciations were entirely groundless, and if there were poor presses in Germany, still poorer presses might be found in America, while he frankly acknowledges that the modern fast-running American presses were really perfect, and for this reason his firm had adopted them, not concealing the fact that they had followed American patterns, as his antagonist had asserted. To tell the truth, it is not the style in Germany to push business in the way universally adopted in the States, the Germans being rather conservative in their business methods, and whoever tries to do business here has to give allowance to the easy, no-hurry German gemüthlichkeit; failing which he is almost certain to be disappointed. At the same time it must be noted that the Germans are intelligent enough to appreciate the merits of superior workmanship, and I might enumerate quite a large list of factories who have reorganized their whole system after American methods, and consequently American precision; machines and tools have a ready sale in Germany now, and are in growing demand.

But to return to the printing machinery. Auxiliary machines, such as paper cutters, binding and folding machines, etc., are made by several large firms to perfection, and are sold at lower prices than American machines could possibly be supplied for. The reason is obvious: the wages in Germany are on the average only one-third those usually paid to a workman of the same ability in the United States, and the freight charges being low in consequence of the short distances (remember that the whole German Empire barely exceeds the size of the States of New York, Ohio,



Photo by F. E. Foster, Iowa Falls, Iowa.

"DARN THAT CALF."

New Jersey, Massachusetts, Illinois and Pennsylvania) the cost of production is far below that in the United States. However, the German customs tariff is rather low, and by no means to be considered protective (the rate for machinery averaging about 60 cents per hundred weight), the ocean rates insignificant, so that there may be money in trying to sell American machines here; but naturally only first-class tools will come into consideration, for cheap goods may be had here at any place at ridiculous prices.

The Mergenthaler Linotype is another example of American machines finding their way to the European continent. According to the latest reports just published there are now about one hundred linotypes in Germany, and half a dozen more in Austria and Switzerland, all of which hail from Brooklyn, since the special factory to build these machines in Berlin, although established about two years ago, is apparently not yet ready for the job, and in the meantime acts merely as a selling agent for the Brooklyn company. Germany offers undoubtedly a large field for typesetting machines, there being about 800 dailies published in just 600 cities and towns; but as I said before, the wages in Germany being rather low, it is difficult to make these machines pay. The established rate for printers and compositors all over Germany is only $5.25 per week, to which in larger cities an addition is paid not exceeding twenty-five per cent; that is, here in Berlin you may have average compositors for $6.75 a

week, men paid by the thousand earning somewhat more, but $10 a week is considered good pay. In accordance with this the linotype people decided to sell their machines cheaper in America, the actual market prices now quoted in Germany and Austria being as follows (compared with the prices quoted by the American Mergenthaler Company):

COMPARATIVE LINOTYPE PRICES IN AMERICA AND EUROPEAN CONTINENT.

	United States. off factory.	Austria. Delivered and erected. (Customs duty and freight prepaid.)	Germany. Delivered and erected. (Customs duty and freight prepaid.)
Simplex machine	$3,000.00	$3,280.00	$2,640.00
Duplex machine, complete	3,225.00	3,690.00	2,880.00
Extra set of matrices (1,400)	35.00	123.00	60.00
Extra and sorts matrices, each	0.02½	0.08	0.05
Extra molds, with one liner	30.00	82.00	48.00

So you see you may have linotypes cheaper in Germany than in the States, although they hail from the same works and the expenses of freight and customs have to be charged in. Probably the Mergenthaler Company adopted this scheme in order to get rid of their surplus production, even at losing prices. Still the Linotype is not without competition over here; especially Rogers' Typograph bids fair to get ahead of it, because it is being manufactured here with special attention to the requirements of German printers. I understand that only a short time ago an improved Typograph was placed on the market, which is sold at 5,500 marks ($1,445), and is far superior to the Linotype as far as its adaptability for the usual German newspaper and book work is concerned, while the Linotype is bound to stick to the American type system, and thus compels its users to accept discrepancies which, though excusable in newspaper work, will never do for bookwork. Besides, the incredible variety in the make-up of our newspapers aggravates the use of line-casting machines, the German readers being accustomed to have the headings run on in the ordinary reading matter, a bold display type being indispensable for the purpose. While in America 13 picas are considered the standard width of column, you will rarely see a German paper with lines shorter than 18 ems, 20 ems = 3½ inches being the size most commonly adopted. You are aware that our point system differs considerably from the American standard, and it may interest your readers to note the exact difference of the ordinary body sizes in the American and German point systems:

	American.	German.
1 point	.01388 inch.	.0148 inch.
5 points	.0695 "	.074 "
6 points	.0834 "	.089 "
7 points	.0972 "	.1035 "
8 points	.111 "	.1185 "
9 points	.1248 "	.1331 "
10 points	.139 "	.148 "
11 points	.1528 "	.163 "
12 points	.1666 "	.1776 "

Now, the Mergenthaler Company naturally cut their German faces according to the American standard, which, as demonstrated above, will not match with the German standard in any way, and the result is that you can tell Linotype work in German newspapers at a considerable distance, which obviously is not desired by their users at all. However, I understand that the company is now busy cutting new German faces to overcome the complaints uttered in this behalf, and it remains to be seen whether, after this being accomplished, the Linotype will find readier introduction than heretofore.

CORRESPONDENT.

THE great general store of Paris gives a map of the city and guide to the store to customers who purchase a certain amount.—*S. O. E. R.*

THE EMPLOYING PRINTER.

BY CADILLAC.

This department is published in the interests of the employing printers' organizations. Brief letters upon subjects of interest to employers, and the doings of master printers' societies are especially welcome.

A PLEA FOR BETTER PRICES.

Under the above title, W. H. Wright, Jr., of Buffalo, New York, recently presented to the Typothetæ of that city an interesting paper on the subject of the charges for printing made by various employing printers. After referring to the increasing yet reprehensible practice of investors in printing of obtaining as much work for as little money as possible, Mr. Wright said:

During the period of my association with the Typothetæ, it has confined its discussions to technicalities and methods of office management, and not ventured upon the subject of prices. I hold that the Typothetæ should uplift, educate and maintain in both respects. There are numerous classes of work for which a minimum price could be agreed upon, such as the various classes of stationery, and bookwork in the line of case or brief work; possibly constitutions and by-laws might be included.

It is true that some offices can produce more valuable work, such as result-bringing advertising literature, due to their having more efficient display men, being favored with better material, or having the advantage of engraving facilities. Of these I would say, let as high a price be put upon work as is consistent with results attained. It is not the high price that is harming the employing printer; it is the low-figure man.

Some offices have advantages others have not, and too often it is that this entire advantage is given to the customer. Take, for instance, the advantage which machine offices have over those doing hand composition. I maintain that it is advisable for the machine house to calculate at least somewhere near the cost of hand composition—considering the investment, the loss when the machines are idle, the expensive repairs and other contingencies, and furthermore, to be fair in the matter, I am not unmindful of the oppression which some unfair employers visit upon their compositors when they come in competition with machine houses.

Mr. Wright then suggested that a committee on the question of price regulation be appointed, and also that a forfeiture be required from each member, conditioned upon his agreeing to comply with a schedule to be decided upon.

Mr. Wright further suggested the advisability of reciprocal relations with the dealers in paper and printers' supplies, as a means for the printer to secure more remunerative prices for his work. He said:

It cannot be disputed that paper dealers, type founders, ink manufacturers, engravers and electrotypers prosper in proportion as does the printer, and the Typothetæ aids them, not only in the friendly relations established, but in the betterment of the printer's conditions. The Typothetæ, being favored in the matter of prices, would be an extra inducement to nonmembers to join, and this extra support, together with the better chances for united action, would further the matter of price correction in many ways. The matter could be enlarged upon indefinitely, but I have enumerated the essential causes for the unfortunate condition of prices, and suggested, so far as I can, my ideas as to its possible correction. It is well to keep in mind, however, that all efforts would be futile if, after argument, members would break faith with each other. The "others" referred to in the fourth section of the objects of our association may be construed to mean some of our calling. An infringement or abuse of printer against printer causes more loss and annoyance, because of the ruinous rates given, and precedents established, which the general public use as a basis of action in attempting to secure their own advantage.

Illustrating this, I recently quoted prices on some bank work. The assistant cashier said he could get it done for one-half the price, and gave a figure slightly above the cost of the stock. It was in vain I argued that there was something amiss. The evil was done, and it is quite probable that the bank may yet learn something by it.

It is hoped that concerted action tending to overcome this evil and sustain living and legitimate prices will mark an era in an onward movement of the printer and Typothetæ. If you feel that some immediate action can be wisely followed, I am in favor of taking the matter up at once, forming a schedule on lines which it is certain can be agreed upon, and visit the printers of this city, whether members or not, for the purpose of securing signatures to a minimum scale. The time is ripe for action, and it would at least be interesting to know where courage lies in standing up for honest prices, and at the same time check off those whose aim seems to be to get business at any price.

Acting on the suggestion contained in Mr. Wright's address, Frank W. Heath, secretary of the Typothetæ, submitted a proposed schedule of minimum prices on job

printing for the consideration of the members, which is reproduced below. In presenting his schedule, Mr. Heath commented upon the necessity of united action by the members of the Typothetæ in the following terms:

The condition of the job printer in Buffalo is now a serious one; competition and ignorance, in many instances, in estimating has brought the prices on commercial printing to such a ruinous point that failures in the near future must occasion no surprise. The time is ripe now for improvement; paper is higher; labor is five per cent higher; and now the board of underwriters has got back some of its old-time nerve, since the shock we gave it a year ago, and insurance rates are slowly increasing. We may lose a customer in some individual cases by the adoption of the plan and schedule outlined, but on the whole we will make up for such losses many times over by doing a safer and more satisfactory business based on living prices.

The prices in this schedule are based on ordinary quality of stock, such as is in most common use for commercial printing; the estimate includes composition, locking up and presswork, to which is added twenty-five per cent for profit. It must be borne in mind that these are minimum prices at which jobs can be taken safely. Ten to fifteen per cent should be added in taking work.

MR. HEATH'S SCHEDULE OF PRICES.

BILL-HEADS, 8-CENT STOCK.

	6s.	¼s.	½s.
500	$1.75	$1.90	$2.50
1,000	2.35	2.60	3.75
2,000	3.50	4.00	6.50
Additional 1,000	1.20	1.45	3.00

STATEMENTS.

	6-lb.
500	$1.80
1,000	2.40
2,000	3.65
Additional 1,000	1.25

NOTE-HEADS, 8-CENT STOCK.

	500	1,000	Ad. M
7-lb. Wove	$1.80	$2.40	$1.25

LETTER-HEADS, 8-CENT STOCK.

	500	1,000	Ad. M
12-lb. Wove	$2.10	$3.00	$1.85

ENVELOPES.

	500	1,000	Ad. M
No. 1 Rag, 50-lb., 6¼	$1.95	$2.80	$1.75
No. 1 Rag, 50-lb., 6¾	2.00	2.85	1.80
No. 1 Rag, 60-lb., 6¼	2.05	2.90	1.90
No. 1 Rag, 60-lb., 6¾	2.10	3.00	1.95
No. 2 Rag, 50-lb., 6¼	1.90	2.70	1.65
No. 2 Rag, 50-lb., 6¾	1.95	2.75	1.70
No. 2 Rag, 60-lb., 6¼	1.95	2.80	1.75
No. 2 Rag, 60-lb., 6¾	2.00	2.90	1.80
No. 1 Wood, 50-lb., 6¼	1.85	2.60	1.55
No. 1 Wood, 50-lb., 6¾	1.90	2.65	1.60
No. 1 Wood, 60-lb., 6¼	1.95	2.75	1.60
No. 1 Wood, 60-lb., 6¾	1.90	2.75	1.65
No. 2 Rag, 50-lb., 9	2.30	3.55	2.50
No. 2 Rag, 50-lb., 10	2.40	3.70	2.65

DEPOSIT SLIPS, 20-LB. FOLIO.

Cuts 20 to sheet.

5,000	10,000
$5.00	$7.50

TICKETS (R. R.)

100	250	500	1,000
$1.00	$1.25	$1.50	$2.00

BY-LAWS.

90 cents per page under 16 pages.
80 cents per page over 16 pages; 100 to 250 copies.
20 cents per page extra for each 100 copies over 250.
Cover to count 2 pages.

BRIEFS AND LAW WORK.

80 cents per page under 100 pages; 75 cents per page over 100 pages.
Cover to count three pages.
Rush work and deferred payments, $1.00 per page.

DODGERS.	500	1,000	Ad. M
32d Sheet	$1.40	$1.80	$.75
16th Sheet	1.50	1.95	1.00
⅛ Sheet	1.95	2.50	1.15
¼ Sheet	3.00	4.00	2.50

PRINTING POSTAL CARDS.

100, 75c.; 250, 75c.; 500, $1.00; 1,000, $1.25

Stamped envelopes same as postal cards.

WEDDING INVITATIONS.

Whiting stock and 2 envelopes:

25	50	100	Ad. 100
$2.00	$3.50	$5.00	$3.00

POSTERS, BLACK INK.

	50	100	500	1,000
Half sheet, 25 by 38	$3.00	$3.50	$4.25	$5.50
Full sheet, 25 by 38	4.00	4.50	6.50	8.00

Add for colored ink.

MISCELLANEOUS.

Where stock is furnished by customer, add 25 per cent to job and deduct cost of stock.

Bronzing—500, $1.50; 1,000, $2.

Numbering—50 cents per 1,000.

Copying Ink—50 cents extra.

Colored Ink—25 cents extra.

Composition to be figured at 60 cents per 1,000 ems.

In book work all display matter to be measured same as body of work; no blank pages allowed.

All display and cut matter to be measured as 10-point.

All time work, 50 cents per hour; no allowance to customer for standing matter.

Presswork, cylinder, 25 by 38, $3 for first 1,000 impressions; $1 to $1.50 per 1,000 subsequent impressions. Less than 25 by 38, $2.50 for first 1,000 impressions; $1 to $1.50 per 1,000 subsequent impressions. One-half medium, first 1,000, $1.25; subsequent 1,000, 75 cents. One-fourth medium, first 1,000, $1.25; subsequent 1,000, 75 cents. One-eighth medium, first 1,000, $1; subsequent 1,000, 75 cents; over 5,000, 70 cents per 1,000; over 10,000, 60 cents per 1,000.

Twenty-five cents should be added to prices on 250 lots for breaking packages of 500 bill-heads, letter-heads, etc.

Charge 50 cents per hour for alterations or additions to original copy.

Rush work should pay fifteen per cent to twenty-five per cent additional.

Standing type should be charged for at the rate of 10 cents per 1,000 ems per month.

Mr. Wright also submitted an estimate showing the cost of operating a $10,000 printing plant, which, according to Mr. Wright's figures, should be at the rate of $26.76 per day, divided as follows: Interest, $2; depreciation, $3; rent, $1; insurance, 20 cents; power, heat and light, 50 cents; clerk hire, $2; errand boy, 50 cents; superintendence, $4.17; four compositors, $50 per week, $8.35; pressman, $2; three feeders, $2; telephone, 14 cents; water, 10 cents; Dun's references, etc., 16 cents; bad debts, 16 cents; stationery, books, advertising, etc., 33 cents; toilet supply, 5 cents; miscellaneous, 10 cents.

"The cost of the three departments," adds Mr. Wright, "office, composing room and pressroom, should each bear, approximately, one-third of the daily expense. On small work, such as a one-sixth sheet, 16-pound bill-head, the items should be divided as follows: Composition, 75 cents; stock, 42 cents; presswork, proofs, etc., 75 cents; ink, 5 cents; superintendence, 10 cents; incidentals, 15 cents. The total cost is $2.22, to which should be added twenty-five per cent, making the proper charge $2.75. For additional thousands, proper consideration should be given to the various items of office expense, producing and nonproducing, outside of the composition and make-ready of the job. It is too often the tendency to give the patron greater advantage than is necessary on added quantities, thinking that the preliminary stage is the only expense worthy of consideration, and holding that a $3-a-week hand is doing the rest, totally unmindful of the fact that of the twenty-two items of cost above mentioned, seventeen must count in the cost of doing successive thousands of the work in hand. Every printing office should have a list of items of daily expense placed where it can be plainly seen when making estimates, then there will be less chance of overlooking any matter of cost."

ONE GOVERNMENT PRINTING OFFICE WHICH IS EVIDENTLY NOT A FAILURE.

In view of the discussion as to the advisability of establishing state printing offices, it is worthy of remark that the Canadian Bureau of Printing and Binding, which has just passed its tenth anniversary, shows, according to the reports of Mr. S. E. Dawson, the Queen's printer, just issued, a decided advantage over the contract system both in the matter of cost and the quality of the workmanship in the finished product. The report referred to is addressed to "His Excellency, the Right Honorable Sir Gilbert John

Elliott Murray-Kynnynmound, Earl of Minto and Viscount Nelgund, County of Forfar, in the Peerage of the United Kingdom; Baron Minto, of Minto, County of Roxburgh, in the Peerage of Great Britain, Baronet of Nova Scotia, Knight Grand Cross of Our Most Distinguished Order of St. Michael and St. George, etc., etc., Governor-General of Canada," and despite the formidable address, is worthy of perusal by those interested in the question of government printing. The report covers the entire ten years during which the bureau has been in existence, and reaches the conclusion that the government was never better served than at present, both in the matter of cost and all that goes to make up a satisfactory service.

It would be tedious and unprofitable to attempt to give any considerable extracts from the volume, but the following excerpts will give an inkling of the general tenor of the report:

The report demonstrates that the volume of work has increased during the period which it covers at least seventy-five per cent. That enormous increased mass of work is shown to have been performed at a less aggregate cost than was paid for the smaller volume; and the reduction in cost upon the former contract price is demonstrated to be lower by at least twenty-five per cent.

There has been, therefore, a large annual saving, more than sufficient to cover every charge upon the public funds. The work has been done in far better style and quality and with less delay than ever before. Quantities of standing matter, undreamed of in the time of the contracts, are now carried as a matter of course and without charge. The time for doing the work is shortened, as is manifest in the report work, and the efforts of the printing office to meet demands said to be urgent, pressing and immediate, have had the effect of diminishing in the departments the foresight and system necessary for carrying on the public service smoothly. These efforts on the part of the bureau are accepted as a matter of course, and make precedent for increasing demands and for increasing delays in preparing copy.

It is unquestioned that the printing of the Dominion is now more than up to the level of other national printing offices. It is superior—greatly superior—to what it was under the old system, in every quality essential to a book or form; the paper is better, the type is better, the presswork is better, the style is better, the doing-up is better, not in a slight degree, but in a very great degree. It requires no technical skill to see that. The most cursory comparison of the work of 1885 or 1886 with that of 1895 or 1896 will show it plainly, and the reason is evident, it is because no one is directly interested in doing anything to lower the standard of the work. In the year 1885, the late Queen's printer (Colonel Chamberlin), stated that "The fact is undeniable that the work sent out is not creditable to the government, or the people of the Dominion." In the same year Mr. Josiah Blackburn, of London, Ontario, called in as an expert, reported that "It is notorious that the parliamentary and departmental printing of Canada is of a very inferior kind." The Queen's printer accounted for it to some extent, as follows: "Upon the failure of a contractor for parliamentary printing some years before confederation, and the assumption by others (under what was deemed almost desperate circumstances) of the responsibility of carrying the contract through, it was deemed fair, nay, perhaps necessary, in order to prevent an entire collapse, that the standard of work should be lowered. It has never since been raised so as to render it first-class. When, after the destruction of Mr. Desbarates' establishment here, a change to the contract system was made in respect of the departmental work, and the two contracts fell into the same hands (which has ever since been the case) the parliamentary standard came gradually—almost inevitably—to be applied to both. To raise it again is a most difficult matter, except under some decided change of system; either through such a revision of contract as will give the contractors great interest in doing their best, or their abandonment in favor of a government establishment."

After explaining in detail the number of failures resulting from the attempts to carry on the work on a contract basis, and showing how, through lawsuits and otherwise, the government was put to an expense of thousands of dollars by reason of such failures, the report shows how the bureau came to be established and gives a summary of the rules which govern it, and which indicate that it is run purely as a business institution, and not, as is too often the case in the United States with similar institutions, as a political machine. The Queen's printer says:

The opponents of such institutions argue that it must of necessity be inefficient because it must of necessity be carried on under other than business principles. There is no such necessity, though there may be danger of it arising, and, indeed, it may be candidly admitted that, in so far as political influences are permitted to dominate over business methods, just in that proportion will the institution be a disappointment. That will not, however, be any argument against the institution of a government printing bureau. It will be an impeachment of the system of government under which such extraneous influence may be permitted to operate.

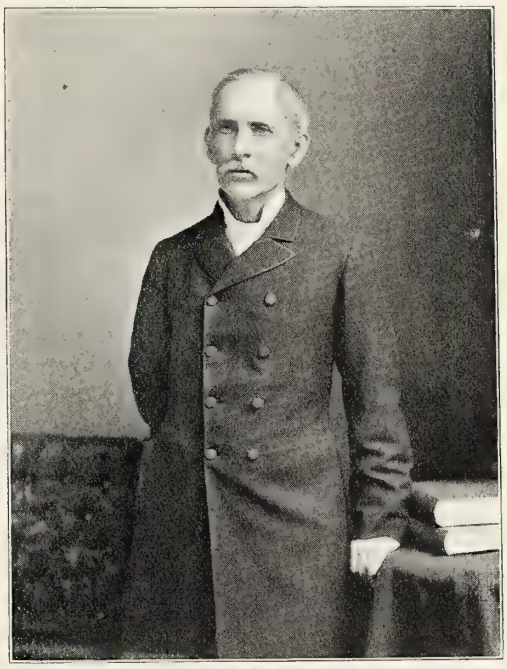
Many comparative tables are given to substantiate the claim that the cost of the work has been lowered compared with the contract system, a fair sample being a table showing that for a period of five months a saving of $14,882.01 was made in the work of the several departments; the cost under the contract system being $48,202.32, while the cost for the same work performed by the bureau was $33,320.31.

Concerning the question of comparative cost under the two systems, the report says:

The question of the cost of work at the bureau, compared with the cost under the contract system, was, from the first, considered carefully by the Queen's printers. In his report for 1889, the late Queen's printer showed that, while during the four previous years the aggregate amount paid for printing had been increasing, there was an immediate drop in the first nine months after the work was taken over by the bureau; although the volume of the work done had not diminished but was steadily increasing. The question came up also before the select standing committee on public accounts, in the summer of 1891. The affairs of the bureau underwent very close investigation at that time, and it was shown in the evidence that there was a saving of twenty-five per cent upon the contract rates.

All of which makes a good showing for the way they do these things in the Dominion of Canada.

Samuel Edward Dawson, the Queen's printer, was born in Halifax, Nova Scotia, June 1, 1833. He was educated at the school of Thomas McCulloch, at Halifax, and entered business in early life with his father, the late Benjamin Dawson, and



SAMUEL EDWARD DAWSON, THE QUEEN'S PRINTER.

has been continuously occupied in the business of publisher, bookseller and stationer. He is a doctor of letters of Laval University, Quebec, a Fellow of the Royal Society of Canada, and has been a frequent contributor to the periodical press of Canada. He is the author of "A Study of Lord Tennyson's 'Princess,'" which became a classic on the subject and is referred to at length in the "Life of Lord Tennyson," by his son. Mr. Dawson was also author of a "Handbook of the Dominion of Canada" for the use of the British Association in 1884, when he was local secretary. He is known among historical scholars in the United States and in Europe as the author of a series of monographs on the discovery of America with special reference to the voyages of John and Sebastian Cabot, in 1497-8. He is the author of a work on the history of geography and travel in British America, published in 1897

by Stanford (London). He was appointed to his present position November 7, 1891. The place carries an annual salary of $3,200.

NOTES.

GONNER BROTHERS, publishers, Dubuque, Iowa, report trouble with their employes. Cause: the usual one — too much dictation.

THE board of education of Belleville, Illinois, stipulates in its advertisements for bids on a $1,000 job of printing that all type must be hand set.

THE Hartford Printing Company paid union wages for sixty-one years, according to a veracious chronicler. But that fact did not stand in the way of an assault from a labor paper which feared the company did not intend to toe the mark concerning the use of the union label.

THE men who are carrying on the "fight" against the Buffalo *Express*, in order to circumvent the order of the courts, are said to have transferred their boycotting operations to Toronto, Canada. Let's see, who was it used Canada as a base of operations during the recent unpleasantness with Spain?

THE *Typographical Journal* for May 1 contains a long wail on "Why Some Printers Fail," referring to the shortcomings of the employing printers. Sixteen reasons are given, as follows: Failure to pay all that the journeymen demand. The article, also, without intending it, explains why some journeymen always remain journeymen.

WHEN employers stand together as they should, efforts to "subsidize" one employer to take the work from a rival who is at outs with his employes will not avail. A band of strikers boast that they have been able to successfully carry on such a practice in one city. Luckily, employers of reputation do not often stoop to aid in such questionable methods.

THE New York *Daily News* uses a two-edged argument when it advocated the election of all members of the judiciary by a popular vote, because elected judges rarely give judgments against labor organizations, while appointed judges often do so. Some thinking men may see in the stated fact a reason for extending the system of an appointive judiciary.

THE CHICAGO TYPOTHETÆ.—The regular monthly meeting of the Chicago Typothetæ was held on May 4, about fifty members being present. P. F. Pettibone, chairman of the committee on resolutions on the demise of the late R. R. Donnelley, read his report, which was accepted and ordered printed, a copy to be sent to the family of Mr. Donnelley, and copies to members of the United Typothetæ. A paper on machine composition, by H. C. Cooper, Jr., was read, and Herbert L. Baker also gave the members a number of points on machine composition. L. J. Corbett read a paper on color printing from tint-blocks, and Sam R. Carter gave an interesting account of the three-color process of printing.

GOVERNMENT printing offices appear to have gotten a setback in Michigan. The legislature of that State recently enacted a constitutional amendment providing for the establishment of a State Printing Office. Under the law all constitutional amendments have to be submitted to a vote of the electors of the State. This proposition was submitted at the April elections and failed to receive the necessary majority of the votes cast, despite the earnest work done for it by members of the printing trade unions and others. There was no organized opposition, and while the amendment received many favorable votes in the cities, it failed to appeal to the voters in the rural districts. The unions will try it again two years hence.

LET me congratulate you on the beautiful design and the execution of same shown in your cover for the month of April. It is decidedly "Kiplingesque," and at the same time, in my judgment, is the very best ever shown.—*L. A. Ault, of Ault & Wiborg.*

THE ARTISAN.

CONDUCTED BY AUG. M'CRAITH.

The purpose of this department is to give a fair consideration to the conditions in the printing trade which weigh upon the interests of the artisan, with notes and comments on relevant topics.

ORGANIZER J. W. HAYS favors THE INLAND PRINTER with the following sketch of affairs in the Tenth District:

"On June 8, 1896, a strike occurred in all the newspaper offices in the cities of Minneapolis and St. Paul, brought about by a futile effort to adjust the scale of prices. The strike involved Typographical Unions Nos. 42 and 30, and resulted most disastrously for both organizations. At that time the publishers of the two cities were maintaining an organization known as the "Dual City Publishers' Association," and they made the fact known that in future they would run nothing but "open" offices, known to printers as nonunion offices. They bound themselves to stand together, and agreed that no office should ever be forced to unionize unless all were. In case a strike should ever occur on any paper the others were bound to get it out on time or not publish any paper. The unions were informed that such of their members as were required would be given work, but that the nonunion men and the members of the nonunion organization would have situations as long as they desired to hold them, and that the days of unionism in the Twin City daily papers were past. But that was nearly three years ago. The two unions were badly demoralized in the time of a panic, and it took them some time to get on their feet so they could do anything. Then they went to work, and the result was that one year ago the Minneapolis union succeeded in breaking into the publishers' association and getting a five-year contract with the Minneapolis publishers alone. They were able to do this because of the fact that two of the publishers in that city were more favorably disposed toward organized labor than any of the others and already had only union men employed in their composing rooms.



J. W. HAYS.

"After this break the St. Paul publishers decided they would guard against anything of the kind, so they determined that the status of their composing rooms should remain just as it was at that time. They deprived the foremen of the right to discharge a nonunion man, and instructed them that if one should leave the vacancy was to be filled by another nonunionist. This worked very well until one of the nonunion men did quit, and then they found the union on the alert and decided it would be better not to try and replace him with one of his ilk. Soon after this the management of one of the St. Paul papers was changed, and the union immediately opened negotiations, which resulted in splitting the St. Paul publishers and unionizing the *Globe* office on April 15.

"At the present time the nonunion organization of the Twin Cities consists of six men, and the nonunion force of two men, and they will take transportation out in a short time.

"This trouble has shown conclusively the futility of men trying to work at any business without joining the labor organization to which they should belong, and has also been an object lesson for those who, in time of labor troubles, accept work on promises of life situations. They soon discover they are only wanted for the purpose of reducing wages, and when their employers conclude that it will be to their interest to let these men go they are not troubled much about past promises."

THE colony of State Socialists in Ruskin, Tennessee, appears to be having troubles of its own. A few of the members, according to the statement of one side, kicked over the

traces, and applied to the courts for injunctions restraining the majority from doing certain things and asking for a receivership to wind up its affairs. It would seem that the majority attempted actions not defined in the original charter, and justified them on a majority rule provision, which was originally agreed to. Again, the majority discountenanced certain personal acts and opinions of the minority, which engendered much ill-feeling, although no drastic measures were taken to prevent. Of which one, so far, has to say, it is what might be expected, and what opponents of State Socialism claim must happen. Here we have a band of earnest men, well conversant with and fleeing from the evils of present industry, actuated by the purest motives, filled with a purpose and spirit equal to that of crusaders, yet within a short time merging into most bitter conflict. It is evident that the cause of it is not in themselves directly, but rather in the system, the government that they tried to erect. The first step in the Ruskin colony, that is voluntary membership, was correct. It was individualistic. The balance of the proceedings were State Socialistic, of a compulsory nature. Majority rule, it seems, was adopted as a general workable principle, instead of defining when and where it should be exercised. And the first conflict over this came on an important point, namely, to issue stock to those who had not earned it. That the latter happened to be the wives of the members does not alter the case. Again, certain of the printers had an offer to work in a neighboring city, under the competitive system. They insisted on taking it. The majority passed a law that the printers' wives must work double time to make up for their husbands' absence. Here we are given a specimen of back-action chivalry. The printers, however, had agreed to abide by the decision of the majority. They had previously bartered away their liberty, and had no just complaint to make. This, it seems, was another important point not provided for in the original agreement. Under the circumstances, their wages, earned in Charlotte, belonged to the colony. The majority objected to the cut of clothing (bloomers and knickerbockers) worn by some of the women. They happened to be printers' wives, possessed of the independence that goes with the art preservative. They held a chapel meeting and ignored the objection. Certain others possessed what they believed to be advanced and scientific ideas on marriage laws and sex relations. Again, the majority assembled and "the malodorous cult was stamped out" in true capitalistic fashion. One other thought to return his stock and quit; the chewing-gum and suspender business was prospering, a surplus was in the treasury, and he asked more for it than he paid. To this the majority again dissented. Then injunction proceedings followed to prevent possible trial and expulsion. This is as we glean it from the columns of the *Coming Nation*, published by one side, but paid for by both sides, which instance serves to show the evil of placing the means of communication in possession of the government, which never hesitates to uphold itself in its own colors. The other side is yet to be heard, but from the statement of one source we on the outside can see the mistakes of both. The colony, however, is not by any means shattered, according to the statement. There are many interests at stake, and, aside from the rebels, the balance have decided to stand together—"to greet the first rays of the rising sun of the Coöperative Commonwealth as it glorifies the eastern hills of a redeemed civilization," as we are told, with an unnecessary exclamation point after it. Meantime the United States courts will hold open session to see that even-tempered justice is measured out to all from time to time as the individual asserts himself. The Ruskin colony will do a great work if it does nothing more than emphasize the impossibility of State Socialism.

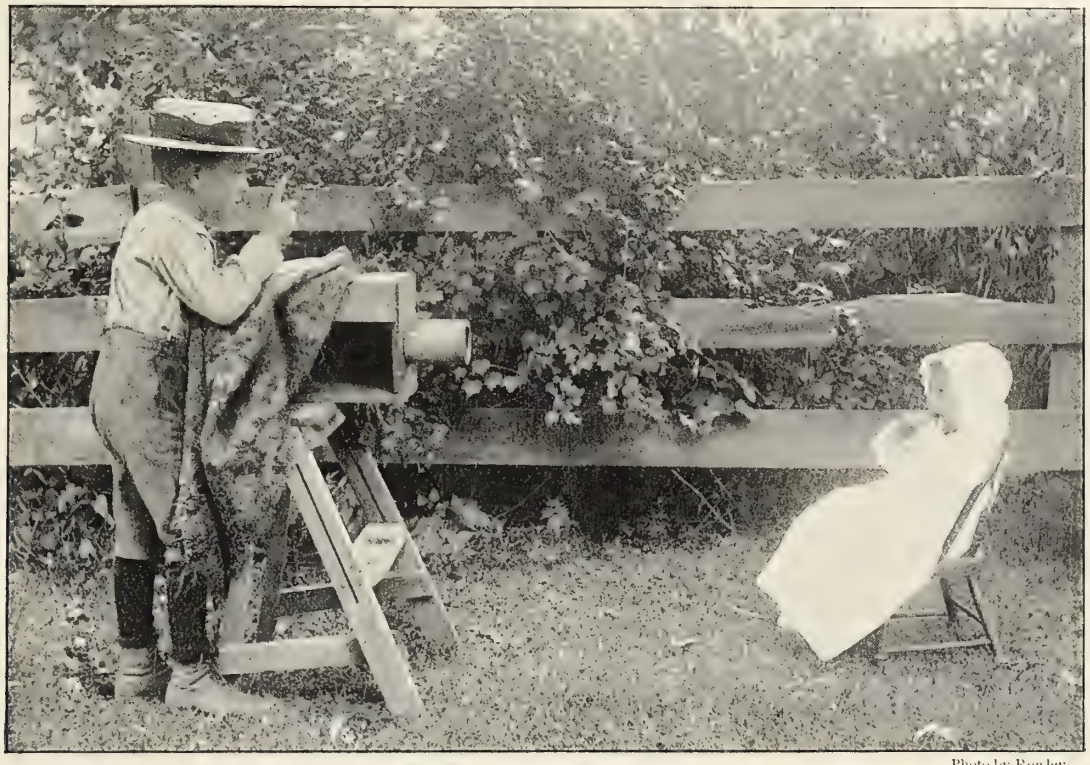


Photo by Rowley.

"NOW, LOOK PLEASANT."

From collection of H. W. Fay, De Kalb, Ill.

NOTES.

THE *Union Label*, a fortnightly, appeared in Kansas City May 1.

THE Missouri House of Representatives has passed a label bill.

THE Allied Printing Crafts of Illinois will convene in Ottawa, June 6. Chicago newspaperdom will receive special

attention. Secretary, J. A. Onyun, 603 East McClure avenue, North Peoria.

THE *British Columbia Workman* is now published at Victoria, B. C.

GLASGOW corporation will arrange a bookbinding exhibition in December.

AN automatic feeder for a cylinder press has been invented in Geneva, Switzerland.

MUCH English printing is now being done in Cuba and printers are in demand.

THE building trades unionists of Cincinnati will erect model homes for workingmen.

CINCINNATI Union has re-signed a five-year contract with the Newspaper Publishers' Association.

THE Toledo *Saturday Night*, "devoted to the reforms advocated by Mayor S. M. Jones," was issued May 4.

A NATIONAL, social and political conference is to be held in Buffalo, June 28 to July 4, open to all phases of reform.

THE San Francisco *Post* has secured the services of Thomas Wright, of San Francisco Union, for labor editor.

THE bookbinders have reorganized in Philadelphia and a new union has been formed in Springfield, Massachusetts.

WILLIAM MCCABE, formerly of the *National Union Printer*, Washington, is reading proof on the New York *Herald*.

A LONDON invention presses down and levels the spacebands and matrices before the assembly elevator carries up the line.

THE Cincinnati City Council has adopted a resolution that the uniforms of policemen and firemen must bear the tailors' union label.

NEW YORK Union's printer farm at Bound Brook, New Jersey, is now under full headway and all are well pleased at the outlook.

SING SING prison now has a weekly—*The Star of Hope*—produced by the inmates, displaying considerable talent of an instructive nature.

W. A. PFUND, P. J. Ring, of Hartford Union, and P. J. Reardon, of the Pressmen's Union, have been elected to the common council in that city.

THE New England Typographical Union will convene in North Adams, Massachusetts, June 14. Secretary, John F. Duggan, Box 176, Worcester, Massachusetts.

NEW YORK Union raised its secretary's weekly salary to $30 and its walking delegate's to $25. There was a time when this would be a pick-up for the paragrapher.

AN attempt is being made to prevent the New York *Journal* from using the Associated Press news franchise that it acquired by the purchase of the *Morning Advertiser*.

THE New York *Sun* is still set in the good old way, although some of its typos are practicing on the Lanston keyboard, in which company it is said the *Sun* holds stock.

BENJAMIN BODEN, ex-president of the Bookbinders' Union, employed as foreman of P. F. Collier's, is probably receiving the largest salary in the trade, at $100 per week.

G. W. PUTNAM'S SONS, who labored hard for the international copyright law, regard it as somewhat incongruous that they should be sued by Kipling for an alleged violation of it.

THE movement to federate all British trade unions is proceeding. Samuel Woods, as instructed by the Manchester convention, has issued a circular to that effect and is awaiting results.

A WRITER in the *Iron Molders' Journal* seems to think that the removal of fences and pooling of production by individuals would do away with disagreement over differences in land values. Quite likely; but the cure is worse than the disease. It would also do away with the individual.

A CERTAIN large clothing firm in New York has devised the latest advertising scheme. It posts the full-page advertisement of some other firm in its windows, but substitutes its own name.

ON April 19 the New York *Herald* telegraphed to different cities a picture of the first gun fired at Manila. The new idea is called the telediagraph, and E. A. H. Hummel, of St. Paul, is the inventor.

THE compositors in the job office of M. J. Cantwell, Madison, Wisconsin, asked for a nine-hour day early in May. This was refused, and they walked out, to return the same day on an advance of $1.50 per week on a ten-hour basis. They had previously been getting $12 per week of fifty-nine hours.

PAUL TYNER, who was on the *Standard* of Henry George, has now control of the *Arena*, Boston. The boycott under which this magazine has labored for the past four years has proved a severe handicap. It is not yet printed in a union office, but when it is, proper announcement will be made by Boston Union.

ANOTHER instance that the secondary stage in the trust business has been reached is one trust competing with another: No sooner has the National Biscuit Company successfully advertised the Uneeda biscuit than the United States Biscuit Company comes on the market with another brand, "If you need a biscuit," at 5 cents less per dozen packages.

SINCE the recent complete unionizing of Theo. L. De Vinne's immense plant all parties are reported well pleased. Appleton's is paying 2 cents per thousand above the scale. About twenty-five union men employed in a few small offices have been "called out" by New York Union under the 9½-hour agreement with the Typothetæ. Results are not known at this writing.

THE New York *World* thinks—or says, rather—that "a law that forbids 'overtime' is a law not only denying the fundamental human right to liberty, but also that other fundamental human right to try to get on in the world." The editor should read Doctor Weideman's "Conflict of the Ages and the Physiology of Overwork." One can "get on" so fast in this world that he may reach the next by the Overtime Limited.

GEORGE FOWLDS, a former resident of the United States, but now living in New Zealand, in reply to a letter of inquiry, says that the adoption of the single tax in that country has proved a great blessing. It has tended to eliminate the speculative value from the land and to make it unprofitable to hold unused land, has increased the tendency to make improvements and has provided steady work at remunerative wages for the formerly unemployed.

INTERNATIONAL SECRETARY BRAMWOOD reports that 142 unions inaugurated the shorter workday on November 21 last, making a total of 260 unions, comprising near 30,000 members who enjoy that reform, inclusive of the newspaper branch. To secure this, 30 unions suffered reductions in wages running from 20 cents per week to a pro rata decrease; 105 suffered no reduction, while 7 secured increases as well. In 119 unions, 57 hours per week prevails; in 74, 54 hours; and in 27, 48 hours.

LONDON typos are happy over the newspaper enterprises now being ventured there. Hardly a week passes without the announcement of a new publication, a Sunday edition, an afternoon edition, or an absorption of one or more existing concerns by a new company. Special features along American lines are being adopted. In the minds of many the Sunday edition is still an experiment, but the proprietors of the *Daily Mail* and *Daily Telegraph* express satisfaction over results so far. As the railroads there are largely controlled by the

Government, the limited Sunday train service is a bar, and the papers are compelled to invent their own distributing methods, for which the automobile is brought into use. The automobile factories are working overtime, and a French manufacturer has been fined for violating the twelve-hour law.

THE Chicago Daily Newspaper Publishers' Association having taken exception to the right of Chicago Typographical Union, No. 16, to enter into a separate contract with the *Inter Ocean*, that paper having withdrawn from their association, the question under dispute has been referred to arbitration, ex-Judge Moran representing the publishers and Samuel B. Donnelly representing Typographical Union No. 16; these two to select a third. At the last report they had not been able to agree.

TEXT for sermon on "The Hand That Rocks the Cradle": There are 1,500 women painters, glaziers and grainers in the United States. In Wilmington, Delaware, they have, at $7 per



RUSHES FOR CATS' CRADLES.

week, replaced men who were getting $18. In the silk and cotton industries they outnumber the men, and the statistician of labor reports their wages the lowest in the country. In Augusta, Georgia, they earn from 25 to 60 cents per day of twelve hours, and children 15 to 25 cents. There are about 11,000 women telegraph operators, and since the great strike of 1883 wages in that calling have fallen from $60 to $40 per month, and less.

DES MOINES Union has issued this ingenious circular:

IMPORTANT STATISTICS FOR MERCHANTS.

There are in Des Moines 200 printers, each earning an average of $17.50 per week, making a total of $3,700.

Of bookbinders there are 25, each earning an average of $17; total, $425.

Twenty-five pressmen, average wages $16; total, $400.

Twenty-five pressfeeders, $10 per week; total cash, $250.

Besides these, there are 23 paper rulers, lithographers, stereotypers and other kindred trades whose average weekly wages are $20; making a total of $460.

The aggregate salary paid these union workmen amounts to the magnificent sum of $5,235 per week, or $20,940 for each month in the year.

These men are all banded together for mutual support and benefit, and at a recent meeting decided to patronize all merchants who caused to be printed on their stationery, advertising, etc., the Allied Printing Trades label. This label will not cost the merchant a cent more for his work, but will insure him a good job, as none but thorough workmen can become members of these unions.

DE LEUW & OPPENHEIMER, New York, retired on May 1, owing to business depression. They employed about seventy-five persons. The plant was purchased by different firms. Another ex-employer is now working as a journeyman in the office of one who served his time under him. There are many more unwritten instances of the kind. Ask them how it happened and the answer is, in nearly all cases, because they would not work cheaply. And we know this is in great part true. But how many of them inquire into the causes of cut-throat competition and learn why the field is so compressed? How many of them have sympathized with labor's efforts to trace effects to causes and apply remedies? And then, again, we have the case of the small shopkeepers on the side streets railing against the large department stores and asking the aid of the unions to legislate for them. Yet labor rightly remembers that these same counterjumpers never had anything but sneers for trade-unionism in the past, and if today the workingman only stoops to recognize them when in need of a collar button, in a hurry, who can blame him?

EXTRACT from the scale of prices of San Francisco Union of 1853:

MORNING NEWSPAPER WORK.

1. Compositors employed by the piece shall receive not less than $1.50 per thousand ems for common matter.

2. Compositors employed by the week shall receive not less than $67.50 per week, for six days of ten hours each; for all hours beyond this amount they shall receive not less than $1.25 per hour.

3. When compositors are called upon before the regular hour for commencing work, in case of the arrival of a steamer, etc., they shall be paid not less than $2 for such call and be entitled to the matter they may set.

EVENING NEWSPAPER WORK.

1. On evening and weekly newspapers, where night work is not required, compositors shall receive not less than $1.50 per thousand ems.

2. When required to work by the week, where night work is not required, $55 per week shall be charged.

3. All overwork shall be charged for at the rate of $1.25 per hour. Ten hours, in all cases, to constitute a day's work.

Compositors employed in a job office shall receive not less than $55 per week of six days; ten hours to constitute a day's work. Overwork, $1.25 per hour.

Hand pressmen shall receive not less than $55 per week of six days; ten hours to constitute a day's work. Overwork to be paid at the rate of $1.25 per hour.

THE proposed printing exposition of 1900 by New York Union, mentioned in last issue, is receiving much encouragement. Some of the replies received are in part as follows:

Golding & Co.: We should require 1,000 feet of floor space.

P. F. Collier: I will take some space.

Campbell Press: The idea we consider an excellent one, and the resulting benefit which the printing craft, as a whole, would derive from such an exposition should be of lasting value.

Theo. L. De Vinne & Co.: We think well of your plan to make an exposition of printing arts in 1900, and will give the matter proper consideration.

R. Hoe & Co.: We will be pleased to give you any reasonable assistance in the matter of exhibiting machinery, models, etc. We are always interested in anything appertaining to the printing business, and always ready to assist any enterprise tending toward its elevation.

Otto Mergenthaler & Co.: We shall be glad to hear from you again at a later date, when we hope to be in position to name the floor space and give you details of our proposed exhibit.

National Printer-Journalist: Gentlemen,—We will endeavor to make an exhibition at your exposition in 1900.

INLAND PRINTER: THE INLAND PRINTER desires to support the measure to as full an extent as its numerous requests and responses in this direction will allow.

The committee also visited many firms in person and received good assurances of support. The New York dailies will be represented, and one proposes to issue a daily edition from the building. At a meeting of the union, May 6, it was voted to authorize the committee to proceed. It is thought that the exposition will last about a month in the fall of 1900, and will be held in the Grand Central Palace or Madison Square Garden. An effort will be made to have the several printers' conventions held in New York at that time. Those who have given the matter consideration are sanguine of success.

THE proposed universal union label has dropped out of sight. The suggestion makes its appearance annually. Organizations that have gone to much expense to register and protect their craft labels are not likely to take readily to such a scheme, the control of which must be in the hands of representatives of different trades. To expect a carpenter to intelligently pass upon the merits of a printer, or vice versa, is a theory that has been tried and found wanting in the Knights of Labor and also in Debs' American Railway

Union. The possibility of counterfeiting and general looseness, where the exercise of the greatest care is necessary, so that confidence will not be shaken, is altogether too great in the universal label. The American Federation of Labor has had such a label for several years, but it is in very small demand, by one or two local organizations only, such as the horseshoe nailmakers. Whenever there are enough local unions to form a national union, they immediately produce a label of their own, which they can control completely themselves, without outside interference. It is to be hoped the Detroit convention will not again bring the matter to the front, to be again referred to a committee for pigeonholing.

DESIGNERS AND ENGRAVERS OF TYPE.

BY WILLIAM E. LOY.

NO. XVII.—W. F. CAPITAINE.

THE active, progressive period of type founding in America is embraced in the years since the Civil War. The industry was just entering on an era of prosperity in 1860, and the Johnson foundry then brought out its first complete quarto specimen book, an achievement which at once set the pace for its competitors. The war following shortly after this date acted at once as a stimulant to business, but retarded development of new or original faces. The close of the war was followed by a revival of business, and type founding and printing shared in the general prosperity. The proprietors at once began to develop their plants, inaugurated new methods, and installed new and improved machines.



W. F. CAPITAINE.

It was during the time when type founding was growing at a rapid rate that W. F. Capitaine came to America. Born in Southgate, a suburb of London, in January, 1851, he there grew to manhood and received his education. In 1863 he went with his parents to Frankfort-on-the-Main, Germany, where in 1865 he was apprenticed under William Kirkwood to learn punch cutting and engraving in the Schriftsgiesserei Flinch, one of the largest of the many large type foundries in Germany. At the end of his apprenticeship he turned his face toward America, which then promised greater opportunities to capable young men than any European state.

On arriving in New York Mr. Capitaine engaged with James Conner's Sons, then one of the most enterprising and prosperous type foundries in America, where he remained for three years. He afterward spent a few months in Boston, in the employ of the New England Type Foundry; but having become imbued with the American spirit of adventure, and naturally a man of energy and push, he went West, and in November, 1874, entered the employ of Marder, Luse & Co., Chicago. Here his career was one of unqualified success, and besides cutting the various new faces for that enterprising type foundry, he acquired a general knowledge of type production which has since been of great value to him.

Mr. Capitaine made the cutting of roman faces a specialty, but was identified either as designer or cutter, in whole or in part, with all the ornamental and job faces produced by Marder, Luse & Co., between 1874 and 1893. The following are the principal faces cut by him: Caxton Old Style and Italic, Caxton Bold, Parthenian, Trinal, Ebony, Hiawatha, Program, Inclined Program, Grotesque, Octagon, Circular Gothic, Pencilings, Diagonal Card Black, Circular Italic, Pointers, Palmetto Ornaments, and Rule Ornaments. He also designed Utopian, Banquet, Lithotint, Ladies' Hand Script, and all the different series of word ornaments made by the Chicago Type Foundry. Many of the series cut or designed by Mr. Capitaine have been extremely popular ones, particularly in the West, and contributed in no small degree to the prosperity of the foundry with which he was employed.

In 1893 Mr. Capitaine was induced to go to St. Louis, and in April of that year he was appointed superintendent of the Central Type Foundry branch of the American Type Founders' Company. This appointment was made by John Marder, who was at that time Western manager of the company, and he continues in the position to this time. The Central has been one of the active producing branches of the company, and Mr. Capitaine has had an opportunity to exercise his judgment and knowledge of the business in this new field. He is yet in the prime of life, and a useful career is still ahead of him.

PROOFROOM NOTES AND QUERIES.

CONDUCTED BY F. HORACE TEALL.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

BIGELOW'S HANDBOOK OF PUNCTUATION gives full information regarding punctuation and other typographic matters. 112 pages; cloth bound; 50 cents.

COMPOUNDING OF ENGLISH WORDS.—By F. Horace Teall. When and why joining or separation is preferable, with concise rules and alphabetical lists. 224 pages; cloth bound; $1.25.

ENGLISH COMPOUND WORDS AND PHRASES.—By F. Horace Teall. A reference list, with statement of principles and rules. 312 pages; cloth bound; $2.50.

PENS AND TYPES.—By Benjamin Drew. A book of hints and helps for those who write, print, teach or learn. 214 pages; cloth bound; $1.25.

PUNCTUATION.—By F. Horace Teall. Rules have been reduced to the fewest possible, and useless theorizing carefully avoided. 194 pages; cloth bound; $1.00.

PUNCTUATION.—By John Wilson. For letter writers, authors, printers, and correctors of the press. 334 pages; cloth bound, $1.00.

COMMON ERRORS.—We were asked not long ago if any book on common errors in the use of words had been published, which shows that many books do not become universally known, for there are many such books. Some common errors never get into the books, and here is one of them in this sentence, from a paper by a missionary: "That slavery yet exists in Africa to an alarming extent is a question of which there can be no possible doubt." If there is no possible doubt the thing cannot be a question; yet it is not at all uncommon to see the word "question" so used. When a proofreader is allowed to correct wrong uses of words—which is not always—this is one of the errors that he will do well to change.

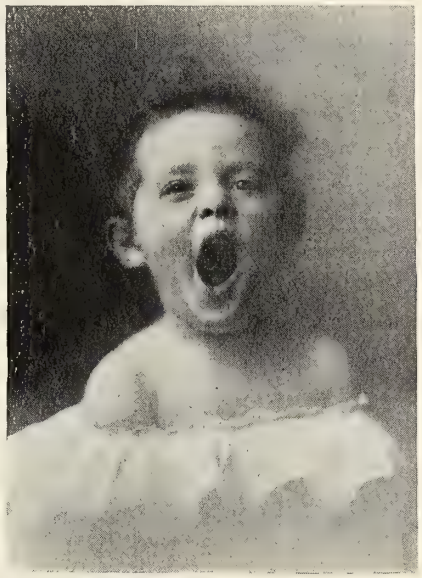
CONSTRUCTION AND FORM.—W. M. G., Moundsville, West Virginia, asks these questions: "1. Does 'They were acquainted with both the Hebrew and Greek languages' mean the same as 'They were acquainted with both the Hebrew and the Greek language'? The context shows clearly that the writer meant the latter; but does he say the same when he uses the former sentence? 2. 'I was afflicted with erysipelas until I could hardly walk.' 'You may stay until John comes.' Is there a difference between these two sentences that requires the use of a comma after 'erysipelas' in the first? If so, does the difference lie alone in the idea of result, and should all result clauses introduced by 'until' be set off by the comma? 3. In 'the protection of the hand Omnipotent, and the guidance of the eye Omniscient,' would you capitalize as I have given it here? 4. Is it counted an error to print in roman such words as 'post mortem,' 'vice versa,' and the others given in the list in 'Pens and Types,' by Benjamin Drew, as words to go in italics? 5. A periodical on which I am employed contains very frequently expressions like the following, which might logically be regarded either as compounds or as possessives: 'We held a four-day meeting; a two-weeks meeting'; or, 'We held a four days' meeting; a two weeks' meeting.' Which form would you adopt? 6. 'It was not completed in the twentieth verse, and as the twenty-first,' etc. In the body of a page of a book

would the foregoing be in as good taste if printed, 'It was not completed in the 20th verse, and as the 21st,' etc.?" *Answer.*—1. Both sentences convey the same meaning, and there is very little choice between them. Goold Brown says: "When two or more individual things of the same name are distinguished by adjectives that cannot unite to describe the same thing, the article must be added to each if the noun be singular, and to the first only if the noun follow them in the plural; as, 'The nominative and the objective case,' or 'The nominative and objective cases.'" This is one of the numerous instances in which Goold Brown is right. 2. No, there is no difference that affects punctuation. Expression of a result is not different from any other expression in such matters; that is, the nature of the clause has no bearing on punctuation. The first of the two sentences is not good, but a comma would only make it worse. It should be, "I was so afflicted with erysipelas that I could hardly walk," or "I had erysipelas so bad that I could hardly walk." 3. I should not use either of the capitals, because I perceive no reason for them; but if any one wishes such capitalization, it is hardly worth while for a proofreader to object. 4. Drew's list is different in many items from what such a list made by any one else would be. It is no error, but rather preferable to print the words mentioned and some others in roman. 5. Both the compound and the possessive forms are correct, and it seems advisable for a proofreader to leave them as written, unless they are badly confused in the writing, when all that is really necessary is to remedy the confusion. 6. Use of figures in such a case is very objectionable. The words should always be spelled out.

Compound Words.—Something worth saying on this subject will probably never be hard to find, since it is the one matter of form in the language that never has been systematically understood. As soon as one thinks he has found something reasonable to say about it, and says it, some one else is ready to declare that what has been said is nonsense. The greatest evil resulting from this state of affairs seems to lie in lack of system in the proofroom, so that not only does one proofreader make changes on proofs that differ from other readers' markings, but even the very best proofreader marks words one way one day and another way the next day, and the poor compositors never know what to do so that they need not lose time in correcting. Undoubtedly there should be some way of forcing proofreaders to mark the same way all the time. Many proofreaders will insist that they do mark one way all the time, but the writer has known many of the very best and smartest readers, and does not hesitate over making the assertion that he has never known one who could not be caught in this matter of compounding; in fact, they are all liable to error similar to that of a man who wrote that he "always used a hyphen whenever two words were to be written as one," and did not know better than to prove the falseness of the assertion by writing "when" and "ever" in the proper form, "whenever," without a hyphen. Just one method suggests itself as a remedy for this. It is that in every office a list of all the words that present the question of whether they should be joined or not, and whether they should have a hyphen or not, should be kept convenient and consulted frequently. This proposition seems burdensome at first thought, but it may be confidently asserted that, while necessary frequency of reference at first would be very burdensome, a little practice would give a familiarity with the forms to be used that would greatly lessen the need of consultation. It would certainly be a great convenience to have a means of checking inconsistencies in marking, and this is the one practical way to do it. No two men, each making such a list to suit himself, would come anywhere near agreement in all terms; therefore the only way to settle the matter seems to be to have the list made by one man, and for the other to make such changes as he chooses for his own use. An experience of many years, including all kinds of work at case and at desk, makes the writer confident that every proofreader would find a decided advantage in having a full record of the forms to be adopted in his work, and that every compositor would be greatly benefited by having a full list of all the terms that come up for decision and noting on that list for a while each change that the reader marks on his proof. Thus a compositor could have clear evidence that he was right in asserting that the reader had previously marked the same word just the other way, where now he has only his word for it, and of course the reader insists that he has not done this thing, and equally of course the compositor has to lose his time to change things in directly opposite ways from time to time. Undoubtedly a compositor would get more than his money's worth out of the purchase of a full printed list of such terms in a short time, not only by possessing a means of combating such inconsistency in marking proofs and of forcing the readers to save him the annoyance and loss through seesaw correcting, but also by having at command infallible proof of the justice of his accusation that must be made, or at least felt, against the proofreader.

THE YAWN.

The unusual feat of photographing a yawn belongs to Mr. B. F. Puffer, of Williamsport, Pennsylvania, who, in taking a flashlight picture of "Nan," the young daughter of Mr. George D. Mitchell, of the *Pathfinder*, of Pathfinder,



D. C., had no idea of what he had secured until he came to develop the plate. The *Pathfinder* has used the cut for advertising purposes, and it has elicited many favorable comments. A larger half-tone appears as a frontispiece.

A NEW COMBINE CALLED THE "LINOMATRIX."

Martinsburg, W. Va., April 19.—The certificate of the Linomatrix Company has been admitted to record in the recorder's office. The object of the company is to own, hold and possess, sell, assign or transfer rights, inventions, letters patent for any inventions pertaining to typesetting, matrix-making, linotyping, stereotyping, or printing machinery or apparatus, and any improvement on the same. The principal office of the company is in Washington, D. C. The authorized capital is $5,000,000, of which there has been subscribed $500. Stilson Hutchins, E. V. Murphy and Charles I. Moore, of Washington, D. C., and Andrew Devine and James O. Clephane, of New York City, are the incorporators. The stock to be hereafter sold is to be divided into shares of $100 each. *The Paper Mill.*



GATEWAY TO THE GARDEN OF THE GODS, MANITOU, COLORADO.

(Pike's Peak in the distance.)

Half-tone by
THE WILLIAMSON-HAFFNER ENGRAVING CO.,
1633 Arapahoe St., Denver, Colorado.



BY FREDERICK BOYD STEVENSON.

AT the convention of the International League of Press Clubs, recently held in Philadelphia, one of the questions discussed was the establishment of a home for indigent or disabled journalists. The folly of such a plan has been commented on by various members of the newspaper profession. That it is wholly impracticable very few who will stop for a moment to consider the matter will deny. If, for the sake of argument, we concede that the necessary funds for erecting and maintaining such an institution could be raised — which is not at all likely — the question would then arise, Who are the deserving newspaper workers who are willing to be classed as superannuated and live on charity? I am free and also glad to confess, that I know of no such persons. I have seen many newspaper men in straitened circumstances — men who were badly in need of a dollar — but I have yet to see the newspaper man who would voluntarily turn pauper and enter the lists as an object of charity. There are tramps in the profession — as there are tramps in all professions and in all trades — but any kind of a poorhouse is good enough for them without dignifying it with the name of a home for journalists.

I once heard a sermon by a well-known preacher in which he asked, "What becomes of the old reporters?" Had he been a little observing and glanced about him he might have noticed that a great many of them were the successful business men of today. It is an old saying that ought to be cast aside that journalism unfits a man for business. If a man has a business head upon his shoulders neither journalism nor anything else can unfit him for business, and if he hasn't a business head on him he can't make a success no matter what he goes into. The successful man in journalism, the successful man in literature, the successful man in selling dry goods or hardware, or corned beef, is successful because he applies business methods. If he hasn't business methods and isn't thrifty or doesn't have some sort of extraordinary luck — well, he's bound to wind up in an eleemosynary institution — that's all. But let it be a straight-out-and-out poorhouse.

This question of old newspaper men came up in the club the other day, and the query arose how long the average journalist could hold out and still be useful. We all know that nearly every office of any pretensions has at least one man on its staff who is regarded as a pensioner and who is of very little practical use to his employers. No one could solve the problem, but the discussion brought out considerable comment. It also set a few men to thinking that old age was coming and that it might be well to look out for the proverbial rainy day.

"Speaking of old age," remarked the sporting reporter when the serious side of the question had been disposed of, "reminds me of a little dialogue I heard on a country roadside while on my wheel not long ago. I heard somebody crying and crying, and it sounded to me like the voice of a very old man. As I got a little nearer I saw two old men in the brush by the side of the road. One was cuffing the other right and left. The one that was getting whipped was old enough to rank as a centenarian, but the other one — well, now say — I'll wager that he was 150 years old if he was a day. The 100-year-old fellow cried up good when I came along.

"'Here, here,' said I, 'you two old chaps ought to be ashamed of yourselves to be scrapping at your age.'

"'We aint a-scrappin',' said the older of the mummies.

"'What are you doing, then?' said I.

"'Why, man alive,' said the old fellow, 'this yere's my boy an' I'se jist bin a-correctin' of 'im.'

"'What's he done?' I asked.

"'W'at's he done?' repeated the mummy.

"'Yes,' said I.

"'W'y, ding take it, man, 'said the old one, 'w'y, ding take it, he's bin a-teasin' his poor old grandfather all the mornin', ding take the young rascal, an' I'm a-w'ippin' of 'im — that's w'at I'm a-doin,' and the older of the old fellows continued his cuffing right and left and the other old fellow set up his howling again, and I heard him for half a mile down the road."

Another important addition has been made to the collection of pictures in the rooms of the Press Club of Chicago. It consists of artistically grouped photographs of nearly every active member in the club. There are 254 of these pictures, all recently taken, the whole forming one large grouping in an oak frame, 8 by 6 feet. The new picture hangs in the exchange and is the first thing that one sees when he enters the clubrooms.

Three or four of the Press Club members were playing hearts not long ago when a copyreader on one of the morning papers came in. He pulled a dirty old deck of cards out of his pocket with the dexterity of a man in the Bad Lands drawing a gun.

"By Pollux, where did you get them?" queried the sporting editor, who had just been reading "Quo Vadis."

"They are the greatest curiosity since the pyramids," rejoined the copyreader. "Just listen. I met a gambler the other day. You know they are having pretty hard luck now since Mayor Harrison has shut down on them. Well, this one sold me these cards. Great bargain. Old Mr. Gambler has been over twenty years collecting this pack of cards. He first began by picking up cards in the street wherever he ran across them. In this way he got fifteen or more before he began striking duplicates. Some days he would find two or three, and then it would be months before he would see another stray pasteboard. But he persevered and always kept his eyes open to add to his collection. In ten years he had all but thirteen cards necessary to complete his deck. In the next three years he considered himself lucky in finding all but four. The missing cards were the jack of clubs, the deuce of diamonds, the eight spot of diamonds, and the trey of spades. You couldn't have hired him to fill up from an ordinary deck of cards. In the course of another year he picked up the eight of diamonds, and in six months later was overjoyed to find what he at first thought was a full deck of cards lying on the sidewalk. He thought his long search was at an end and that he could easily complete his wonderful deck. The jack of clubs and the trey of spades were there all right, but five or six cards were missing, and among them the deuce of diamonds. It seemed as if he never would be able to secure his fifty-second card, but just a few days ago he entered a Northwestern suburban train — you know they are playing cards all the time on those trains — and the first thing he saw was the deuce of diamonds face upward in the aisle. It was gilt-edged and glossy backed — the finest of all the others he had found. Then he went broke and sold the pack to me."

"How much did you let him have on them?" asked the sporting editor, viewing the cards critically.

"Ten bones," chirped the copyreader.

"You're easy," murmured the sporting editor softly. "That old con man has been selling decks of cards like that

for the last five years. If you venture in La Salle street they'll eat you alive."

Fernando Jones was up in the clubrooms the day Luther Laflin Mills' portrait was presented to the club. Fernando Jones is the youngest old man in Chicago. Years ago he printed a newspaper over in Michigan. He has lived in Chicago so long that he is considered an authority on all matters dating before the big fire. There is hardly a newspaper man in the city who doesn't know Mr. Jones and who hasn't at some time or other gone to him for information, which was always forthcoming. Real estate men look upon him as an oracle. If there is a disputed point in boundaries they will take Jones' word against the figures in the abstract.

OVER-CONSERVATIVE POLICY OF TYPESETTING MACHINE MANUFACTURERS.

A correspondent of THE INLAND PRINTER who scrutinizes closely the present trend of events in the printing trades has this to say:

"It is true that many a man, who, wedded to the 'traditions of the fathers' and the experience of his own active lifetime, has vainly tried to stop the march of progress, but has been balked in his desire by the irresistible enterprise of the younger generation, who grasp the opportunity presented and force their way to success by the very methods which are discountenanced by the older heads in the business. We have long since passed the stage when the old compositor remarked that 'the machine has come to stay.' Everyone interested in the subject made up his mind some years ago that at least so far as the newspapers were concerned the machine had fully demonstrated its 'staying' qualities. But there are some, especially among that staid class who are devoted to the ways of their predecessors, who seem anxious that it shall 'stay' in another sense of the word — that is, stay in the newspaper field which it has already conquered for itself, but leave bookwork alone as something too sacred and delicate for its rude and almost sacrilegious approaches. A publisher of this class would say, but a short time ago, 'Yes, yes; they are all right for the newspapers, but they can never do our class of work!' Now, when it is demonstrated to them by evidence which they are unable to dispute, that as good bookwook is doing on the machine as was ever done under the old system, they shake their heads and look worried, and with what triumph they will show a specimen of alleged bookwork which has been run out as 'time copy' in a newsroom and say, 'There, that was done by machines. Do you suppose I could afford to put my imprint on a job like that?' It is in vain to explain to such a one that under the system to which he is devoted he could not expect to turn out work up to his standard by means of newspaper compositors and newspaper methods. It is in vain to show him that there is a requisite in the new order of things — the same discretion in the selection of competent workmen as obtained in the day of hand composition. All argument of this nature is wasted on the hide-bound conservative, whom one is, perhaps, pardonably tempted to call a 'fossil' or a 'mossback.' The 'bum' job from the newspaper office or from some price-cutting 'slaughter-house' outweighs in his estimation any amount of work which may be shown that cannot be excelled by any house in the world using the old methods, and that cannot be duplicated by such a house except by the use of an absolutely new font of type. These are cases where 'Ephraim is joined to his idols,' and perhaps the highest wisdom will be shown in taking the scriptural advice to 'let him alone.' Still even among the conservatives there have been found some who, though with many timorous misgivings, have ventured to give the new method a half-hearted and tentative trial. It is perhaps unnecessary to say that in almost every case where the machine has been given anything like fair play, it has made even the most doubtful of these conservatives its enthusiastic advocates, and where one machine has gained a grudging entrance as an experiment, it has been followed by several more as an indispensable part of the equipment of a first-class modern publishing house.

"In striking contrast to these dense-minded lovers of the ways of the past are the young men who are eagerly pressing forward to take advantage of the opportunity of advancement offered by the new method, and a number of cases might be quoted of young men who, within the past few years, by the exercise of brain power and 'grit' have advanced themselves from the position of wage-workers to that of independent publishers. But this eager, enterprising spirit of the 'young blood' of the trade, instead of meeting with encouragement from quarters where it might naturally have been looked for, has generally been treated to the metaphorical 'wet blanket.' Those who are interested in placing the machines on the market have pursued a somewhat doubtful policy in this regard. They have been perhaps too tender of the interests of those who obstinately refuse to see where their own true interest lies. Out of consideration for the old-established, conservative publisher, they have met in a cold and unencouraging spirit the advances of the young men who wished to enter the business with all the advantages offered by the latest inventions and with which they are perfectly familiar. They have not, perhaps, given due consideration to the fact that it is as a rule to the young that the new method in all things makes its heartiest appeal. It is to the 'young blood' of the trade that they must ultimately look for their best patrons, and the inauguration of a policy of generous encouragement rather than one of repression to these young aspirants to the publishing trade would in all probability redound as much to the advantage of those who have machines to sell as of those who wish to use them. One thing is certain: it is in the hands of those who are eager to employ them, rather in those of men wedded to the traditions of the past, that the machine will be given an opportunity to show to the best advantage all its powers. In this case, as in all others since man was man, Age sees the obstacle where Youth has eyes only for the opportunity."

Written for THE INLAND PRINTER.

AN OLD COMPOSITOR'S PLAINT.

BY ROBERTUS LOVE.

I hear the roar and rattle of the linotype machine,
And watch the nimble fingers of the operator keen,
As he sweeps the sentient keys
With unerring skill and ease;
But I miss the merry music of the click, click, click,
When the minions used to muster in the old-time stick.

I see the shining metal as it issues from its cell—
A slug of antimony that has learned to read and spell.
Oh, it may be very fine
As it leaps into the line,
But it lacks the ringing rhythm of the click, click, click,
When the letters danced together in the old-time stick.

There was poetry of motion, there was dignity and grace
In the Gutenberg disciple as he stood before his case,
Building out of metal bits
All the wisdom of the wits,
All the music of the masters—in the click, click, click,
Of the types that used to gather in the old-time stick.

I mark the mechanism of the Mergenthaler mill,
Grinding language in its hopper with deliberative skill;
Turning out with measured speed
Thoughts that he who runs may read;
But its monotone is discord to the click, click, click,
Of the merry metal midgets in the old-time stick.

To Mergenthaler's genius I will bow and doff my hat.
He has built a great automaton, a useful one at that;
But its harsh and horrid noise
Grates upon the printer boys
Whose fancies love to linger on the click, click, click,
Of the music of the minion in the old-time stick.



THE CAPITOL AT WASHINGTON ON A RAINY NIGHT.

Taken during a heavy rain, at 9:30 P. M., March 3, 1899, the last night of the Fifty-fifth, or War Congress, by J. W. L. Dillman, compositor in the Government Printing Office. Printed by permission.

THE CAPITOL AT NIGHT.

MANY a year is in its grave since 1861. If the many thousand who answered to the call to arms with the response, "We are coming, Father Abraham, three hundred thousand strong," and saw the Capitol in its unfinished state, who camped in its legislative halls, and whose "daily bread" was baked in huge ovens in its basement, could see it now in all its beauty of columns and completed dome, of grand approaches and magnificent park, what intense feelings of pride and patriotism and thankfulness would fill their souls that such a magnificent structure, emblematic of freedom and republican institutions, was saved to posterity through their efforts.

During the closing hours of the Fifty-fifth Congress there were many happenings in that historic pile of marble, whose noble proportions are the admiration of not only our own citizens, who make the pilgrimage from the North, the East, the South, and the West, but also of the great number of intelligent visitors from Europe, who come hither from their native lands to study the customs and institutions of this "land of the free and home of the brave." It was said in ancient times that "all roads lead to Rome," so might it be said of Washington that during the sessions of Congress, and more particularly when the last hours of the session draw nigh and night sessions are held, "all avenues lead to the Capitol." To one who has never seen that grand structure illuminated, from "turret [and dome] to foundation stone," the scene that will break on their sight is one of indescribable beauty and grandeur. As we approach the Capitol from Pennsylvania avenue a vision of the past sweeps over our mind and imagination, and in spirit we join the "innumerable caravan" whose living footsteps have traversed the same identical route that we now pursue, and as in silence we contemplate each heroic figure of past and gone generations, we are impressed with the sublimity of the occasion, and thank God that we are Americans.

The Capitol fronts east and stands on a plateau eighty-eight feet above the level of the Potomac. The corner stone of the original building was laid on September 8, 1793, with Masonic ceremonies. In 1814 the interior of both wings was destroyed by fire, set by the British. The entire length of the building from north to south is 751 feet 4 inches, and the greatest dimension from east to west is 350 feet. The entire area covered by the building is 153,112 square feet. The dome is of cast iron and was completed in 1865, and is crowned by a bronze statue of "Freedom," 19.6 feet high.

The accompanying illustration, made from a photograph by J. W. L. Dillman, is shown by the courtesy of R. A. Martin, agent for THE INLAND PRINTER in Washington.

"A FULL LINE."

Washington hall, East Oakland, California, was turned into a veritable publishing house on Tuesday evening, April 4, when the first edition of the "Fleur-de-Lis Social Club" was launched upon the uncertain sea of publicity. A large number of "subscribers" was present, to encourage by their good wishes and "two-bit" pieces, the young "prints" who had undertaken the task of furnishing instruction and amusement to the appreciative residents of the East End.

In other words, it was a social dance.

The company was not incorporated, nor was their capital very large. The officers, however, were duly elected and consisted of Fred Anton, of the Oakland *Journal*, president and floor director; Hiram Bray, of Harrington & McInnis,

vice-president and pressman; William P. Rigney, of the Rigney Printing Company, solicitor and treasurer; Malcolm Reeves, of the *Saturday Press*, secretary and machinist; Charles Raymond Mulgrew, of THE INLAND PRINTER, proof-reader and make-up; while William Morris John Furlong, of the East Oakland *Evening Squad*, acted as "headman." (He had charge of the hat room.)

Promptly at nine o'clock, the "forms" being all "locked," the grand march was led toward the "pressroom," while the specially engaged "twelve-point gothic" orchestra discoursed in sweet strains, "A Hot Time." Many new and handsome "faces" were noticed during the grand parade, which, by the way, made "a full line," and the "impressions" were therefore clear and bright—flawless. The "tinting" in many cases showed artistic ability, while the "shading" could not be improved.

The whole affair was very successful, only one accident happening during the evening to mar the occasion. While the orchestra was playing "Just as the *Son* Went Down," a crash was heard and the spectators were "paned" to learn that a "form" had been "pied"—an onlooker on an adjoining roof, in order to get a better view of the "presswork," had accidentally fallen through a skylight, fortunately, however, without serious result.

The *Printer* congratulates the future members of No. 36 on their success, and hopes to be present when No. 2 of Vol. 1 will be "struck off."—*M. A. McInnis in Oakland Printer.*

NOTES ON PROCESS ENGRAVING.

BY S. H. HORGAN.

In this department, queries addressed to The Inland Printer regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited hereto. It is believed that herein will be found a medium for the interchange of valuable hints and suggestions never before offered to those in interest.

The following list of books is given for the convenience of readers. Orders may sent to The Inland Printer Company.

PHOTO-ENGRAVING.—By Carl Schraubstadter, Jr. Cloth bound; illustrated with numerous diagrams, and provided with a copious index. $3.

DRAWING FOR REPRODUCTION.—A practical handbook of drawing for modern methods of reproduction, by Charles G. Harper. Bound in full cloth; 162 pages; 47 illustrations. $2.50.

PHOTO-ENGRAVING.—By W. T. Wilkinson, revised and enlarged by Edward L. Wilson, New York. 180 pages, 6½ by 8½ inches; substantially bound in cloth; fully illustrated. $3.

LESSONS ON DECORATIVE DESIGN, by Frank G. Jackson, S. M. in the Birmingham Municipal School of Art. Elements, principles and practice of decoration. 173 pages; 34 plates. $2. The Inland Printer Company.

THEORY AND PRACTICE OF DESIGN, by Frank G. Jackson. Advanced text-book on decorative art; sequel to "Lessons on Decorative Design"; explaining the fundamental principles underlying the art of designing. 216 pages; 49 plates. $2.50. The Inland Printer Company.

PRACTICAL HALF-TONE AND TRI-COLOR ENGRAVING.—By A. C. Austin. This is the latest book on process work. Cloth bound; 158 pages. Illustrated with examples of three-color and half-tone engraving. The Professional Photographer Publishing Company, Buffalo, New York. $2.

PHOTO-ENGRAVING.—By H. Jenkins. Containing practical instructions for producing photo-engraved plates in relief-line and half-tone, with chapter on three-color work, the frontispieces being progressive proofs of one of the best exhibits of three-color work. The whole is richly illustrated, printed on highly enameled heavy paper and bound in light brown buckram, gold embossed; 140 pages. $2.

PHOTO-TRICHROMATIC PRINTING.—By C. G. Zander. To learn the first principles of three-color work there is no better book than Zander's "Photo-Trichromatic Printing." The photo-engraver or printer who attempts color work without understanding the laws of color phenomena will waste much time and money. To supply this elementary knowledge is the purpose of Mr. Zander's book, and it is done in a thorough manner without scientific complexity. Fifty pages, with color plates and diagrams. Bound in red cloth. $1.

RETOUCHING PHOTOGRAPHS FOR HALF-TONE REPRODUCTION.—"Artist," Hartford, Connecticut, writes: "I have been unsuccessful in retouching photographs for half-tone reproduction. Can you give me directions for preparing photographs and working on them and the colors which are best to use? If you can give me the latest methods and formulæ I will be very much obliged." *Answer.*—The chief difficulty in retouching photographs for half-tone reproduction consists in preparing the surface so that it will receive the color smoothly. Several preparations for doing this can be found in a file of THE INLAND PRINTER. Each artist has his favorite formula—a common one is a wash of prepared ox-gall, together with the use of ox-gall in the color. For my part, the simple rubbing over the photograph with a tuft of cotton wet with spirits of turpentine answers the purpose. The turpentine must be dried hard by heat. This gives a splendid surface for retouching with a soft pencil. Winsor & Newton's colors can be mixed to match the tones in the photograph.

HALF-TONE NEGATIVE MAKING.—Alfred C. Selieger, Chicago, wants "some information about a few articles in half-tone photography. First, a good half-tone collodion formula, and also the process of cutting half-tone negatives with pyro-gallic acid. What makes the black wavy streaks on my plates on the back? I use chloride calcium, 90 grains, iodide ammonium, 300 grains, iodide cadmium, 600 grains, in my half-tone collodion." *Answer.*—On page 34 of Jenkins' "Manual of Photo-Engraving" you will find the half-tone collodion formula you are looking for, and on pages 37 and 38 just the information you require regarding the intensification of negatives.

FUZZY DOTS IN SHADOWS OF HALF-TONE NEGATIVES.—"Operator," Louisville, Kentucky, inquires: "Will you kindly tell me what is the cause of fuzzy dots in the shadows of my half-tones. I get them if I use two spots, small and large, round or square. Is it because they are not properly exposed, or is it because my collodion is too thick? I use 10 ounces alcohol, 12 ounces ether, 80 grains cotton. My bath works clear. Dots in the whites are sharp. My half-tones are flat and blacks gray instead of black. I use a Colt's lamp and Goerz lens. Any help you can give me will be greatly appreciated." *Answer.*—This appears like a case of overlong development. The longer the development the more of a feather edge is formed around the dots in a half-tone negative. Try longer exposure with both stops and shut off the development quicker; then after-treatment with the clearing solution will take away the fuzziness. Your trouble comes originally from not having sufficient light on your copy. To get more even illumination, and more of it, you should use two arc lamps.

PHOTOGRAPHING FOR PROCESS WORK.—J. W. Tucker, Jackson, Mississippi, complains: "In taking photographs of landscapes, buildings, etc., to produce pictures for process work, what developing agent is generally used to give good contrast? Am using metol, but find, although it gives good detail in shadows, the negative lacks contrast sufficient to make a good subject for copying. In making prints for process work what paper is recommended for best results, and speedy work? Am using bromide, but find it difficult to get sufficient contrast with it; and have also tried several albumen papers, which, unless put through a tedious lining process will not tone black and white, and a yellowish tint I find gives a poor copy." *Answer.*—I find hydroquinone developer the best for rendering contrast in the negatives. I use Cramer plates. The Cramer people make also a special "contrast" plate that gives all the contrast one could possibly wish for. As to the best paper—that is a difficult question to answer, for the reason that the only difference apparently between them is that one paper is just a little worse than the other for process work. You should write to the Nepera Chemical Company, Nepera Park, New York, stating your requirements and see what they have to offer you. But don't take it that I specially recommend their products.

TROUBLESOME RELIEF IN HALF-TONE NEGATIVES.—Neal Otteren, Grand Rapids, Michigan, makes the following strange complaint: "Will you please inform me through your valuable journal what is the cause of relief forming on my half-tone negatives that are stripped? I have been bothered with it at various times for the last four years. The high lights are raised and the shadows caved, making it impossible to get proper contact in printing, and the fine

detail in the shadows will not develop out in the print. Any information or remedy will be most thankfully received by, I am sure, not me alone." *Answer.*—In the early days of photo-engraving a relief such as our correspondent complains of was considered a discovery and became the subject of a patent. Negatives with such relief had a copper shell deposited on them. This shell was backed up with type metal and printed from as a regular electrotype. I should say the cause of the difficulty was an overstrong silver bath, the relief being caused by the iron in the developer combining with the silver in the film and precipitating on the exposed parts. This, together with the copper and silver intensification, brings about the excessive relief. The remedy would be to thin down the collodion and not allow the silver bath to be stronger than 40 grains to the ounce.

PHOTOGRAPHING DIRECT ON THE COPPER PLATE.—T. M. D., Hagerstown, Indiana, writes: "You will confer a favor by giving me an opinion as to what value it would be in half-tone making if the negative plate and printing frame were dispensed with—that is, if the camera impression were made directly on the copper plate." *Answer.*—This has been the dream of every photo-engraver since the days of Nicéphore Niepce, the pioneer photo-engraver. We read in the correspondence he had with his brother, that in the year 1816 he was engaged in this work, for on May 28 of that year he sent his brother Claude four metallic plates which bore impressions produced by light. Just how he sensitized his plates at that time is not known. In 1826, however, he used bitumen of Judea, which has been used in photo-engraving ever since. Niepce exposed his metal plates in the camera for ten hours, after which he etched them, and these plates were printed from on a copperplate press. It is said that an artist named Lemaître published some truly remarkable prints by this ingenious process. Daguerre also experimented on getting the camera image direct on the copper plate, the result being the beautiful daguerreotype, the time of exposure required for early daguerreotypes being at least fifteen minutes in bright sunlight. Owing to the convenience with which we now transfer a number of negatives to a single plate I hardly believe there would be any economy in photographing direct on a metal plate, even were such a method at hand.

TO NUMEROUS CORRESPONDENTS.—C. O. Krebs, Hoosick Falls, New York, writes: "Some time ago I asked how to transfer designs on zinc (simple method). You referred me to 'Notes on Lithography,' but I failed to find desired information. Will you kindly advise me, by letter, at your earliest convenience?" *Answer.*—This is a sample of an increasing number of letters that are being received monthly. Correspondents seem to forget the purpose of this department, which is to learn, through queries addressed here, what troubles most beset process-workers at the time and reply to them briefly so that others having the same difficulties may be assisted in obtaining the information they need—the idea being to endeavor to do the greatest good to the greatest number. When correspondents ask for "full information regarding the three-color process by return mail," or "a list, with prices of the articles required to fit up a newspaper half-tone plant, stamp inclosed for the reply," or a query like this one of transferring designs to zinc they must not be surprised at not receiving a bulky reply by mail. Some queries are too trivial to notice, others of such little general interest that space cannot be given them here. From this explanation it is to be hoped correspondents will understand why their queries are not always replied to. Now, as to transferring designs to zinc, a book might be written on the subject and still not describe it so that one might succeed on trying it. If this query refers to transferring pen-and-ink designs to zinc, then it involves a description of the whole process of photo-engraving. If the question is: What is the simplest way to get designs on zinc? it might be accomplished by drawing the designs in reverse direct on the zinc with lithographic drawing ink. Then, again, the drawings could be made on auto-transfer paper with fluid lithographic ink and transferred to the zinc. If this correspondent wishes to transfer proofs from designs, that are already engraved, to zinc, then it is an entirely different question to answer. Before answering this and similar queries, it must be definitely stated just what is wanted, and as to replying by mail, giving lengthy processes, it is out of the question.

ENGRAVING ON TYPE METAL SELF-TAUGHT.—J. A. Mahuran, Garden City, Kansas, sends samples and this interesting account of how he learned engraving: "I am much interested in the article on 'Drawing for Printers,' by Ernest Knaufft. Wood engraving, as shown in THE INLAND PRINTER for March, is especially valuable to the printer in a small country town, as I have proved by experience. I am a printer, foreman of a small country office. I began engraving by making wood letters to replace those damaged or mashed. I never saw any engraving done nor had any instructions. My tools at the start consisted of what is called a 'Printer's Set,' to which I added a couple of liners and a couple of gravers of my own invention. Coming west, to the 'short grass country' of Kansas, during the years of monetary distress, I found that wood was too expensive, and I cast about for a substitute. For rough work for the newspaper I was frequently guilty of turning upside down a dead patent medicine cut, smoothing it down with my pocketknife and engraving upon it. From this I got the idea of emptying the hell box and worn-out fonts of type into the melting pot and casting it into thin plates in the stereotype box. I found that an engraving made upon such a plate would print with the same effect as type faces—and the difficulty of expense was overcome. I inclose a few prints made from such plates. I do not want to give anyone the impression that I am an 'engraver,' but write this to show what any printer may do. I am not entitled to even the name of amateur, because all I know of engraving is what I have learned by experiences of my own in little country places."



ENGRAVING ON TYPE METAL.
By J. A. Mahuran.

IMPERTURBABLE.

Queerest ol' feller, I reckon,
Any one ever did see;
Never did worry a secon'
'Bout things that wuz worry ter me.

Tell him that cotton wuz fallin',
Prices jest cut with a knife,
Never would hear him a-squallin'—
He'd whistle, and say: "Well, that's life!"

Bank might go broke with his money—
Leave him a wreck in the strife;
He'd shore find a side that wuz sunny—
He'd whistle, an' say: "Well, that's life!"

An' when, at the last, he wuz lyin'
At the end o' the toil an' the strife,
An' the preacher says: "Ol' man, you're dyin',"
He whistled, an' said: "Well, that's life!"

—*Atlanta Constitution.*

FRED C. NASH, CARICATURIST.

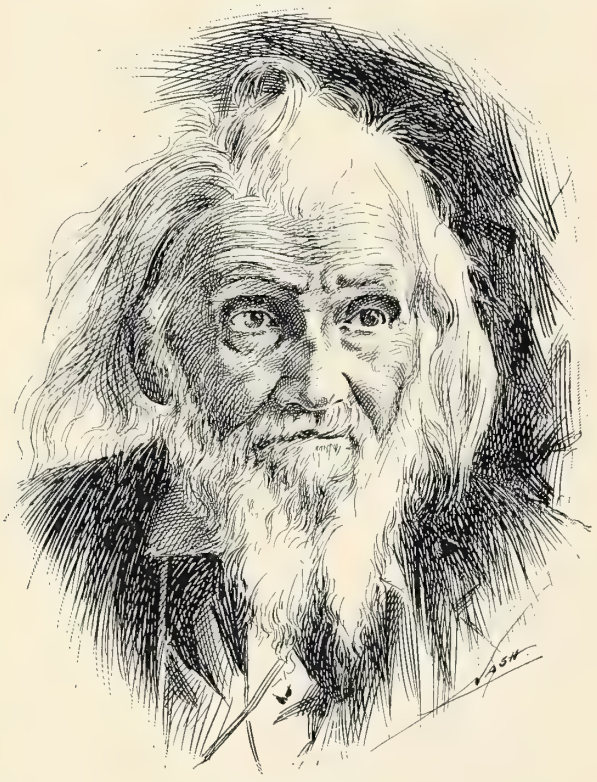
FRED C. NASH, who draws pictures for the Detroit *Journal*, is a caricaturist whose work has attracted more than local interest, and promises to speedily land him in the front rank of newspaper illustrators. He draws your picture while you wait, and makes you so ridiculous that at first sight you hate yourself. Then you catch the humor of the thing and find the likeness so lifelike that you laugh at yourself and declare the artist a good fellow after all.



FRED C. NASH.

Mr. Nash made his "first appearance" on earth in Detroit twenty-four years ago. He drew from nature as an infant, drew sleds for his companions a little later, and drew public attention to his clever sketchwork while still a student attending the high school. A thief had been stealing from the cloakroom, and Nash drew his portrait from memory so faithfully that the police drew the thief from ambush and carefully locked him up. Next he annexed himself to the *Evening News* staff, attending an art academy evenings. He also served a brief period on the *Press*, of Grand Rapids, Michigan.

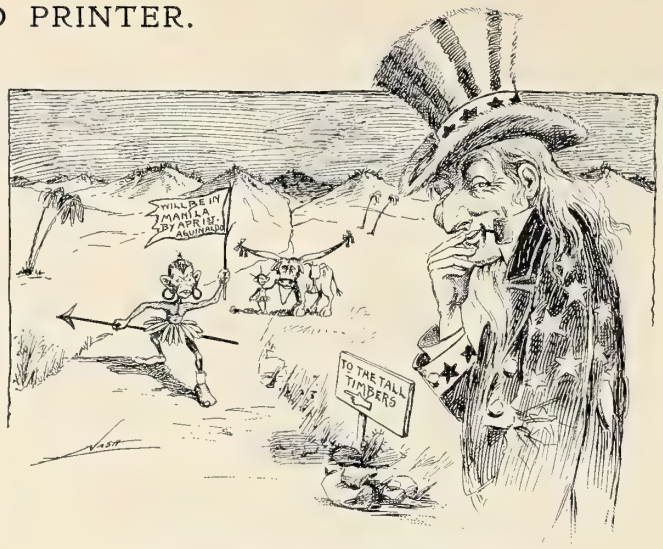
Most of Mr. Nash's caricatures have been of local characters—men prominent in the municipal and political life of Detroit—but occasionally he has wandered into the wider field, and made pictures of national celebrities which have won modest renown. A visit from Mr. Nash is esteemed an honor alike with the solons who do business for the State of Michigan, in Lansing, and the aldermen who control the affairs of the city government of Detroit. All extend to the young artist a cordial and open welcome, with the secret, unexpressed hope that his shaft may strike "the other fellow."



HEAD OF AN OLD MAN.
Drawn by F. C. Nash.

Mr. Nash's work is not wholly confined to caricature. He has made clever sketches in other lines as well. His decorative feature headings for the theatrical column of the Saturday *Journal* show him to be capable of serious work. Some of his cartoons have also attracted attention, and, taken all together, Mr. Nash bids fair to some day occupy a front rank place among the newspaper illustrators of the country.

THE INLAND PRINTER shows some specimens of Mr. Nash's work. The caricatures are those of members of the Michigan Legislature.



"PSHAW! ISN'T HE THE CUT-UP!"
Drawn by F. C. Nash.

PRESSROOM QUERIES AND ANSWERS.

CONDUCTED BY A PRESSMAN.

TO CORRESPONDENTS.—Letters for this department should be mailed direct to 212 Monroe street, Chicago. The names and addresses of correspondents must be given, not necessarily for publication, but merely to identify them if occasion should arise. No letters will be answered by mail which properly belong to this department.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

See "The Harmonizer" and White's "Multi-Color Chart" under "Estimating Notes, Queries, and Comments."

THE COLOR PRINTER.—By John F. Earhart. Price, $15—now reduced to $10.

PRESSWORK.—By William J. Kelly. A manual of practice for printing pressmen and pressroom apprentices. 96 pages; cloth bound, $1.50.

OVERLAY KNIFE.—Flexible, with a keen edge, enabling the operator to divide a thin sheet of paper very delicately. Blade runs full length of handle, which can be cut away as knife is used.

TO GIVE BLACK INK A BRONZE OR CHANGEABLE HUE.—P. A. R., of Litchfield, Illinois, desires information regarding the above. He writes: "Can you give me a recipe for giving black inks a bronze or changeable hue. Don't give me a recipe to make a tubful. I only want about half a pint." *Answer.*—We give you proportions for a small quantity of the mixture, as it would hardly be safe to attempt



HOW EMPEROR WILLIAM MIGHT STRENGTHEN HIS SPANISH FRIEND IN THE PHILIPPINES.
Drawn by F. C. Nash.



A MICHIGAN LAWMAKER.
Drawn by F. C. Nash.

less. Take about half a pound of gum shellac, and dissolve it in one quart of ninety-five per cent alcohol or cologne spirits. The shellac will require twenty-four or thirty hours to dissolve. When dissolved, add to this 4½ ounces of aniline red, and mix same thoroughly. It will be ready for use in the course of a few hours. The quantity used in the ink must be carefully proportioned. This mixture may be combined with any dark-colored inks to produce a rich hue. Keep the mixture in a glass bottle, corked, to exclude air. It can be applied to inks at any time.

REMEDY FOR SLURRING ON UNIVERSAL JOB PRESS.—A correspondent writes: "Last December some one from Minneapolis wanted a remedy for slurring on Universal press, and was told to tie corks between the grippers on strings, etc. I can give him another little hint. On the Universal press there are two extensions downward on the casting to which the platen is fastened, one on each side. When the platen rolls forward toward the impression point, projections on these extensions come in contact with the under side of its track, and make the platen travel the last three-quarters of an inch of its path toward the form in a straight line. (This is one of the finest features of the press.) These projections are provided with small pieces of steel, fastened by screws, which can be taken off and cardboard put under them to take up wear. Don't get too much under or you may break the press. If you get them right the press cannot very well slur, unless there is something else pretty badly out of order."

DIRECT OR INDIRECT MOTOR ATTACHING; WHICH DO YOU ADVOCATE?—F. F., of Boston, Massachusetts, writes: "I am thinking over the question of what way is best for me to attach motors to printing presses. Can you, conveniently, oblige me with your opinion in the 'Pressroom Queries and Answers?' In other words, which do you advocate: direct on press, or indirect by short belt from motor to press?" *Answer.*—The writer prefers to attach the power from the motor by belting to pulley on the press. It may not look as neat or be as compact, but it is a safe and economical method, for the simple reason that if an accident happens to the motor or press, it can be attended to without the inconveniences certain to arise where the motor is attached direct. Besides, we believe that the system advocated is easier on motor and press, the press being started very smoothly, evenly and without jar; and if at any time the armature should become injured, the motor may be instantly opened, the injured armature removed, and a new one inserted in its place. The same may be said with regard to accident or injury to the printing press. Motors differ, however.



ANOTHER LEGISLATOR.
Drawn by F. C. Nash.



LARRY DUNN AND G. S. BOOTH.
Drawn by F. C. Nash.



A MICHIGAN LEGISLATOR.
Drawn by F. C. Nash.



PINKIE CONNORS.
Drawn by F. G. Nash.

MAKE-READY OF "THE BRITISH PRINTER."—J. J. S., of New York City, makes the following inquiry: "I am not a pressman, simply a young man emerging from apprenticeship as a job compositor. I get the *British Printer* regularly, and also THE INLAND PRINTER. I could not be happy without them, because they form a part of my practical self. Now, I am anxious for the opinion of the editor of 'Pressroom Queries and Answers' as to how the *British Printer* is made ready for press: is the presswork done from soft or hard packing? I have been given to understand that most of the presswork done by English pressmen is from soft packing—blankets; hence ask this question." *Answer.*—The *British Printer* is made ready in much the same way as American pressmen make ready their productions, by hard-packed tympans and cut-out overlays, this method having been found the most effective and successful. Since English printers have adopted American systems of make-ready, they have almost revolutionized the art of printing in their own and surrounding countries.

WANTS TO KNOW HOW TO PREVENT OFFSETTING WITHOUT SLIP-SHEETING.—"A Reader," of La Crosse, Wisconsin, writes: "I am troubled considerably by heavy forms (both color and black, but principally color) offsetting on calendered catalogue work, necessitating 'slip-sheeting,' which consumes too much time and labor for fast work, and also lessens profits consider-



EVANGELIST DWIGHT L. MOODY.
Sketched from life by F. C. Nash.

ably. The inks used are of fairly good quality; the press is a two-revolution, fly delivery. I have used different kinds of varnishes and dryers, but, as yet, have not succeeded in finding anything that would answer the purpose." *Answer.*—There is no practical way of overcoming offsetting of ink on calendered paper, printed on any kind of press, *when the form is heavy*, unless by slip-sheeting. We have overcome the difficulty by the aid of good rollers and *fairly strong ink run as close to color as possible*. Of course, if there is electricity in the paper there will be offset, as that will draw the sheets together, in which case sheeting is absolutely necessary. Reducing the ink, either by varnishes or dryers, will not aid you; rather send a sheet of the paper (showing kind of work to be printed) to any good ink-maker, mentioning the probable speed the press is to be run at, then he will be able to furnish the *proper consistency* of ink, and thus avoid offset.

Trouble with the Delivery Cylinder.—A. E. E. S., of Wilmington, Vermont, has sent us several strips of paper, cut from his newspaper, which shows the tearing about which he complains. He asks: "Can you tell me what it is that tears the edges of the papers on a tapeless delivery ——— drum-cylinder press? I have placed both sets of grippers in every position possible, and have set the delivery wheel forward until it took a piece out of the tympan; and then back until it would not catch the paper at all. Have set the forms forward, then back; have run with all kinds of gauges and paper, and still the infernal thing teareth. This is about the only thing out about an otherwise excellent press, and can probably be remedied; but no one in our office is able to do it. If you can tell what will stop the tearing, it will render the chances of heaven much greater to at least three of the force." *Answer.*—You have, evidently, gone through the whole gamut of experiments; but in the midst of your trying trouble, why did you not write to the builders of your press, as they, of all others, would be most able and willing to help you out. Some one has, probably, been "monkeying" with the delivery cylinder until it cannot be properly set, unless it is taken out, the drum brought to its discharging point, and the delivery cylinder let into its correct gearing. To do this right, and to avoid risk, it is advisable to get an experienced pressman or a capable machinist from the ——— works. At this distance it is impossible for us to advise further without risking mishap.

Opinion Wanted on Make-Ready.—C. H. J., of Trenton, New Jersey, desires our opinion on a 11 by 13½ plate make-ready, regarding which he says: "I send you herewith two prints of a half-tone cut. Print A, before make-ready; print B, after make-ready. Can print B be improved upon? Can the darkness on lower part of ewer be obliterated to any great extent?" *Answer.*—The make-ready on B is really good, displaying care and experience, especially when contrasted with A. In the absence of fuller information as to the need of requiring the darkness (shading) on the lower part of the ewer lighter, we are of the opinion that it is about right as here shown. But as you ask the question, "Can the darkness on the lower part of the ewer be obliterated to any great extent?" we say, yes, indeed; by overlaying the solid ground around it more strongly, almost every trace of the darkness you allude to can be got rid of, or toned down to a phantom shade, if so desired. Had you mentioned whether this job was to be printed in colors, we might then have been better able to say how near correct the tint color shown would have been for the purpose intended.

To Keep Ink from Drying on Plate and Rollers.—"A Pressman," writing from St. Charles, Missouri, asks: "Will you kindly give, in 'Pressroom Answers,' a formula that will keep ink from drying on the ink plate and rollers of a job press. The press frequently stands idle for several days, and when wanted for use the ink on the plate and rollers is so dry that it is very difficult to wash it off." *Answer.*—We believe our correspondent lacks in experience one of the first prerequisites to pressmanship, and that is that the printing press is not the proper place to keep rollers when not in use for several days at a time; therefore do provide a small box or cupboard, with sections, for holding the rollers when not in use. This box should be kept closed to keep out dust and dirt, and the rollers should be put away clean, or a coating of machine or lard oil rubbed smoothly over the face and thus left until desired for use again. The ink disk or plate of press should *always* be cleaned up after use where the press is to stand for days. We know that it is much more easy for a careless workman to leave his rollers rest in the press than to take them out and place them where they will be ready and fitted for good printing when necessary; but it must also be very annoying to him to have to spend an hour's time in a vain effort to thoroughly clean off a coating of old, dirty and hardened ink from press and rollers. "Get a move on you," and establish a system whereby you shall have a "place for everything and everything in its place," for what is worth doing at all is worth being well done.



"I MOVE THAT THE MATTER BE LAID ON THE TABLE."

Photos by Steckel, Los Angeles, Cal.

Printing Size Pulls Off Enamel on Paper.—A. C. K., of New York City, has sent us a printed sheet showing the defects he complains about. White bronze has been used; a portion of the design has a solid ground which requires considerable size to make it show that effect. He writes: "Inclosed please find a sheet of bronzed labels which we printed. We have a lot of trouble, when printing this class of work, to prevent it from peeling the paper. Have tried all sorts of remedies, but nothing has proved a success. Have tried different grades of paper and different inks. Could you sug-

gest a remedy?" *Answer.*—The enamel on the paper is excellent, and its holding quality beyond fault, as a thorough test of both essentials demonstrates. There does not appear to be any just reason why the enamel should peel, unless you are using too strong a size, or running the press too fast to allow the sheets being held to the platen after printing. In both such cases, then, the size could not affect it otherwise than as you say. Another cause can arise, and this is, perhaps, the true one: too much sizing is carried, in consequence of which the form becomes filled up, and perhaps the press is allowed to stand while a number of printed sheets are being bronzed. In such a case the ink is allowed to dry somewhat, and thereby becomes too tenacious to leave the form easily and without undue "pull." If none of these causes are correct, then mix into the ink-size a small piece of Castile soap, or lard, before applying to the rollers; thoroughly incorporate these with the sizing. Put an overlay on the solid portion of the three panels, and bring up the form more evenly on the face.



FIVE PHOTOGRAPHIC STUDIES IN EXPRESSION.

Photos by Steckel, Los Angeles, Cal

NEWS INK OFFSETTING.—R. R. B., of Citronelle, Alabama, says: "We have trouble with a certain manufacture of news inks offsetting. Can you please give us a remedy for it? We did not have any trouble with the inks of a former maker, but this may be a bad can." *Answer.*—It is difficult for us to say what is necessary to put into the ink as a remedy to offsetting in your case. The manufacturers of the ink complained of are highly skilled people and would, no doubt, be able to enlighten you, if you sent them the label that is pasted on the can of ink you speak of. By this means they can ascertain whether it is fitted for newspaper work on the press you employ to print on. There are a variety of grades of news inks made by all first-class manufacturers, each one of which has special adaptation to press, paper and speed run. An inkmaker, with proper data before him, can generally suit the most exacting requirement. In the present case, however, we suggest that you add a small quantity of kerosene oil; mix this with the ink and carry the color a trifle weak on the sheet. It is just possible that your form rollers are not in good condition; perhaps too old or too hard, and that you are, consequently, carrying too much color. This cause happens too often; and because of this the "ink man" has to take all blame, while the careless man in the pressroom stands on his dignity and simply says "the ink is no good." When news ink is quite thin, and inclined to offsetting, leave out the kerosene oil and substitute a small quantity of drier in the form of copal varnish, which can be obtained at any store keeping painters' supplies.

ABOUT THE CAUSE OF ELECTRICITY IN PAPER.—A gentleman connected with one of the leading paper houses in Holyoke, Massachusetts, says: "That article in the department of 'Pressroom Queries and Answers,' entitled 'A Relief from Electricity in Paper,' is erroneous when it says 'the cause of electricity in paper is frost,' because we have it in the web on machine, in manufacture, so strong as to give out visible sparks, and it is at a temperature of ninety degrees, more or less, and often when cutting into sheets gives trouble by adhering to revolving knife; therefore, it would appear that your correspondent from Canada is not fully posted on electricity in paper." *Answer.*—Both are correct in the opinions expressed; but with this difference, the manufacturer has to contend with electricity by reason of velocity and friction of machinery in all degrees of temperature of mill, and the paper retains the storage of electricity in a less or greater measure until the sheets are separated at the printing press. All pressmen know that during cold and frosty weather electricity in paper is more prevalent than during summer weather. Our Canadian correspondent suggests a simple way to get rid of the annoyance during cold weather, which, upon trial, has afforded him relief. Now, if the papermaker had told us how to get rid of electricity instead of assuring us that it existed in the mill up to ninety degrees, when the calendering rolls were running at very high speeds, he would have conferred a great benefit on the users of paper. This is the paramount object from the printer's standpoint, as he cares little how electricity gets into paper; he wants some one to assure him a means of eradicating the nuisance.

HOW TO PREVENT INK FROM RUBBING OFF ENAMELED SURFACES.—D. P. S., of Ypsilanti, Michigan, has sent us samples of printed labels on glazed paper, regarding which he writes: "We would be pleased to have you, through the columns of THE INLAND PRINTER (and if possible in the next issue of same), inform us if you know of any way by which we can print on glazed paper, like inclosed samples, without having the ink rub off? We are having a great deal of bother with labels like inclosed, which were printed over three weeks ago, and you will find that by rubbing your finger over the surface of the ink it will come off." *Answer.*—The quality of blue ink used on the glazed paper is not suitable for the purpose intended: it lacks color body, by which is meant that either the ink has been reduced too much with thinning varnish in the pressroom, or has not been of fine quality when purchased. This ink can be made to "hold" better by adding to it a few drops of copal varnish; but as the ink is now too greasy in results obtained, because it is too thin, we recommend that a firmer ink be substituted, and a few drops of copal or a half-and-half mixture of dammar varnish and boiled linseed oil be thoroughly mixed with the ink when ready for use. Reducing varnish helps to weaken the tenacity of inks printed on glazed surfaces, because the varnish matter becomes absorbed by the enamel filler, so that the color matter is left on the surface without anything

strong enough to hold it firmly on the paper. Thinning varnishes should not be trifled with by inexperienced persons, for the reason that the best qualities of printing inks are ever liable to be ruined by overadulteration in the press-room, and as good printing on enameled surfaces on paper or cardboard is always more or less experimental, even with the skilled workman, it will be apparent that the novice or the feeder is not the right person to intrust with "doctoring" printing inks.

Wants Formula for Printing Rollers for English Climate.—J. B., of West Bromwich, England, writes: "Will you be good enough to tell me in the columns of your valuable journal, conducted by 'Pressman,' what you have found from experience to be the best recipe for rollers? With a climate like our English one, which consists chiefly of *samples* of hot and cold weather, roller-casting is quite a problem; today they work beautifully; tomorrow they may be too hard or too soft. During the past few months I have been watching with interest the working of some American rollers which are in a two-revolution press imported from your city, and they certainly have favorably impressed me. Probably you can give me an idea or two as to their manufacture which would be advantageous. The composition is transparent, very durable and unaffected by temperature. It may interest you to know that The Inland Printer is a big favorite with the staff of this establishment." *Answer.*—For a set of form rollers for a cylinder press soak in clear water nine pounds of clear and brittle glue; when soaked about half way through, spread it out on boards until the moisture has penetrated through the cakes of glue and the surplus water drained off. The glue should then be placed in the melting kettle and allowed to melt; after this has taken place and it is on the point of boiling, add three gallons of treacle, and let this be stirred through the glue and allowed to slowly get to the boiling point. When the mass becomes quite hot, skim off the froth and dirt that floats on the top, and then add two pints of crude glycerin and two ounces of venice turpentine. Mix these well into the composition a few minutes before removing the melting kettle from the fire or steam heat. While the composition is being prepared see that the roller molds are clean, well oiled with lard oil, and comfortably heated so as not to chill the material; when all is ready, slowly pour the composition into the molds. The rollers may be drawn from the molds in about ten or twelve hours after pouring.

Printing White Ink on Magenta Cover Paper.—J. F. O'B., of Colorado Springs, Colorado, has been attempting something hard in the line of white lettering on a red ground. Here is what he says about his experiment: "I inclose you copy of book cover, printed in white ink, with which I am not satisfied, and wish your advice in the 'Press-room Queries' department as to how to improve it. When the ink was freshly printed it had a bright silver sheen, and looked much better. I wanted to give it another impression after it had become dry, but as it was a rush job, I was not allowed time to do so. The copy sent has two impressions, but these were given within half an hour of each other. On dark green color of the same stock it looks much better, but not quite satisfactory." *Answer.*—To succeed in producing a satisfactory result with white ink on almost any colored ground is very difficult; indeed, it is barely possible to do so. In the present case, your selection of a trying magenta for white lettering was unfortunate for you as well as the result, and the second printing being so close upon the first one was again unfortunate, because the white ink did not have sufficient time in which to become dry. In lapping colors, make it a rule to let each one dry thoroughly before running another one over any of them; in this way you may build up a color to greater density. The white ink used on this cover lacks opacity—density—and because of this the job looks "sickly." If you had used a better white ink—one with the requisite named—you would likely have been more successful. Such a quality of ink may be purchased for about $2.50 a pound. The trying rays of the deep red have absorbed those possessed by the white, and left a greasy looking print. You could have slightly improved the degree of whiteness if you had rubbed over the fresh prints with fine Irish magnesia—a mineral silver white—applying it like bronze powder, and, after it had dried, dusted off the surplus left on the paper. Much of your cause of failure to produce better results may be attributed to the inappropriateness of the white ink employed. Inferior goods never give satisfaction where superior work is desired.

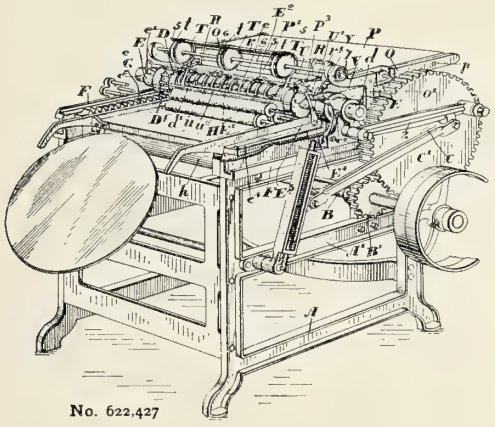
Thinks There is Too Much Wear on Cams.—J. E. L., of Johnstown, Pennsylvania, writes us regarding a modern-built job press as follows: "If you can give me an answer, through the columns of The Inland Printer, to the following question, I would be pleased if you will do so. I have a modern-built jobber, 14 by 20 inches, and the large cam gear wheel wore so much in the cam-roller track that I had a new one put on two years ago, and it is wearing badly. The press company can give me no reason for it. I use the best of oil, and always keep it well oiled. I print some heavy forms on it, but do not think it should wear that way." *Answer.*—We hardly understand your question as laid down; but will give you an answer that fully fits the case of a "stud" wearing small and often flat in making its circuit in the large gear wheel of a job printing press. This large gear wheel has a cam (stud) roller track on the side next to the frame of the press. It (the track) is eccentric in shape, and actuating in this eccentric-shaped "track," the cam stud revolves and, at times, wears down irregular and flat. This, we assume, is the heart of the complaint made by our correspondent. If we have diagnosed this correctly, we will proceed and add that the wearing down to flat sides on this stud arises from several causes, notably, the lack of good lubricating oil. We grant that you have applied oil to the stud; but did you succeed in getting it *behind* the steel-faced thimble on the stud? There is a small oil-hole on the stud, which forgetful folk too often overlook and simply flood the cam track with oil, allowing the stud to take care of itself. *This stud must be kept clean and free at all times*, so that it may revolve freely in its eccentric path, for it has an important function to perform. Now, we do not contend that this treatment will prevent wear, but it will add longevity to its ability to withstand a great deal of hard work. And now we are going to make a statement which may "nettle" some of the job press builders; it is in regard to the cause of the two parts of the press mentioned wearing away unnecessarily fast; and that is the *combination of metals* made use of in the construction of the large cam gear wheel and the stud which is actuated by its movement. Any competent metallurgist will tell us that steel and cast iron do not harmonize when their surfaces are brought together, as in the case of the steel stud and the cast-iron gear wheel, wherein the stud revolves and travels in the eccentric trough of the gear wheel; because the cast-iron surface will destroy that of the steel surface, by cutting, wearing down and eventually flattening or ridging the harder metal. This may sound contradictory; but the fact of unnecessary wear between the parts alluded to in this complaint should be set down to the cause of inharmonious surfaces of metals. Every pressman who has run presses constructed as here described must have noticed how quickly the stud has worn down and become flattened, as compared with wear on other parts of the press. Two cast-iron surfaces wear smoother and better than one of steel against one of cast iron.

PATENTS.

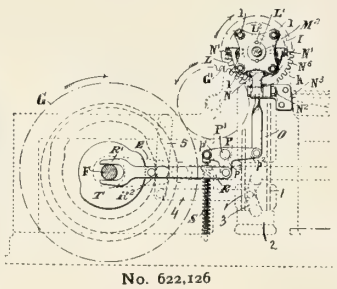
In patent No. 622,125, by Luther C. Crowell, of the Hoe Company, a mechanism is shown for driving the cylinder of

a press at a uniform speed, by means of gears 23, 14 and 13, from the main driving shaft. The bed-motion is that familiarly known as the Wharfedale, or railroad gear, which drives and reciprocates with a crank movement, traveling fast at the middle of the printing stroke and slowly toward and from the points of reversal. When the printing stroke begins, the bed is thrown out of gear with its driving mechanism and into gear with the bed, thus securing exact speed with the bed, and as the change is made when both bed and cylinder are traveling at the same speed, it is accomplished without jar or strain to the mechanism. In a companion patent, No. 622,126, is shown the mechanism for transferring the cylinder from the direct-driving gears to the bed-driving. The cam in the large gear G moves the arm R, and the bell-cranks P and N^2, throwing a clutch on the cylinder-shaft, and making the transfer.

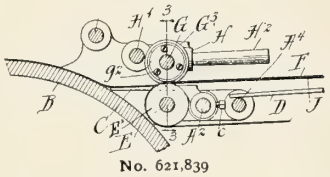
Robert Miehle's latest addition to printing-press conveniences consists of a rotary cutter for a cylinder press, patent No. 621,839. He places the circular knife G^3 on a shaft G,



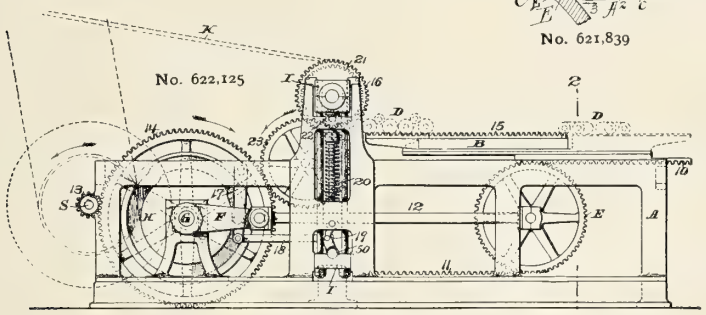
No. 622,427



No. 622,126



No. 621,839



No. 622,125

and cuts the sheet directly after its removal from the cylinder B by the stripper-fingers, as it passes onto the traveling tapes J.

The cylinder job press shown by F. J. Harbridge as patent No. 622,427 is an interesting mechanism. The cylinder travels back and forth over the bed, which latter is stationary, except that it is lowered on the return stroke of the cylinder. The sheet is taken from the feed-board, smoothed by fingers, gripped at the head and clamped down at the tail, and also held on by tapes, thus confining it positively. When the sheet is printed it is carried back by the cylinder and slid under the feed-table. Such a machine would be in demand, but there are difficulties yet to overcome. The experience of press builders is that a cylinder of such small diameter almost invariably produces so many wrinkled sheets as to make it impractical. The disk distribution is objectionable, as it will not give good distribution on the corners of a full form. It is also undesirable to deliver the paper out of sight of the feeder. If the inventor can remedy these points he will have a machine calculated to meet a "long-felt want."

NOTES AND QUERIES ON ELECTROTYPING AND STEREOTYPING.

CONDUCTED BY C. S. PARTRIDGE.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

STEREOTYPING BY THE PAPIER-MACHÉ PROCESS.—By C. S. Partridge. $1.50.

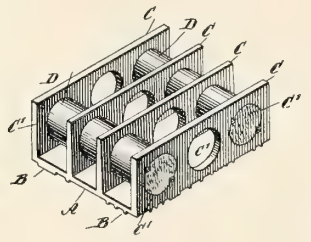
PRICE OF METALS.—Regarding the future price of electrotype and stereotype metal, a prominent dealer says: "The American Smelting and Refining Company, which has been recently organized, practically controls the production of desilverized lead, and the general opinion is that the price will be gradually advanced to a higher level." The increased demand for tin has advanced the price about 10 cents per pound, and the visible supply is constantly decreasing. In view of these facts, the "slump" in metal which has been freely predicted in some quarters will not be likely to materialize.

BRITTLE STEREOTYPE METAL.—E. R. H., St. Paul, Minnesota, writes: "Can you tell me how to fix my stereotype metal? It has become so brittle that a book plate dropped on the floor will break like a piece of glass. A friend of mine told me to mix old electrotypes with it, but the mixture does not work well, as it seems to cause shrinks." *Answer.*—Mix pure lead with your old stereotype metal until a strip of it poured out on an iron plate and cooled will bend considerably without breaking, and the grain becomes fine and smooth. Do not mix electrotype metal, which contains too much tin and causes shrinks in cooling.

HOW TO ASSAY A COPPER SOLUTION.—S. T., New York City, writes: "Can you tell me if there is any way to measure the quantity of copper in an old solution? The specific gravity of the solution is 23 degrees Beaumé, but I have no means of ascertaining how much of this is due to metal and how much to acid." *Answer.*—There are two ways of measuring the content of copper in a solution, both of which require accurate instruments and the facilities of a laboratory. The simplest and best method is that of electrolysis. A very delicate and accurate scale is required, capable of measuring $\frac{1}{100}$ of a grain. The process is described by McMillan as follows: "A platinum dish about ¾ of an inch to an inch in height and about 3 inches in diameter forms a convenient cathode, at once holding the solution and receiving the deposited metal. The anode consists of a circular plate of stout platinum foil about 2½ inches in diameter, with several perforations to allow gas to escape from beneath it. The platinum sheet is fastened horizontally without solder to the end of a vertical platinum wire, attached to the positive pole of the battery, the platinum dish making contact externally with a copper wire attached to the negative pole. Instead of this, a cylinder of platinum foil may be used as a cathode, being suspended with its main axis vertical within a small beaker, the anode consisting of a coil of platinum wire placed within the cathode. The object of the electrolytic method is to continue the action of the current until every trace of copper is precipitated on the platinum cathode; and as the latter should have been weighed previously, the increase of weight shown after deposition

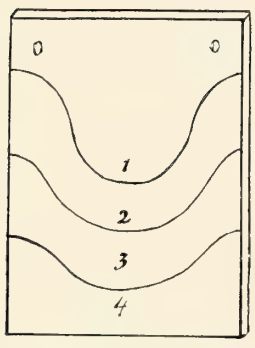
gives the number of grains of metal in the quantity of solution taken. It is possible to separate every trace of copper from the solution, so this method may be made to give absolutely accurate results. Half an ounce of the liquid may be employed and electrolysis is continued until the liquid is decolorized, and a drop removed from it strikes no blue color with an excess of ammonia."

William T. Barnum has just been granted a patent, No. 622,939, on his electrotype with a ribbed base, cored with wood, which was introduced a year or more ago. Where wood is objected to for strengthening the holes, metal strengtheners may be used.



No. 622,939.

Had Trouble with His Solution.—An Ohio correspondent writes as follows: "Some time ago I sought your advice concerning my electrotype solution, which advice you very kindly gave me in several communications that passed between us. I promised to let you know how I got along. I am not sure whether I told you how the solution worked which was recommended by the manufacturer of my dynamo, but I will endeavor to do so in this note. The water I used in making the solution was boiled and filtered. I then added 18° of bluestone and then 3° of acid and let it stand over Sunday. Started up with four cases in vat as far apart as allowable. Copper came on at first fairly bright, but soon commenced to burn all over cases. Put in four more cases, making eight cases in all, which filled up the vat and necessitated moving cases nearer to anodes and resulted in the whole lot getting burned. (You will understand that this is with a quiescent solution.) By stirring continuously better results were obtained. I then reduced speed of the machine and consequently the voltage, that is, from 2 volts to 1½ volts. By stirring occasionally a good deposit was obtained, but still burned around edges. I had put in new anodes, same size as cathodes, and when I examined them after running a while they presented a very peculiar appearance. The accompanying sketch will, I think, serve to illustrate the appearance of the anode. In the space marked No. 1 it was covered with an almost black slime. In No. 2 it was dark red until nearing space. No. 3 it was quite reddish in color, and in No. 4 or around edge of lower half of copper it was a nasty greenish tint—the same condition existing even after E. M. F. was reduced. I then washed off the anodes and found that the whole copper presented a galvanized appearance such as may be seen on galvanized iron, only that this had its natural color, of course. Around the edge where it was coated with green slime the copper was exceedingly bright and had been eaten off faster than middle of anode, which was of a duller red. The whole surface was covered with little lumps of impurities, as I take them to be, which seemed to resist the erosive action of acid and current. I have since reduced the solution to 18°, as you advised, which works very well indeed. I do not think it advisable to run one any stronger unless equipped with an agitator or some means of keeping the solution moving. My coppers now are not clean when in solution which I put down to impure metal. They are always covered with more or less dark slime, but are washed every day. I had almost forgotten to add that before reducing density of solution it had begun to crystallize on anode. It proved conclusively that I could not use 18° of sulphate in that tank. I trust that this will be of interest to you and perhaps of some help in assisting others in need of advice."



Does Agitation Eliminate Resistance?—A Michigan correspondent inquires "if the object of agitation is to eliminate resistance from the solution." While agitation is a practical and useful aid to the deposition of metals, and is recognized as such by all electrotypers who have given it a trial, as well as by all the great copper refiners of Europe and America, its chief value consists in the fact that it promotes uniformity in the composition of the solution, aids in the diffusion of metal in the solution, and, when a strong current is employed, prevents to a certain extent the formation of nodules, excrescences and streaks on the cathode. It also minimizes the tendency to polarization and promotes purity in the character of the copper deposited. If inequality in the composition of the solution tends to increase the resistance of the solution, then agitation, by promoting uniformity, would diminish the resistance to just that extent. It is doubtful, however, whether the mere fact of giving motion to a solution adds to its conductivity. In other words, if an agitator should be introduced into a depositing solution which had previously been employed for electrotyping without agitation, and if no change were made in the content of acid or metal in the solution or in the speed of the dynamo, the increase in the rate of deposition would probably be inappreciable. It should be understood that some motion always takes place in the solution whenever deposition is going on. Without motion there could be no diffusion and without diffusion there could be no deposition, for it is obvious that there must be constant renewal of metal in the solution next the cathode, as otherwise it would soon become exhausted. This motion is caused by the sinking of the heavy liquid next the anode and the constant rising of the liquid next the cathode where it is deprived of its metal, and consequently becomes lighter than the surrounding liquid. This motion, together with the stirring of the solution occasioned by the immersion and removal of the cathodes, is sufficient for the diffusion of the metal when a current of low density is employed. It is true that a solution undisturbed for some time will become more acid at the top than at the bottom, and, therefore, more conductive at the top than at the bottom. Yet it is doubtful if the total resistance of the solution is very much affected by this condition. Granting that agitation would diminish the resistance of the solution to a slight extent by promoting uniformity, it is certain that it does not influence the resistance beyond this point, for frequent tests have demonstrated that the current strength measured at the electrodes remains unchanged whether the agitator be in operation or not. But if the agitator does not in itself increase the rate of deposition it enables the operator to increase his current and thereby accomplish the purpose of a faster rate. v Hübl found by careful laboratory tests that the current strength could be increased about fifty per cent when the bath is kept in gentle motion. This statement is very conservative and probably means that the current may be increased fifty per cent without changing the character of the copper or causing waste of power by polarization. If no consideration be given to economical working, there is no doubt but the current may be increased far beyond the fifty-seven amperes per square foot which he gives as a maximum.

Concerning Discounts.—Upon the subject of discounts George H. Benedict, of Chicago, who has the happy faculty of a clear discernment and of forceful presentation of printing-trade problems and their remedies, has issued a circular letter to the trade in which he claims, in answer to a suggestion that printers and engravers are entitled to and should have an extra discount on electrotyping, that it is, and has been proved by past experience, impossible to have one price for the consumer and another price for the middleman,

whether he be a printer or engraver. The one particular reason why it is impossible is in the fact that all electrotypes are made to order; as a consequence, goods cannot be manufactured for future demand or sale. There is practically no wholesale feature in the business. When large numbers of electrotypes are made from one pattern, the quantity discount is a factor in the price, and the consumer knows well how to use a large order to induce price-cutting. It may be unfortunate that the public is so well posted on the discount on electrotypes, but it will be well to inquire into the matter and discover where the fault lies. Is it the electrotyper who has educated them on this point? Ask any electrotyper how the printer has protected himself in the past. Experience has proven that the willingness of the electrotyper to give printers and engravers a special discount has been the means of disorganizing three associations. The way it has been brought about is this: A few printers ask for a special discount, with the usual argument that they are middlemen and should have a profit, the same as on paper. The request is granted to all printers and engravers, and before a week has gone by the same printers and engravers are donating their special discount to their customers as an inducement to favor them with business. If a customer suggests that he would prefer to order direct, he is told that by ordering through the printer he will save the discount. This he naturally makes use of in talking prices with the electrotyper, and he asks if his money direct is not just as good as to pass through some one's hands. It is the same with the engraver; he wants the profits on electrotypes, but the first time he can make a sacrifice of the discount to secure an order for engraving, how natural it is for him to conclude that it is perfectly legitimate to throw off his profit to make a friend of the customer. He will lose nothing by it, and as it is the regular rate of the electrotyper to engravers, there must still be a profit in it for them, and why should they care? People that are regular users of electrotypes are shrewd; they cannot appreciate when they have an article made to order that they should give a bonus to a third party, and if the third party does not want the bonus, why is it necessary to include him in the transaction? It is a difficult proposition between the electrotypers themselves to maintain uniform prices; personal ambition, envy and selfishness are constantly tempting each and every one of them to make prices that will secure every order that comes their way, and what will exasperate an electrotyper more than to have a printer or engraver take a good order from him and place it with some other electrotyper? And is it not evident that the person losing the order will resent the efforts to take his customer and make it an object for him to return? From an electrotyper's point of view there is but one way to have uniform rates, and that is have uniform rates to everybody that you cannot get more from. One price to the printer and another to the customer means simply an avenue of discord; if the engraver is included, it means another avenue of discord; and if there is more than one electrotyper in a town it will be all discord and open competition. There is no reason why printers or engravers are entitled to a division of profit with the electrotyper on his work. If they want a profit they should add it to the bill, and it is not consistent to object to paying the electrotyper his price when your own business recognizes no scheme of discounts. Can a printer give twenty or twenty-five per cent off his prices to any particular trade, or can an engraver make an estimate on a job and then allow either the printer or electrotyper a handsome discount for acting as the middleman? It is, and always will be, impossible to have favored customers and uniform rates.

Don't jump to conclusions. Think over the pros and cons. Debate both sides. There is such a thing as voluntary delusion when one is anxious that certain things should be so and so anyway.—*S. O. E. R.*

NOTES ON JOB COMPOSITION.

CONDUCTED BY ED S. RALPH.

Under this head will appear, each month, suggestive comment on the composition of jobwork, advertisements, etc. Specimens for this department must be clearly printed in black ink on white paper, and mailed flat to Ed S. Ralph, 18 East Liberty Street, Springfield, Ohio.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

Vest Pocket Manual of Printing. 50 cents.

The Color Printer, by J. F. Earhart. Reduced to $10. The Inland Printer Company.

Modern Printing.—Section 1. The Composing Room. By John Southward. A handbook of the principles and practice of typography and the auxiliary arts. $1.50.

Modern Letterpress Designs.—A collection of designs for job composition from the *British Printer*. Vols. III, IV and V. 60 cents each. Specify which volume is wanted.

Job Composition; Examples, Contrast Specimens and Criticisms Thereon, together with a brief treatise on display. By Ed S. Ralph. A most useful and instructive book. 50 cents.

Designs and Suggestions for Jobwork.—A 50-page pamphlet, 6 by 9 inches, with handsome cover, giving 86 designs for job composition, taken from the *British Printer*. Printed in fine style by Raithby, Lawrence & Co., Limited. 50 cents.

De Montfort Press Specimens.—A magnificently printed specimen book, 9 by 11 inches in size; bound in flexible cloth, containing 50 sheets of artistically executed samples of typographic art, color printing and engraving. Specimens of half-tone colorwork by various processes are also given. $1.10.

Cost of Printing, by F. W. Baltes. This book presents a system of accounting which has been in successful operation for ten years, is suitable for large or small printing offices, and is a safeguard against omissions, errors and losses. Its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown. 74 pages; 6¾ by 10 inches on 100-lb. S. & S. C. book paper; cloth bound; $1.50.

John A. Dennison, Ada, Ohio.—Your blank forms are very neat indeed.

The Cameron *Sun*, Cameron, Missouri.—Your blotter is an attractive one.

Cornwall *Standard*, Cornwall, Ontario.—Your folders are neat and well displayed.

A. H. Crowther, Osage, Iowa.—Your specimens are neat, well balanced and attractive.

Hill Printing Company, Eustis, Florida.—Your composition is neat, and the presswork of good quality.

Little Rock Printing Company, Little Rock, Arkansas.—Your letter-head is very good, both as to design and color scheme.

Edmund G. Gress, Easton, Pennsylvania.—The Orpheus programme is an excellent one, being both very attractive and artistic.

J. W. Warr, Moline, Illinois.—Your brochure is very attractive, and the presswork and composition evidences considerable ability.

O. C. Hansell, Adrian, Minnesota.—Your composition is both neat and artistic. The Brank and Enterprise headings are quite unique.

W. S. Morris, Seattle, Washington.—Your blotter is very neat. It is well balanced and correctly whited out. The color scheme is a good one.

George Paddock Swain, East Providence, Rhode Island. Your calendar is a very artistic and attractive one. It is quite unique, and reflects much credit.

R. S. Payne, South Haven, Michigan.—You are improving in your composition very rapidly. The specimens now before us are very creditable indeed.

R. A. Turner, Lake Benton, Minnesota.—Your blotters are good as to design, and quite attractive. We are not surprised that they proved to be trade-getters.

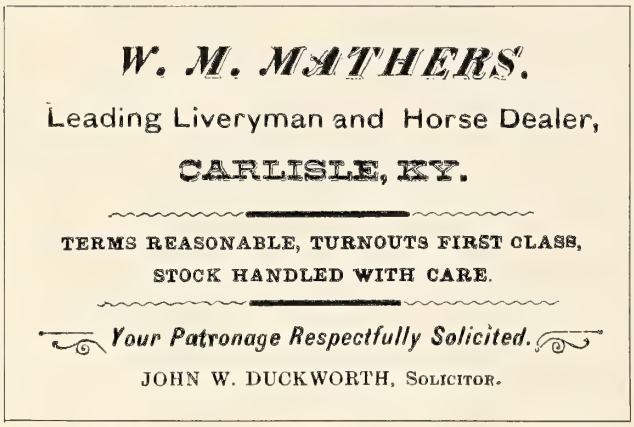
Knox County News, Knoxville, Illinois.—Your advertisements are all well and forcefully displayed, and the advertising pages present a very creditable and neat appearance.

B. G. Hamilton, Ithaca, New York.—The suggestions you make in regard to the bill-head of the Ithaca Lumber Company are good as far as they go, but you do not go far enough. More prominence should have been accorded

"Lumber." "Dealers in" is too large, and the pointers underneath these words should be omitted. Your other specimens are quite creditable.

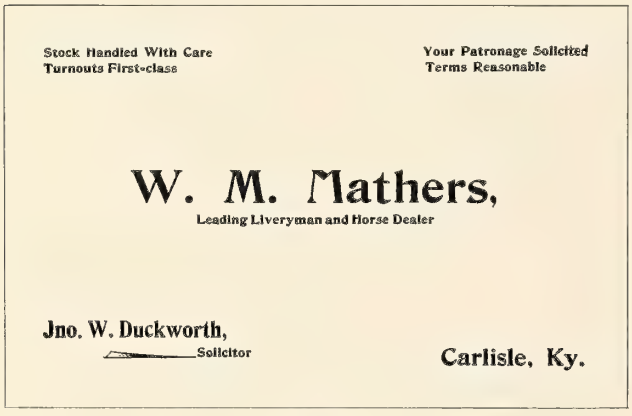
CHARLES P. DOWNS, Warsaw, Indiana.—Your improvement in the composition on the Bostonian programme is quite noticeable over the reprint copy. Your display work is much the best.

J. SAM THOMPSON, Carlisle, Kentucky.—We reproduced the reprint copy of the Mathers card, example No. 1, and the card as reset by you, example No. 2. You made a great



No. 1.

improvement in the composition, but we think a little more prominence should have been given the line "Leading Liveryman and Horse Dealer." Where you employ type which has



No. 2.

two different styles of capitals, like De Vinne, it is always best to use the same style. We notice you have both styles in one line. We think the name of town was accorded sufficient prominence.

BREWINGTON BROS., Salisbury, Maryland.—You accord too much prominence to such things as "To," "Dr.," "Bought of," etc. Your blank forms are excellent. Your specimens are very good as to plan.

JAY CRAWFORD, Shenandoah, Iowa.—Your blotter specimens are very attractive, the display work and color schemes being especially good. Your other specimens are very neat, well balanced and correctly whited out.

R. V. HICKMAN, Spangler, Virginia.—The body type employed on the folder referred to is not too large. For work of this class, we hold the opinion that 6-point leaded is preferable to 8-point solid. Your specimens are neat.

A. L. GOULD, Babylon, Long Island, New York.—We hope that when we point out defects in your work, you will not consider them as "roasts." We always point out imperfections in order to aid the patrons of this department. While your card is neat, we think you should have treated it differently. Try the plan of breaking up your reading matter more, and get away from the conventional style.

BERT P. MILL, Correctionville, Iowa.—As a whole, your work is neat and very creditable. Your balance and whiting out are correct. It would have been better to have omitted the rulework border employed on the Danbury Creamery note-head.

A. C., Indianapolis, Indiana.—Your specimens are all very creditable, and are of an artistic nature. We see no serious faults in any of the specimens. Your work shows very plainly that you are devoted to your profession, and give it much time and study.

WALTER OLDS, Chandler, Oklahoma.—You made quite an improvement, both as regards plan and composition of the Charles letter-head, but you came near ruining your otherwise excellent specimen by employing the curved line and ornamentation for "Office of."

FRANK S. JOHNSON, Corunna, Michigan.—Your little brochure is a neat and attractive one, evidencing care and thought in handling of the work. Your commercial specimens are all of a good class, and color schemes harmonious.

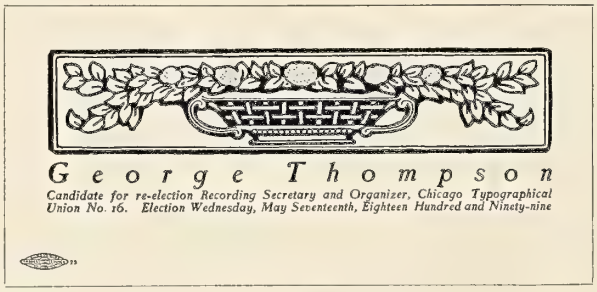
EDWARD W. STUTES, Grand Forks, North Dakota.—The *Herald* folder is an attractive and artistic one. The White bill-head is an excellent Jenson specimen. The balance, whiting out and display are especially correct. Your other specimens are very creditable indeed.

THE PEARL PRINTING COMPANY, Washington, Missouri.—The only criticism which we have to make upon your reset letter-head is that the type employed for the names is too large. It is always a good idea to use very small type for this purpose. Your blotters are very good indeed.

T. T. VOLTZ, Hennessey, Oklahoma.—Your blotters are all very creditable as to design, and the composition is of a very good class, but we must call your attention to the fact that you employed too many type faces in conjunction. This is all the criticism we have to make on your blotters.

GEORGE H. LONEY, Government Printing Office, Wellington, New Zealand.—We think you have succeeded admirably in your attempts at "American" style. We think the American much more simplified and requiring considerable less time than the English style. In addition to this, we think the American method of display much more forceful.

EXAMPLE No. 3 shows the card of Mr. George Thompson, candidate for reëlection as recording secretary and organizer of Chicago Typographical Union, No. 16. The card is a unique one, designed by Mr. E. M. Colvin, with William C. Hollister & Brother, Chicago. The card was printed on



No 3.

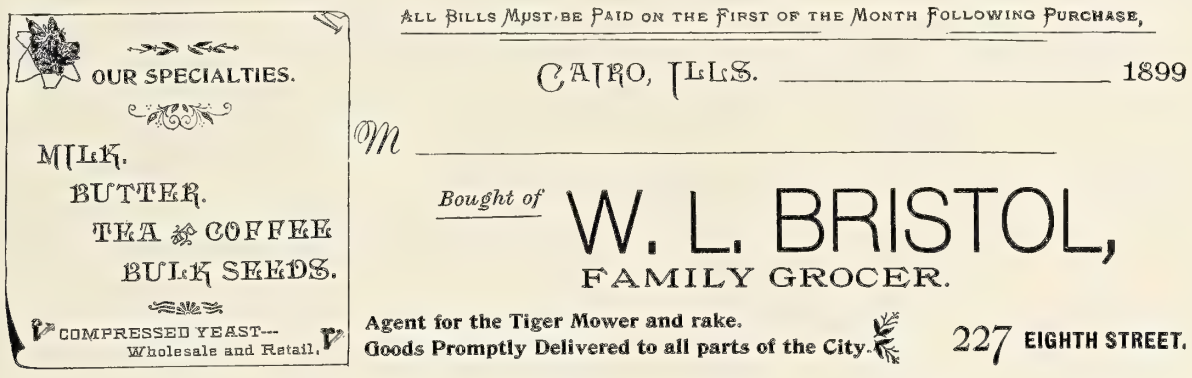
pearl-gray stock in a dull shade of olive green. Size of card, 2¼ by 5 inches. It presented a very attractive appearance.

JOHN H. RYAN, Ivesdale, Illinois.—The type employed in the City Drug Store note-head is too large. It takes up too much of the heading. Don't use such large type. On the Morris heading you have employed too many type faces. Six are at least three too many. Don't employ hyphens or

word ornaments in order that you may make long display lines. This practice is obsolete. Your blank forms and the Dunn card are very creditable pieces of composition.

EDWARD A. TATE, Galesburg, Illinois.—Your envelope corner is good as a novelty, but we do not consider it practical. In regard to the folder for the Galesburg Kindergarten Normal School, the specimen with the one-point rule employed for the border is decidedly the best, although both are good. When one-point rule is used, we hold the opinion that other borders worked within the panels is not in good form.

THE COMMERCIAL PRINTING COMPANY, Cairo, Illinois.—We think your customer must have exceedingly poor taste when he says that example No. 4, your reprint copy, was



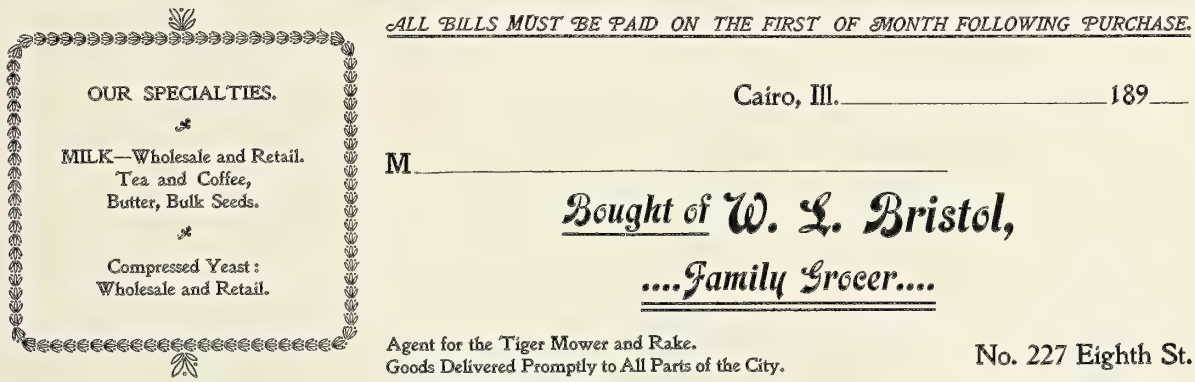
No. 4.

better than example No. 5, which shows the job as reset by you. It is rather disheartening to turn out a neat, well-balanced heading like the No. 5 example, and then have one's customer say that it is no better than the reprint copy. There is no comparison at all between the two jobs. Yours is such a great improvement, that we are very much surprised that your customer could not see the difference. The only real fault we see in the No. 5 example is that the words "Bought of" are accorded too much prominence. Your other specimens are very neat indeed.

HAWKINS & ELLIOTT, Hamilton, New York.—The advertisements by Messrs. Ramsdell and Night are well displayed and very neat, evidencing talent in this line of composition. We see no serious faults in any of the advertisements. On some of your commercial specimens we notice a tendency to employ too many bits of border, pointers, etc. We do not think it a wise plan to use these things in profusion. The front page of the Hamilton High-School programme is quite unique and an excellent piece of composition. The statement heading of the Pioneer Drug Store is excellent, both as to balance and whiting out. For the vast amount of matter contained on this heading, we think the compositor deserves credit for handling it in such an able manner.

CHARLES MOWER, Golden, Colorado.—Your specimen is very neat and on the artistic order. It would have been better had you omitted the 12-point border, which was worked in red. You should have also employed a 2-point black face rule instead of the parallel rule at the bottom. You certainly deserve a great deal of credit for the manner in which you handled this piece of composition, and we think you have every reason to hope for success in your chosen calling.

CHARLES F. DAULER, New York City.—Your card specimen could have been improved. It presents a rather ragged



No. 5.

appearance. We do not like the plan of it, and think the display is not forceful enough. Had you made a panel at the left-hand side of the card and placed therein the wording now occupying the central portion of the card, also the words "Milk Served Daily" and "A Trial Respectfully Solicited," you would have had a better opportunity to display the more important wording. You should always strive to avoid giving to your composition a ragged appearance. It is almost always sure to spoil the looks of any job.

J. R. ANDREWS, Rockett, Texas.—You could have improved the Rockett & Co. heading by employing 8-point De Vinne for the wording "Prescription Druggist." We would have set the word "Prescription" in the center, underneath the firm name, and the word "Druggist" flush to the left with the word "Prescription," employing some small and suitable ornaments after the word "Druggist" in order to make these two lines of an equal length. We also wish to call your attention to the fact that the firm name, in stationery work, is the most important thing in work of this class.

The next important thing is the line of goods or business engaged in. Be careful and do not make your catch lines too prominent.

Dick Crandel, Williamsport, Pennsylvania.—The border employed for the panel on the Diamond Wall Cement Company heading detracts from the appearance of the job. Had you put a parallel rule border around the panel, it would have presented a much neater appearance. The Wilson Butz heading has a ragged appearance and the balance is very faulty. We do not approve the plan of employing bits of border, etc., in trying to make a job have a well-balanced appearance. Your other specimens are very neat and creditable. But we prefer to point out your mistakes and weak places in your composition, thinking it will do you much more good.

Joseph W. White, Kankakee, Illinois.—The Snow & Co. heading is a good specimen of simplified display, and a very good piece of composition. The Stewart card is out of balance, the ornaments in the upper right-hand corner should have been omitted, and the wording "First-Class Wheels for Rent" should have occupied the corner devoted to the ornaments. In the secondary display, it would have been better had you employed 18-point De Vinne for the wording "Bicycles," grouping "New and Secondhand" in much smaller type above the words "Bicycles." This wording should have occupied the central portion of the card, immediately underneath the name. The street number should have been moved down to line up with the name of town. As to the color scheme for your envelope, we would advise you to use a very light tint of blue for the ornamentation, and a darker shade of blue for the wording.

K. M. Chrysler, North Hector, New York.—The two church folders are very faulty as to composition. It is a bad plan to use capitals of Art Gothic for display lines. They are hard to read and anything but pleasing to the eye. On the Reformed Church folder, the type employed in its construction is too uniform as to size, and the display work is not at all forceful. The type used for the times of meeting during the year is entirely too large for such purposes. The best plan for you to pursue in display composition is to put your thoughts to work and determine beyond a doubt which are the important things to bring out, and then set the other portions in type, which will in no way detract from your main display. Pay particular attention to balance, whiting out, and finish. We would advise you to purchase a copy of "Display Composition, Contrast Examples and Criticisms Thereon," published by The Inland Printer Company. It will give you practical examples and guide you in the right way, and we are sure it will profit you far more than the price asked for the book.

Harry Smith, Trenton, New Jersey.—Considering the experience you have had, we think your specimens quite creditable. You made a noticeable improvement in the Hartman heading over the reprint copy, but you can still further improve this job, if you ever have occasion to reset it. The balance and whiting out are not very good. The heading has a rather ragged appearance, and some portions of it were made too prominent. We think more prominence should have been accorded "Fine Groceries"; taking this line for the next prominent display after the firm name and setting it in the center of the measure, directly underneath the name, then grouping the rest of the wording around it in smaller type, paying especial attention to balance, would have helped your work out wonderfully. If you have the time, it would pay you to reset this job on these lines, as it is an excellent piece of work to practice on. The Sutphin note-head is fairly good as to plan, but we fear you have lost sight of that important and essential feature in display work, balance. We think the pointers should have been omitted on this heading, as they are more prominent than the type display. The Sutphin statement is much better than the note-head and quite creditable, and the bill-head is much better than the statement. This heading is very neat indeed, and a good job. We consider this bill-head your best specimen.

Two very excellent examples of simplified artistic display come to us from the White-Evans-Penfold Company, Buffalo, New York. No. 6 is the business card of the company. It was in two printings—the rulework in red and the type display in black, printed on a white card, 5¼ by 3⅛ inches,

The White-Evans-Penfold Company

PRINTING AND ENGRAVING

AND THE KINDRED BRANCHES CONNECTED THEREWITH

302 Main Street, Buffalo, New York • • Telephone, Seneca 1607

WILLIAM F WHITE •••• JOHN M. EVANS •••• EDWARD PENFOLD, JR.

No. 6.

with a ⅝-inch margin all around. This card is a departure from the usual style, and is certainly a very creditable piece of composition. The No. 7 example is the first page of an announcement circular, which was printed on pearl-gray stock in two colors. The line "Profitable Printing," the initial "S" and ornament were printed in red, the rules and other wording in darker shade of gray than the stock. These

Profitable Printing

Some facts which may be used to successfully increase your business, prefaced by an announcement, for which your consideration is asked

The White-Evans-Penfold Company

PRINTING AND ENGRAVING
AND THE KINDRED BRANCHES

302 Main Street, Buffalo, New York

No. 7.

are very harmonious and complementary colors, bespeaking good taste and artistic ability. Mr. John M. Evans, recently superintendent of the printing department of the Peter-Paul Book Company of Buffalo, is a man of recognized talent and ability. We predict for the new firm a large and profitable business. Their plant comprises everything of the newest and best, both as regards type and machinery. The new firm has the best wishes of The Inland Printer.

NOTES ON MACHINE COMPOSITION.

BY AN EXPERT.

Under this heading will be given, from month to month, practical information, notes and queries, relating to type composition by machinery. The latest inventions will be published, and the interests of manufacturers, printers and operators sedulously cultivated. All matters pertaining to this department should be addressed to The Inland Printer Company, 212-214 Monroe Street, Chicago, in order to secure prompt attention.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

THE LINOTYPE OPERATOR'S COMPANION; a treatise on how to operate and care for the linotype machine. By E. J. Barclay. $1, postpaid.

THE MECHANICAL DETAILS OF THE LINOTYPE, AND THEIR ADJUSTMENT. By Frank Evans, Linotype Machinist. $3, postpaid. The Inland Printer Company, Chicago and New York.

THE cost of machine composition will continue a "mooted question" until your competitor "catches on."

THE New York *Journal* is to have six additional linotypes, making a total of sixty-three machines. This makes the *Journal* the largest linotype machine plant in the world.

A HELP TO PREVENT SQUIRTS.—By the use of stove polish on the mouthpiece of the linotype, metal will be less liable to accumulate upon it, which is one cause of "squirts."

IT is reported that the New York office of the American Press Association will discard all other typesetting machines and add four additional linotypes, making a total of eight in that plant.

A REPRESENTATIVE of THE INLAND PRINTER recently had the pleasure of examining one of the Goodson typesetting machines in operation in New York, and reports that its work was extremely satisfactory.

THE bill that just passed the Legislature authorizing the publication of municipal notices in four more newspapers throughout Greater New York will give employment to seventy men and a corresponding number of typesetting machines.

THE Simplex typesetting machine is proving to be all that its promoters claimed it to be. From the various reports we hear of it the users are well pleased with its performances. In fact, no complaint has reached us concerning it. A description of the "Simplex" appears elsewhere in this issue.

OPERATORS who do not understand the mechanism of the linotype should keep their hands off. One of these "smart Alecks" recently changed the screws that hold the magazine in position, and wondered why the "blamed old machine" wouldn't work. These screws are set by jigs and must *never* be changed.

TO CLEAN the metal in a linotype, it has been recommended to use a potato or a piece of green wood. Recently an amateur machinist-operator took a juicy potato, which was proper enough, but he ignorantly ran a wire through it, thus forcing out a drop of juice. . . . Instantly the whole machine looked as if it had been nickel-plated!

DURING the month of April 104 linotype machines were sold. Of these fully eighty per cent were for the book offices. Possibly but few printers realize how rapidly hand composition is being displaced by this machine, but from the evidence at hand one can easily forecast the passing of hand composition upon all straight matter at a very early day.

THIS department acknowledges the receipt of two unusually striking samples of linotype border composition. The designs are original and are the work of Mr. John O. Hall, foreman of the *Evening Telegram*, West Superior, Wisconsin. The entire execution is good and shows a range of usefulness in the linotype which was not contemplated or even suspected.

THE universally adjustable mold recently completed by the Linotype Company is being rapidly adopted by the book users of that machine. Possibly among the entire improvements made upon the machine none appeals more quickly to the printer than this. It remains permanently in the disk and is adjustable both as to measure and to body, ranging from 13 ems to 30 ems pica in measure and from agate to pica in body. It permits of a change in less than one minute. By its adoption the printer is saved the expense of purchasing a mold for each desired body and will hereafter be required to buy the necessary liners only.

WHEN THE SECOND ELEVATOR IS CAUGHT.—"Operator," Lewiston, Iowa, in a letter, asks: "When the second elevator is caught and the line is dropped into the thin-space box, what shall I do?" *Answer.*—The line-transfer shifter should go back far enough to allow the pawl to hold it until the second elevator comes down and releases it, the proper distance being $5\frac{9}{16}$ inches from the left side of the intermediate channel frame—to be set by eccentric pin in line-transfer lever roller.

MR. CHARLES BOTZ, editor of the Sedalia (Mo.) *Journal*, is the inventor of a new typesetting machine, which is said to be particularly adapted to meet the needs of the smaller country offices. It is unique in that it requires no power outside of the compositor, who can set at will a word or line of italics, caps or small caps, as well as lower-case roman. The machines can be made to sell for $300 each, and one machine will do the work of two swift compositors. Mr. Botz has secured three United States patents, and will, in a very few weeks, be able to furnish all necessary information about this interesting machine, which he is withholding at present, pending the granting of foreign patents. But in the meantime he is willing to assure the public that the machine is all that is claimed for it—just the thing for a country daily or weekly, and within financial reach of every publisher.

TO PREVENT MACHINE STOPPING WHILE CASTING.—S. W. L., Pittsburg, writes: "One of our machines almost comes to a stop while the line is being cast. How shall I remedy it?" *Answer.*—It would be necessary to examine the machine to ascertain the particular trouble. When machines are new, the brake, or leather collar, on the mold-gear shaft sometimes works stiff, and should be loosened. (We take for granted that the mold or pot adjustment has not been meddled with.) If the main clutch spring is weak, that will also cause a machine to hesitate when pot is pressing against disk. When the machine is running it should take sixteen pounds' pressure on the spring to throw off the clutch. This can be ascertained by taking a pair of hand-weighing scales and hook it on to the clutch. If the clutch is released with less than sixteen pounds' pull, the spring is too weak. The spring should be taken out and a washer put on, or it may be necessary to put in a new spring. The same trouble can also be caused by the shoes on the mold-turning cam not being properly adjusted, or probably they need oiling.

THE Goodson type casting and setting machine is now to be placed upon the market. A new company with ample capital has been formed, composed of bright business men who will engineer this meritorious machine to the success which awaits it. But little has heretofore been made public of the merits of the Goodson, its promoters preferring to work along quietly until the machine was unquestionably perfect in all its parts, knowing full well that ample capital could always be depended upon at such a time and that an awaiting market would remain open for its advent. The printer will recognize a number of points of advantage in this machine, chief among these are its simplicity, compactness, speed, economy and cheapness. Copy is prepared upon a Yost typewriter electrically connected to a paper ribbon perforator. By the operation of the typewriter the copy is not only prepared for the casting machine but is also reproduced in typewriting. This is invaluable in many ways. It enables the operator to see at a glance where he "left off"; from it proof can be read even before the article is set in type and, together with the perforated copy, it can be retained indefinitely and without cost. The perforated copy is placed in

the casting machine and without further attention it is reproduced in new, movable type upon the galley, either solid or leaded. When the article is completed the machine stops automatically. The type thus made, which we have seen, prints well and appears perfect. It is remelted after use, except such small fonts as are saved in cases for corrections. We will be pleased to keep our readers informed of the progress of the Goodson hereafter, for we predict a remarkably lively seller in this machine.

I FIND, says a correspondent of the *Typographical Journal*, that some of our ingenious craftsmen have been writing books and putting them upon the market, explaining the multiplicious complexities of "King Merg.," and how to become a speedy and proficient operator thereon. After nearly five years' experience as an operator I am free to say that what I know of the linotype, if written tersely, would make only a small (very small) pamphlet. It does not make any difference, I believe, whether a man uses two fingers and a thumb or only one finger. The secret of fast operating is in the ability of the operator to read and memorize his copy without stopping his fingering of the celluloids. This cannot be done until the operator has the keyboard so thoroughly impressed upon his memory that he can strike the letters without looking at them. Experience, to my mind, has exploded the popular fallacy that a compositor must practice memorizing all the copy he can every time he reads it for composition. While a perusal of technical books will add much to the total knowledge of any subject, purchasers of the same should remember that there is no royal road to fast operating any more than to learning. If I were asked to write a text-book rule upon the subject of fast operating, I would simply write: "Practice striking the lower-case keys without looking at the keyboard." An operator hears in the "shop talk" a great deal about this or that operator having a pretty motion in the manipulation of the keyboard, as though that was the all-important factor. A pretty and easy motion on the keyboard is no more an index to speed than it was in the days of the stick and rule. How often in those times did we see the man with the fidgety motion pile up a string that made the fellow with the steady-go-easy motion green with envy, and *vice versa*. And the same rule holds good with machine operators. There are no hard-and-fast rules that all may follow and attain the same results. To sum up (after the manner of the law commentators), the doctrine of this chapter on machine operating is: It is not the flexibility and nimble-jointedness of the fingers, but the plasticity of the brain, that is conducive to speedy operating.

LINOTYPE METAL.—A correspondent from Richmond, Virginia, writes: "I do not remember seeing in your 'Machine Notes' department anything concerning linotype metal—its peculiar composition as distinguished from that used in stereo or type; and as the linotype is becoming so very generally introduced, no doubt many of your readers would be glad to have information as to it. It is a matter well known that metal returned frequently to the melting pot loses some of its valuable constituents, and deteriorates by frequent remelting; and to understand why it does so, and the means of restoration, should be no mean part of the skill required of the operator. The compositor need know nothing of how or of what the type he handles was made, but the linotype operator ought to know something of the qualities of the molten mass that is being shaped into 'slugs' under his hand, and the why and wherefore of any inferiority that may appear in them. There may be imperfections in the finished slug traceable to faulty or deteriorated metal which the operator should be able to know when he sees it, and be able also to correct intelligently. It may not fall to the lot of many to be instructed in metallurgy, and THE INLAND PRINTER may be of much service if it can furnish information on this line. It is known that metal of all the varieties used in printing is composed of lead, the regulus of antimony and tin, and that the one differs from the other only in the varying proportions of these in each. While lead forms the basis of all, the antimony gives hardness and brittleness, and the tin gives toughness and durability. For electrotype purposes the requirement is that it be sufficiently hard to stand the pressure to which it is subjected at press, and yet, if too hard, it will not make perfect union with the copper shell. That used in stereotyping has to be harder and tougher, so as to stand the direct wear of face; and type metal has to be of a higher or harder and tougher grade still, to enable it to withstand the frequent change of recomposition as well as withstand the wear and tear of many forms and long numbers. All of these varying requirements are met by the differing proportions of antimony and tin. Now, the query I wish to put is as to where the linotype metal—i. e., the proportions most suitable for it—comes in, or why that suitable for one of the others—say stereotype—should not also be quite suitable for linotype. Or, to put it another way, what properties should linotype metal have, as contradistinguished from stereo or type? It appears to me as if the metal manufacturers are endeavoring to put a shade of mystery over the subject in making special claims for metal prepared for linotype use, and the Mergenthaler Company have added to the mystification by recommending that only new metal of a special kind be used in medicating the old, or restoring the quality when deteriorated by frequent remelting, and that old type is unsuitable for this purpose. Now, printers putting in linotype machines will probably have fonts of worn type (as our firm has) which will necessarily be laid aside, and, not desirous to take new type in exchange, it will be kept, lumbering up space, or be sold at a loss too heavy to be borne. To my mind, judging from common sense only, no better use could be made of it than for improving the linotype, despite the opinion of the Mergenthaler people, and the reason seems to me obvious when we consider that type metal is understood to be the highest grade in use for any purpose; and as we are given to believe that it is in the evaporation or burning away of the antimony and tin that deterioration consists, it seems to be reasonable that the return of those constituents so lost by adding a proportion of old type, which contains them, ought to be the easiest and simplest way to restore the quality of the linotype metal. However, I do not pretend to further knowledge of the matter than general reading has afforded during a lifetime—a pretty long one—spent in the typographic art, and the exercise of common sense; and hence I would present the subject rather as one of useful inquiry than as imparting information; and I will be gratified if the director—or editor—of your machine department can afford light on the matter, and I am persuaded any remarks on the subject he may make will be most useful and welcomed by many, and these a growing number."

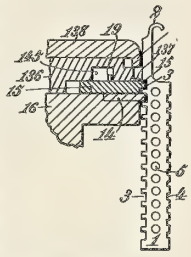
[We would be pleased to have the views of others upon this subject. It is our opinion that the composition of linotype metal is not as thoroughly understood as it should be nor as it will be within the next few years. This department has always contended very strongly against its mixture with old type owing to the troubles it occasions, and we believe a ventilation of the subject will confirm our convictions. Our reasons for so believing will be given in a later issue.—ED.]

PATENTS.

Not a single linotype patent was granted during April, which is surprising, as they have been coming at the rate of six or eight a month lately.

The Monoline Composing Machine Company has taken out another patent, No. 622,989, the work of William E. Bertram, of New York. It deals with improvements in the matrix-bars, spacers, line-carriage, etc. The matrices in this machine are very unlike those of the Mergenthaler. In

the drawing 1 is the matrix-bar, and 2 a hook that supports it in part of its travels. This matrix-bar carries twelve type-characters, as 4, on its face, or six times as many as the two-letter matrices of the linotype. This great number is not for the purpose of furnishing italics, however. The monoline machine uses but eight sorts of matrices in all, and by carrying twelve characters of like width on each matrix secures a total of ninety-six characters for a font. In setting up a line each matrix may be adjusted to any one of the twelve levels bearing a type-character.



No. 622,989.

A new expanding space-bar for justifying lines on a line-casting machine, is the subject of patent 623,014, by A. W. Hanigan, of Baltimore, and G. H. Yardley, of Montreal. It



No. 623,014.

is designed to permit wider spacing than those now in use. The cheek-pieces, 2, come between the matrices in the line, and the wedge spreads them.

PRACTICAL NOTES ON BOOKBINDING.

BY A BOOKBINDER.

In this department it is purposed to give such notes and answers to inquiries as may be of value to the bookbinding trade, as well as to furnish a medium for the interchange of opinion on matters of interest to bookbinders generally. It will be the effort of the conductor of this department to answer all inquiries as promptly as possible, but as some matters require research, unavoidable delays must be expected. No inquiries suitable for answer in this department will be answered by mail.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

THE ART OF BOOKBINDING.—By J. W. Zaehnsdorf. A practical treatise on the art, with many examples. 200 pages; illustrated; plates; cloth bound, $1.50.

BOOKBINDING FOR AMATEURS.—By W. J. E. Crane. Gives descriptions of the various tools and appliances required, and minute instructions for their effective use. 184 pages; 156 illustrations; cloth bound. $1.

MANUAL OF THE ART OF BOOKBINDING.—By J. B. Nicholson. Contains full directions in the different branches of forwarding, gilding and finishing; also the art of marbling book edges and paper. Designed for the practical workman, the amateur and the book collector. 317 pages; illustrated; plates and 7 sheets marbled paper; cloth bound. $2.25.

Two deaths have recently occurred in the ranks of the New York binders. Walter Roach, one of the old school extra binders, and Eugene C. Lewis, who recently moved his business to the thirteenth floor of the American Realty building, mind you!

THE cut in the price of Interlaken book cloths, long predicted in this column, has finally taken place. Common blacks have been lowered $1 per roll and other common colors $1.50 per roll. The reduction is confined to the Silk, Crepe, "J," Fancy Line, Dot and Levant patterns, while the popular "T" pattern has been retained at the old price. The Extra cloths remain unchanged. Art Vellums are reduced from 18 to 15 cents per yard and a new linen called "Vellum de Luxe" has been added to the line at 8½ cents per yard, to compete with the low-priced Hollands that have recently come into such general use. This reduction became inevitable when the Interlaken's competitors offered their patterns and colors at lower prices. Several years ago the Staten Island Dyeing Works opposed the trust and were wiped out of existence. Whether their rivals of today will meet the same fate remains to be seen. Further cuts may confidently be looked for.

EMBOSSING ON GOLD LEAF.—Whitney & Co., of Leominster, Massachusetts, inquire for information in regard to putting on gold leaf similar to an inclosed sample; also what kind of presses are required and how long it will take to do it. Also price on leaf per thousand. "If you can give us any information which will lead us to do the work in the best way, please let us know what the same would cost, or if you can refer us to anyone from whom there would be any possibility of our finding out, we would greatly appreciate it." *Answer.*—An extended description of this work will be found in the "Pressroom Queries" column of the April INLAND PRINTER. The sample you inclose was poorly done. It should have been embossed on a hot press after the leaf was affixed, in order to take the grain out of the moiré paper and to make the embossing permanent. Pasting would flatten this label entirely. Two men and three girls will complete about 2,000 per day. Your difficulty will be to find efficient girls to handle the leaf, as the leaf-laying is one of the most important items of expense. Of course, you understand that this is Dutch metal, and not gold leaf. The cost of metal is about $2 per thousand leaves. The work and material for such a label will cost about $8 per thousand to produce.

IMPROVED CHALK-PLATE PROCESS.

The improvements made in the chalk-plate method of illustrating by the Hoke Engraving Plate Company, of



St. Louis, Missouri, are exemplified in the accompanying illustration, in which softness of outline and delicacy of shading are secured, with a first-class printing quality.

A CORRESPONDENT in Albany, New York, addresses a letter to one Elmer Van Dusen, asking about agency for THE INLAND PRINTER in that city, and then forwards the communication to The Inland Printer Company, Chicago. As the letter is unsigned, we are unable to answer it. Will the party write again, signing name plainly?

NEWSPAPER GOSSIP AND COMMENT.

CONDUCTED BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects to O. F. Byxbee, 165 Fair street, Paterson, New Jersey. "For criticism" should also be written on papers when criticism is desired.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

STEPS INTO JOURNALISM.—By Edwin L. Shuman. Treats of newspaper work as a more or less exact science, and lays down its laws in an informal way for beginners, local correspondents, and reporters who do not already know it all. Cloth bound; $1.25.

NEW PHILADELPHIA, Ohio, has a daily—the *News*.

THE Coshocton (Ohio) *Bulletin* is a new, wide-awake weekly.

THE Berne (Ind.) *Witness* has enlarged in size for the second time within two years.

THE Delaware *Express*, Delhi, New York, issued a bright "Spring Number" on April 29.

LOS ANGELES has a new weekly paper, the *Wah Mi San Po*, of which Rev. Ng Poon Chew is editor.

THE Bellevue (Iowa) *Leader* is resplendent in a new dress, including neat and modern display type.

T. AND V. E. CURTIS have started a new paper, the *Messenger*, at Hemphill, Texas. The latter is editor.

THE Marine City (Mich.) *Magnet* has removed to Wyandotte, where it has consolidated with the *Reporter*.

THE Apollo (Pa.) *Herald* has removed to Vandergrift, Pennsylvania, and is now known as the Vandergrift *Citizen*.

A NEAT little booklet is published by the Dover (Me.) *Observer*, with the title, "It Pays," advertising its job department.

KATE E. GRISWOLD, proprietor of *Profitable Advertising*, has purchased *Art in Advertising*, and consolidated it with her own successful publication.

FIVE prizes, to be distributed by vote of subscribers, are offered by the Gaston (Ind.) *Gazette* to its five best correspondents. This is a good scheme, worthy of imitation.

E. M. HARDY, founder of the Janesville (Wis.) *Republican*, which has suspended publication, has removed to Chattanooga, Tennessee, where he is associated with the *Press*.

FLORA D. WHITE, Carson City (Mich.) *Gazette*.—Your paper was criticised in June, 1898. It is a neat weekly, well-set ads. lending much to the attractiveness of its newsy columns.

GRANT PURKISER, publisher of the Felicity (Ohio) *Times*, is rejoicing over the birth of a second son. A recent issue of the *Times* shows many evidences of the light-heartedness of its editor.

THE New York *Journal* recently declined a $10,000 advertising contract because it was slightly below rates, and the New York *Times* refused $50,000 worth of new business for the same reason.

IN its issue of April 2 the Nyack (N. Y.) *Star* printed a four-column cut of the American eagle in red ink on its first page, in connection with its report of the arrival and parade of the Orangetown Volunteers.

F. W. STRANG, Spokane (Wash.) *Chronicle*.—The ad. of Schriber's shoe store is all that could be desired in both arrangement and display; in fact, all the ads. in the *Chronicle* are uniformly neat and attractive.

NORWICH (N. Y.) *Sun*.—Where your paper needs attention most is in the presswork—register, color and impression are all poor. Mitchell's ad. stands out well; there are too many lower-case display lines in many of the others.

COFFEYVILLE (Kan.) *Gaslight*.—Your little paper is very neat, and shows careful make-up, and ads., though plain, are in most cases properly displayed; there are a few where more prominent display of the principal line is advisable.

THE *New Yorker Staats Zeitung* celebrated its sixty-fifth birthday by installing three new Hoe quadruple presses capable of an output of 144,000 copies an hour, and royally entertaining newspaper men and friends at a reception.

UPON completing its thirty-fifth year the Carrollton (Ill.) *Patriot* issued an anniversary number of twenty-four four-column pages and cover, containing a fund of interesting reminiscences. It was a neat and attractive issue.

THE El Dorado (Kan.) *Republican* used an illuminated cover for its Easter edition, with its title across the first page of the cover only. The space on the first page of the paper proper, where the title usually appears, was utilized for an ad.

MEDORA (Ill.) *Messenger*.—If you would cull out the paid items in your local news and run them under a separate head in an adjacent column there would be practically no faults in your paper. Ads., make-up and presswork are all commendable.

THE Pathfinder (D. C.) *Pathfinder*, whose circular was mentioned in this department last month, asks: "Are we the first to send out a hand-illuminated circular?" I believe you are; no other announcement of this character has come to my notice.

WALNUT (Ill.) *Motor*.—If your paper was run dry, with an even color, it would be a great improvement, enhancing a careful make-up. Date line is too prominent, and "Number" should be abbreviated to conform with "Vol." Reverse the first head rule.

THE Mount Pleasant (Iowa) *Republican* is to give away twelve gold watches, one to each of twelve girls sending in the largest list of subscribers, one being offered in each of twelve townships. The girls are also given a commission on all new subscriptions.

"IN Wisconsin three dailies get credit for issues of 4,000 or more, but not so many as 12,500 copies. They are: Milwaukee *News*, Milwaukee *Sentinel*, West Superior *Telegram*." The latter paper uses this item from *Printers' Ink* to good advantage on a private mailing card.

THE *Beacon*, Boston.—The *Beacon* performs its mission well, covering all topics of the day coming properly under the heads of "Society, Literature, Politics and Finance," in an able manner. Mechanically it is very neat, the presswork and make-up being its leading features.

HUGH A. LORENTZ, who for more than two years has published the Buckhannon (W. Va.) *Knight-Errant*, as an independent newspaper, has turned the publication over to the Knight-Errant Publishing Company, with W. B. Cutright as editor. The paper hereafter will be Republican.

THE Ivesdale (Ill.) *News*, which was criticised in April, made the changes then recommended very promptly, and forwarded its first issue thereafter, showing a decided improvement. If the *News'* advertising patronage further increases, it will be necessary to either enlarge its pages or abandon the ready-print.

JOLIET, Illinois, has had an unusual growth in the past twenty-two years, increasing four hundred per cent in population, and along other lines accordingly, and the *News* has kept pace with the city. It issued its twenty-second "Anniversary Number" in April, with an illuminated cover and a fund of interesting historic matter.

CHARLES HAWORTH, *Keokuk County News*, Sigourney, Iowa.—There is much about your paper worthy of commendation. It is carefully made up, contains an immense amount of interesting news, and ad. display is among the best. The half-page ad. of H. A. Seamans is a study, containing as it does thirty-one panels, with but few exceptions not more than two of the same size and shape, the whole inclosed in an

appropriate border. Your cover arrangement is something new as a regular feature.

F. O. Bower, Columbus (Ohio) *Citizen*.—Good, plain, tasty ads. are a feature of your paper, and it is a wide-awake and newsy sheet. There is too much lower-case in the larger display heads; an occasional cap line would relieve the monotony. Presswork and make-up are very satisfactory.

For pleasing ads. few papers surpass the Ovid (N. Y.) *Independent*. Double-column ads. are made particularly

Local Happenings. | The Continued Story of Current Events.

No. 1.

attractive by leaving blank space outside rules or borders. Neat headings are used on correspondence and local items—the latter (No. 1) is reproduced.

Medina (Ohio) *Gazette*.—You have an excellent corps of correspondents and you should give particular attention to the typographical appearance of their efforts. Some of the heads need resetting, and items should be graded, with a lead between. Aside from this the make-up is good, as is also the presswork and ad. display.

George W. Brown, Simcoe (Ont.) *Reformer*.—Your request was too late for the May number. In general appearance the *Reformer* ranks well up with the leading papers. The first page would be greatly improved by more prominent headings; a double-column head would not be amiss on the local items. Ads. are very creditable.

Women's editions have been on the wane for a year or more, but the enthusiasm of the Ladies' Aid Society of the Second Presbyterian Church of Braddock, Pennsylvania, seems to be still at or above par, as their second effort, the *Herald*, issued at Easter time, consisted of twelve interesting pages with forty columns of advertising.

Charles M. Johnston, Indianapolis, Indiana.—The private mailing cards of Nordyke & Marmon Company are certainly above the average. The illustrations are well executed and no doubt insure a careful reading of the cards. No. 5 is the most effective through the novel and striking manner of giving prominence to the figures.

Bank of Hudson Ads.—On May 10 Route 1 had but four places in Canada to visit, Route 2 had completed its course and had been forwarded to Texas to finish Route 3, which was lost. It is hoped that the recipients of these latter ads. will be as expedient as possible in forwarding them, as six months have now elapsed since they were first started.

A commendable move has been made by the merchants of Gardner, Massachusetts, in pledging coöperative opposition to all forms of programme and scheme advertising. This white blackmailing diverts an enormous amount of money from the coffers of the newspaper, where it legitimately belongs, in every town and city in the country.

The Washington *Star* is erecting a handsome new home that will be a model newspaper structure. It is to be about 52 by 127 feet, and will be fitted with every modern convenience known to the fraternity. The *Star's* history is one of steady growth since its inception in 1852, until it has become one of the leading newspaper properties of the country.

Hot Springs (S. D.) *Times-Herald*.—There is an evident effort at modern ideas in ad. display, but some of the ads. need attention in details. On the first page, that of "The Fair" is neat, except that the lines set in 12-point De Vinne should have been leaded. In the ad. below this, "Special Sale of" is too prominent. In the next, the DeVinne should have been indented more at the sides, double leaded, with three short lines instead of two at the right of "May Day." All the lines in the ad. of J. G. Richer & Co. should have been indented a pica at each end, and the ornaments at the side omitted. Aside from these details the paper looks well.

At the beginning of the Atlantic League baseball season in Paterson, New Jersey, the *Call*, of that city, conducted a guessing contest as to the score of the opening game, with a season ticket as a prize. Although the contest was open but about two weeks, over 5,000 guesses were recorded, not one being correct, however. The ticket was given to the nearest guesser.

Emmett County Republican, Estherville, Iowa.—A neat paper throughout, with a very good supply of advertising that is nicely displayed. "Jottings by Jenkins" and "Washington Letter" should have more prominent heads, and a parallel rule used between advertising and reading matter. The rule between the title and motto could be omitted to advantage.

Chandler (Okla.) *News*.—Light-faced parallel rules in place of the 2-point black rules at the head of the paper would be an improvement. Articles of a half column or more should have double heads. Otherwise the *News* is quite acceptable. Advertising is well put together, but I would suggest that a fixed style be adopted and fewer faces of type used in the professional cards.

Taylor (Texas) *Herold*.—A most satisfactory paper from every standpoint. Ads. are particularly attractive, although in a few instances flourishes could be omitted to advantage.



No. 2.

In the Lone Star Saloon ad., for instance, the small ornaments at either end of "Bier" at the end of the rules are unnecessary. The ad. of the First National Bank (No. 2) is well executed.

Shenandoah (Iowa) *Friday Sentinel*.—"All the news worth knowing will always be found twice a week in the *Sentinel*." From all appearances this is a most truthful statement, as its twelve pages are filled with news, enhanced by attractive ads. Good taste is shown in nearly all of the latter. The Pisa series makes excellent display lines, but it loses its effect when used as body letter.

With its last issue in April the Grant County *Witness*, Platteville, Wisconsin, completed its fortieth volume. The following week it published a very complete "History of the Press of Grant County," embellished with half-tones of many of the early editors. This issue also contained a list of seventy-four subscribers whose names have appeared continuously on its roll since it was established.

Milwaukee (Wis.) *Times*.—Parallel rule as head rules would improve the finish of the pages. Correspondence

should be graded, with a lead between the items. With these two exceptions the typographical appearance of the *Times* is very satisfactory. Your 5,000 circulation is no doubt due to the large amount of correspondence in your columns, and the able manner in which the happenings of your territory are covered.

On May 1 the Beardstown (Ill.) *Illinoian* was consolidated with the *Star of the West* and the *Evening Star*, and the daily and weekly are now known as the *Illinoian-Star*. The combination brings together the oldest and youngest Republican newspapers in Cass County. Publishers J. S. Nicholson, of the *Illinoian*, and Cad Allard, of the *Star*, have joined forces, and the new paper is conducted under the firm name of Allard & Nicholson.

The Greenup (Ill.) *Press*, which was criticised in February, sends another copy with the suggestions then made adopted. All paid items in the local columns now have a distinguishing mark, and make-up is uniformly neat. Nearly all the ads. are good, only two or three of the smaller ones lacking distinctive display. Those of Joseph Besig, Jr., and Michaelree & Kohler need one or two larger lines with the others smaller to afford proper contrast.

The *Silver State*, Winnemucca, Nevada, has nearly doubled in size, and is now a seven-column folio with a good advertising patronage. The ads. are all nicely set, the smaller ones receiving equal attention with the large ones — something not frequently done. The arrangement of heads is much better in the issue of March 20 than in that of April 1. It is never advisable to place heads of equal prominence at the head of each column on the first page.

It was inadvertently stated last month, in giving the result of ad. setting contest No. 4, that Augustus Harr, of Tyrone, Pennsylvania, secured first place in contest No. 1. Mr. Harr submitted a very creditable specimen in that contest, but the first honor was accorded C. T. Lemen, of the Dansville (N. Y.) *Breeze*, whose name appeared well up in the list published last month, one of the judges believing his ad. entitled to third honor in the last contest.

West Union (Iowa) *Argo*.—I have looked carefully over issues of your paper covering nearly two months, and find them uniformly satisfactory. The most noteworthy point is the large amount of news, followed closely by good presswork and ad. display. Notwithstanding your extensive correspondence, it will pay to take the time necessary to grade the items. They should at least have a lead between.

Copies of the *Brown County World* and the Hiawatha (Kan.) *Daily World* have been received for criticism. The daily is a new venture and was referred to last month. Each publication is a model in many ways, the former consisting of thirty-two and the latter of sixteen four-column pages. One is particularly impressed by the exceptionally large amount of "Social and Personal" items. Ads., presswork and make-up are all commendable, although I should set items of correspondence in paragraphs, graded.

It is a sad reflection on the honesty of newspaper publishers that a sworn statement of circulation cannot be accepted as truth, but that such a statement, in order to be believed, must be accompanied by $100 in cash, as is now demanded by the publishers of the American Newspaper Directory. But will the word of the man who pays over the $100 be materially strengthened? If he does not hesitate to swear falsely, will he not be inclined to add a couple of ciphers to his circulation figures in order to get his money's worth?

Sterling P. Hart, San Angelo (Tex.) *Press*.—The ads. in the *Press* are particularly attractive, although there is a tendency toward overornamentation. One of the best is that of C. A. Probandt, issue of April 7, while the "Piano to Be Given Away" ad. is also commendable. When you have occasion to run several short lines in caps of gothic, as in J. D. James' ad., March 3, there should be 2-point leads between the lines. A double-column department head "Stock, Wool and Crops," with prominent headings for the longer items, would improve the make-up of the first page.

Pacific Magazine, Riverside, California.—A five-story head is too long for a paper the size of the *Magazine*. Leave off the last two parts and make at least the second part a full line—it would be better if the first lines of all three parts were full. The publisher's announcement is altogether too long; omit the last seven paragraphs, using the street address in the line beginning "Published." It is not necessary to repeat the three lines you are now running at the head of the third and fifth pages. In regard to your advertising rates, you neglected to tell me your circulation. A flat rate of 50 cents per inch, per month, is a fair price for a weekly of 1,000 or 1,200 circulation. The rate for reading notices and want ads. is very reasonable,

Rudyard Kipling's "The White Man's Burden" has been the mark for much poetic genius (?), and the following parody is republished as one of the brightest that has appeared as applied to newspaperdom. The author is uncertain, but the sentiment refers to the Freehold (N. J.) *Transcript:*

THE WHITE MAN'S OPPORTUNITY.

BY WOODYARD SAPLING.

Take up the Freehold *Transcript*—
Read all the local news:
Its hoard of information
You can't afford to lose.
A dollar buys it yearly—
It beats sixteen to one,
And as for advertisements,
It's never been undone.

It just sets out to tell you
The things you want to know—
There's snap and ginger in it,
And lots of push and go.
You can't afford to stop it
When once you've started in,
And if you've never had it
You'd better now begin.

It lifts the White Man's Burden,
And beats the Philippines,
And what it don't provide you
'S not worth a hill of beans—
(As viewed from local standpoints,
Perhaps we'd best explain,
Lest new-caught old subscribers
Thrust out their tongues amain.)

Then search your t'other trousers—
Go find an hundred cents—
Twoscore and twelve of *Transcripts*
Wait on your move-mi-ents.
We'll send them through the summer;
You'll get them in the fall;
They'll moderate the winter
When blizzards have the call.

Take up the Wise Man's Paper—
Don't borrow from a friend;
'Tis less than tuppence weekly—
A bagatelle to spend—
And when you've read your copy,
"Eds.," "Ads." and items through,
You'll know a heap sight more than—
Than men less wise than you.

So hasten in your orders—
Fill out your checks and stubs:
Though printing now three thousand,
We're not afraid of clubs.
Once enrolled upon our list
You're handed down to fame,
But—lest you forget—send on
Your dollar all the same.

New Hampton (Iowa) *Gazette*.—Items of correspondence should be graded, and I would avoid placing a portion of the items from a village on one page and the balance on another. It would be better to fill the first two columns on the first

page as nearly as possible with the correspondence, having some short pieces of miscellaneous matter ready for filling in. "Additional correspondence on fifth page" could be placed at the bottom of the second column. "Additional Local News" should be the head for the eighth page, with the main local head, which, by the way, should be reset, on the fifth. "Business Mention" is a good feature. Ads. are all good.

COMPETITIONS IN TYPOGRAPHICAL ARRANGEMENT AND COMPOSITION — NO. 5.

As stated last month, it has been decided to extend the scope of the competition heretofore conducted so as to embrace not only advertisements, but also various forms of jobwork. The one announced this month, being the fifth in the series, will be known as "Competition No. 5." It is expected that through these contests will come an exchange of ideas that will be of material value to the craft. No doubt the number of contestants will be somewhat increased, although the last competition, embracing 230 specimens, supplied a most complete variety of composition of the advertisement used. Those who have not had the pleasure of examining 200 or more ways of treating the same text can gain little idea of the immense value of these contests from any description, no matter how complete, and in order that each contestant may derive full benefit for time expended, books containing reproductions of the work of each are to be issued, one of which will be furnished free of cost to every compositor complying with the conditions given below. In addition to this, as heretofore, a limited number of the specimens considered the best by a committee of competent judges will be reproduced in these columns, the contest to be decided according to rules similar to those used in the past. It is decided to make these contests of the fullest possible value to our readers, and to this end it is requested that printers send to the address named in the conditions herewith samples of any piece of work they have found particularly difficult, and from the specimens submitted will be selected the text for the next competition, others being used from time to time as occasion will permit. The subject for the present competition is THE INLAND PRINTER'S letter-head, which is to be set with no further instructions than those usually given by the average business man—"Get me up something neat." The text follows:

The Inland Printer, 212-214 Monroe Street, Chicago. The leading trade journal of the world in the printing and allied industries. Published monthly. $2.00 per year. Sample copies, 20 cents. Foreign postage, $1.20 per year extra. H. O. Shepard, President. A. H. McQuilkin, Editor. C. F. Whitmarsh, Secretary. A. W. Rathbun, Treasurer. New York Office: Room 602, American Tract Society Building, 150 Nassau street.

I must request a strict compliance with the following conditions, particularly in regard to size. The inconvenience of handling a thousand or more sheets of paper of varying sizes can be readily understood by all printers.

CONDITIONS.

1. Each contestant limited to two specimens.
2. Wording may be arranged to suit the ideas of compositors.
3. Use black ink on a white letter-head. Size, 8¼ by 10½ inches.
4. Five of each specimen (upon two of which, in lower left-hand corner, shall be *printed* the name of the compositor, employing firm, and address) to be mailed to "O. F. Byxbee, 165 Fair street, Paterson, N. J."
5. Mail specimens in long envelope to avoid folding across printing.
6. All specimens must reach me by July 15.

GROWS BETTER AND BETTER EACH YEAR.

Inclosed please find postal order, and credit me with the same on renewal of your journal. THE INLAND PRINTER grows better and better with each year. Once I thought I was a good printer, but notwithstanding many years' practice in the art as journeyman and employer of an extensive printery, I find, after reading THE INLAND PRINTER a few years, that I do not know much about the trade after all! So please continue to send me your text-book and oblige.—*John F. Babcock, The Advance, Jamesburg, New Jersey.*

PRACTICAL NOTES ON ESTIMATING.

CONDUCTED BY J. J. RAFTER.

Under this head will be included such notes and advice on estimating as may be requested by subscribers, together with such comment and criticism of business methods as may be for the best interests of the printing trades. All letters for this department should be marked "Rafter" and addressed to 212 Monroe street, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

COST OF PRINTING.—By F. W. Baltes. This book presents a system of accounting which has been in successful operation for ten years, is suitable for large or small printing offices, and is a safeguard against omissions, errors and losses. $1.50.

INLAND PRINTER ACCOUNT BOOK.—A simple, accurate and inexpensive method of job accounting that is in use by hundreds of prosperous printers. Prices: 400 pages, 2,000 jobs, $5; 200 pages, 1,000 jobs, $3.50. Specimen page and descriptive circular on application.

CAMPSIE'S VEST POCKET ESTIMATE BOOK, for the convenience of solicitors of printing. Contains thirteen pages of useful information for estimators, and ninety pages of printed blanks adapted for making detailed estimates on any class of work. 50 cents, prepaid.

THE HARMONIZER, by J. F. Earhart.—An invaluable aid to the estimator on colored work. Shows the effect of a great variety of harmonious combinations of colored inks on colored stock. Gives a practical illustration to the customer. $3.50. The Inland Printer Company, Chicago.

PAPER STOCK ESTIMATING SIMPLIFIED.—A useful book for users of paper. It will aid in making estimates quickly and accurately. It gives the cost of 1,000 sheets of paper at almost any weight and price per pound, and will aid in checking paper dealers' bills, as well as aid dealers in selling goods, saving time and figures to both. $5.

WHITE'S MULTICOLOR CHART contains seventy-three specimens of cover paper of various colors, shades and qualities, on which are printed six colors of ink—black, yellow, red, blue, green and brown—colors most generally in use. Each page shows how each color of ink would look on that particular paper, and also how the various colors look in combination. Of great value to the printer who desires to show his customers the effect of a certain color of ink without the trouble of proving up the job. Reduced price, 40 cents.

INVENTORY OR STOCK BLANK FOR PRINTING OFFICES.—C. M. S., a subscriber, Chicago, asks for an inventory or stock blank for printing offices. It is obvious that forms of this kind must be prepared for each individual office, as the nature of the materials and plant varies widely. We do not know where such forms may be purchased.

PRO RATA CHARGES VERSUS PRO RATA REDUCTIONS.—F. A. G., Rickville, Connecticut, writes: "We printed an annual report of lodge proceedings of 170 pages, last year; 600 copies. We had 640 when finished. Sold them pro rata to parties ordering job. This year we figured on 650, order was changed to 600 after job was partly off (two forms, I believe); 600 were delivered. Now, we made out bill allowing for presswork, binding and stock for the 50. Did we do proper thing? In which case are we wrong? The customer contends he should be allowed pro rata reduction." *Answer.*—In your charge pro rata for the overrun which your customer did not order, you should have charged him what you would have been willing to have discounted if it had run short. But if you have charged him as you state, you should certainly feel it the proper thing to meet him and make the allowance of what the change cost you.

IMPOSITION OF FORMS.—Edward J. Coyle, New York, writes: "I take the liberty of trespassing on your valuable time. Under the head of 'Notes and Queries,' page 459, second column of January issue, you say: 'We will change the paper to 25 by 46½, 96-pound, and run in two twenties sheetwise.' I am interested in stonework, and try to follow it up as closely as possible, but I must confess I am far from being perfect. I take the liberty of laying out a form of my own idea—a thirty-two and a long eight, to be run as two twenties. The only objection I have, it is a tumble sheet. Would you kindly let me know if inclosed is correct; if not, what change should be made?" *Answer.*—In reference to your query, would say that this form was made up five rows of four pages each—twenty pages on each side. The two ends were sixteens, and the center was an eight. The latter form was long fold-up, the book being 6 by 9 without border, which was not difficult to fold and preserve the register. The work being printed upon coated paper, it was not intended to be folded on the machine. However, the two sixteens could have been done in this way by the insertion of

points. The writer notes that you made the cut on the end, and thus folded up in thirty-twos, which I think would not be practical, as the paper was too heavy.

CHARGE FOR STANDING MATTER.—Thomas P. Nichols, Lynn, Massachusetts, asks: "Can you inform us, through your columns, the usual charge to customers for standing matter?" *Answer.*—Your judgment must be exercised in this matter to a great extent. There are several different rules to go by, as we have so many different sizes of type in body letter and so many kinds of display type. It is almost impossible to make a certain price the standing rule. If it is advertisements in a newspaper monthly or an advertising circular it is fair to charge 1½ cents per square inch. Let this rule apply to 8, 10, 11 or 12 point. If you are called upon to keep standing a large amount of 6-point you can readily see that it is impossible for the writer to determine what your charges should be. The length of time, condition and size of type and the character of the work have everything to do with the setting of the price. This is where one's experience and understanding of the business serves him. The conductor of this department would be glad to publish the ideas of the employing printers of the country in regard to this matter.

VARIATION IN PRICES.—E. W. Shalty, Springfield, Illinois, writes: "I notice frequently in your valued publication, articles bearing upon the price of work, etc., and under that head I desire to say a few words about some figures on



Photo by Mrs. P. Carrow, Methuen, Mass.

"SWEET AS A PEACH."

work that came under my personal observation, and would like you to tell me how they made the cost of the job. A certain union of this place is to give an excursion, and solicited bids from several offices on this order: 200 ½-sheet posters on 24 by 36 news, fair quality; 1,250 excursion tickets with change, perforated and duplicate numbers; 100 ¼-sheet cards, 10-ply R. R.; 100 9 by 9 cards, two sides, set across corners. Our bid was $12, another office bid $10, another $8, and the fellow who got the job bid $7. How is that for low prices? What would have been a fair price?" *Answer.*—This state of affairs exists in every city and it is distressing to say that it is really the case. The party doing the work for $7 will certainly lose money and it is something that he should not feel proud of. If the writer were he, he would certainly choose back streets and avoid all those in our business and those who knew of this transaction. Beware of this kind of business and do not follow it up on this plan. The work was certainly worth $10, and as we have not the samples, possibly you were correct in making it $12.

WANTS AN ESTIMATE ON THREE MILLION BILL-HEADS, MORE OR LESS.—An inquirer, who addresses his letter from the Wheel Press, New York, writes: "The following estimate may be of interest to your readers, in which there was such a difference in the figures of four competitors that I would like you to inform us whether our price was high:

Estimate on 3,000,000 bill-heads, printed in two colors on one side, one color on the back, colors orange and bronze-blue, size 4 by 10; composition about three hours to set for one bill-head, in which the rules are to be set and printed, cross lines in blue, down lines in red below the heading. Also the composition on 3,000 names, consisting of three lines to each, to be inserted in the headings and run off in lots of 1,000. Put up in pads of 100; head only, no backs; stock to be a cheap writing paper.

The following are our figures:

204 reams of 30 by 40, 50-pound, at 4 cents	$408.00
Composition on 3,000 names and imposing forms and making changes in the names, there being 30 names in each form	390.00
90 electros, two sides of the blue and one of orange, in which one side of blue there is a small half-tone	72.00
Presswork: 100,000 impressions, orange; 100,000 blue for the back side, and 100,000 for the front, including changes in names	480.00
Padding	150.00
Total	$1,500.00

The lowest estimate for this work was $840, the highest $4,000. In the presswork we figured the run for one side first, then the orange form, laying sheets aside, and as the customer will send in 500 names at a time we set them up and insert 30 in each form, running a thousand impressions of each, then padding. We fail to see where the printer who figured the lowest, as above, can do anything else than lose money." *Answer.*—Yes, indeed, this estimate is a curiosity in more than one way. Three million bill-heads is an order that most of us don't have a chance to figure on, and a job on which the price will vary from $1,500 to $4,000. I am certainly sure that all the readers of THE INLAND PRINTER will be especially interested in these figures and the number required by this concern. This department is for the presentation of different ideas in regard to making a price, and as very few of our readers would ever be called upon to estimate upon this quantity of bill-heads, the writer will simply publish your letter, and would respectfully ask any who are interested to give their views in regard to making the price.

GETTING THE MARGINS ON A FORM.—W. A. H., Brooklyn, New York, writes: "Will you kindly inform me through your journal the best way of getting the margins of a 16, 32 or 64-page form. I have been in the habit of folding up the sheet and finding my margins by laying it on the imposed form and centering the pages within the folds. But there is a way of doing away with the folded sheet. For instance: How will I get the margins of a 16-page form, size of paper 24 by 38, size of pages 4 by 6 inches?" *Answer.*—The practice of using a folded sheet to make out margins is an old one, and something that you should get rid of as soon as possible. The rule is the only correct thing to use: that is to say, if it is a 16-page form, and the book trims to 5½ by 9, you should allow at the most ¼ inch, when folded to be ⅛ inch trim at heads. At the foot, if you have plenty of room on your paper, it is wise to allow more, for this reason—that if the form is to be jogged and cut on the cutter, or if it is to be slit upon the press, there is a possibility of variation, and if you can allow ¼ inch more in those places, it will possibly avoid a scarcity of paper at the trimming edge. If you are called upon to accept a position in a large office, where a sheet of the paper is rarely seen, the size of work, and size of paper, being given on the order, you would be at

a loss to make up the form; but in this case, if the rule of the office is to allow ¼ inch at the front, and ¼ inch heads, allowing what you can at the foot, and still fit the paper, you have all the data necessary to make up your form and send it to the pressroom with absolute safety. It is much more workmanlike, and certainly avoids much confusion.

ESTIMATE ON FAIR CATALOGUE.—S. C. Davidson, Carthage, Illinois, writes: "I send you under separate cover copy of McDonough County Fair catalogue. The price paid for this job was $134 for 2,000. One of my competitors informed me that he would be willing to do the work for $136, this price to include the cover. I have estimated upon jobwork for the past twenty-five years and have been successful in holding my own. In this instance I cannot see how the job can be done for the money. I submit an estimate which I trust you will look over and inform the readers of THE INLAND PRINTER how it can be done or if my figures are wrong."

ESTIMATE.

2,000 premium lists, 64 pages and enamel cover, 4½ by 9; black; wire-stapled through back, and covers pasted.

Paper, Butler's XL, S. & S. C. book.

Composition: 184,000 ems, at 50 cents (based on 6-point)	$ 92.00
" on cover, 4 pages	2.00
Stock: 8 reams, 25 by 38, 50-pound XL, S. & S. C., and freight	21.50
" cover	5.50
Presswork: 4 runs of 16s, 8,000 impressions	20.00
" covers	2.00
Imposition: 68 pages at 10 cents	6.80
Binding	12.00
	$161.80

Answer.—Now, in regard to this price, we will first take up the composition. I note that you have figured this upon a basis of nonpareil, or 6-point. This practice is all right if you are sure that you can get the price, but when an estimate is made upon this basis you do not feel wholly satisfied, and in fact justified, in giving your customer the figure. It is a very well known fact that a page consisting of one or two local advertisements can be set up in less time than if in 6-point. Yes, I dare say in one-third the time. The catalogue and programme being set in 8-point, fat, the first and second premiums being leaded out, makes it an ordinary job and one that you cannot get the price for that you have made upon the composition, therefore the price upon that one item could be changed from $92 to $62. Now in regard to the presswork. You have four forms of 16 pages—2,000 impressions. Your price at $20 is not too high to take it easy in the pressroom, but with a little push can easily be done for $4 a form, especially if you make up two forms so that it can be printed one after another without any loss of time on the machine. I would say in this connection that there is too often a gap or loss of time between book forms; that is to say, your presses lose from one to two hours when change is being made. This the writer considers absolutely wrong, as it costs very little more to make up a second form, and while one is being printed the other can be changed over ready for press. Not only in catalogue work, but in almost everything that consists of 8, 16, 24 or 32 pages, have a sufficient number of forms made up so that there will be no loss of time in the pressroom. It is far better to spend a trifle more in the composing room and save it in the pressroom. In offices where this kind of work is limited I can see where this rule would not be adhered to. If it is not, I would like to know why the customer should be called upon to pay for the lack of push or material to do the work to the best advantage? I will admit that your competitor's price is low, but if he has the facilities he can do the work and make it pay.

ELECTROTYPES IN ESTIMATES.—The Lescoe Printing Company, Rockland, Maine, write: "We have noticed that many estimates given in THE INLAND PRINTER include electros. Price given for these is usually 50 to 75 cents for such forms as stationery headings, etc. Now, the lowest price we have ever obtained on electros is 10 cents per inch, with a minimum of 75 cents. This would bring the cost of a cut, for instance, of ordinary letter-head size, $2 or over. If you will inform us where these low rates are obtainable we shall be pleased to take advantage of them. But we notice that the advice is often given to electrotype so as to run two or more on. Is this advice meant for printers in general or for the fellows in big cities only? There are hundreds of printers doing business, like ourselves, in small cities of 12,000 to 15,000 inhabitants, with no electrotypers within a hundred miles or so. For them, and us, to obtain electros requires a delay of several days and an extra outlay of 25 cents at least on express. We are interested readers of your department,



Photo by Scholl.

"STRICTLY IN IT."

From collection of H. W. Fay, De Kalb, Illinois.

but fail to derive the benefit from it that we might enjoy if we understood your method or basis of estimating. We will consider it a favor if you will inform us whether you figure composition upon an hourly basis, and, if so, upon what rate? Also with presswork; do you figure by the hour or by the number of impressions? We would like to compare the time you allow on certain jobs to the amount it takes us to do similar ones, but do not do so because we do not know what rate per hour you are figuring upon." *Answer.*—In regard to electrotyping. My advice would be that you secure an electrotyper's scale. This will give you the price of plates from one inch up. Prices on this class of work vary somewhat in different localities. The New York list, which is now in vogue, is one which the writer would advise you to procure. Wherever it is profitable to electrotype and run two on, often it can be managed so that you can use the type form and the electrotype. It is evident that you are handicapped on account of the distance you are from electrotypers. However, in taking an order, in almost every case the requisite time can be secured from your customer if you advise him of the fact that if he will allow you the extra time you can make the price so much less. If you attempt to make your customer pay for the lack of intelligence or push, you will eventually lose the business. But if, on the other hand, you will interest him in the different methods wherein money can be saved, in nine cases out of ten time will be allowed and you will feel that you have done your duty toward your

customer. If you secure the order and the copy is left with you, it is your business to immediately put it in hand and not hold it several days before you begin the composition. Too often this is the case in many printing offices, that the work is held and not put in the works until a few hours before the work is promised, and often put in hand after the work should have been delivered. This process does not pay. Figure your composition at 60 cents a thousand and in job-work figure 70 cents per hour. As to presswork, study the files of THE INLAND PRINTER where the writer has given prices on presswork on the different presses and kinds of work. In regard to comparing time on different jobs would say that it is almost impossible to say what it is worth to set up a letter-head, circular or card in the different offices. In one office a letter-head can be set up and ready for the press from one copy in fifteen minutes, but this same job would require at least half an hour in another office. This, of course, is on account of the facilities at hand, and the printer must exercise his judgment.

ADVERTISING FOR PRINTERS.

BY MUSGROVE.

I want the experiences of advertising printers, with samples. I will criticise and suggest when samples are sent. Readers desiring samples of things mentioned in this department should address the printer, with 5 cents in stamps to pay postage.

HERBERT H. STALKER & Co., Lansing, Michigan.—Your blotter is a fairly good piece of composition, and is a good piece of presswork. The argument is good, though old, and where good printing is at a discount, it should draw you business.

HERE is a blotter issued by John Murphy & Co., Pittsburg, Pennsylvania, that I do not care for, as in the design



and the ad. they make sport of a race too important in the commercial world to ridicule, or even remotely make the butt of a joke.

H. H. WILCOX, South Framingham, Massachusetts, sends me a circular advertising the "Marlboro Dye House," which is an example of everything that is poor, weak and impotent in printing—poor composition (five faces of type being jumbled together in unreasoning confusion), poor paper (the cheapest grade of news), poor argument, being chiefly confined to explosive headlines. There seems to be room in Mr. Wilcox's home for some missionary to do good work. Mr. Wilcox sent me the sample as a horrible example—he did not do the printing, needless to say.

ROGERS, PEET & Co., New York, have issued an extremely handsome quartette of booklets, under the title "About Men," about clothing for the grown-ups; "About Boys," about clothing for the youngsters; "Livery," which tells how to properly clothe one's servants, and "Things Clerical," which is the suggestive title of a pamphlet about clerical outfitting. The first two of these booklets are bound in boards, printed in two colors; the second two are paper-bound booklets. The entire series is a work of art, being designed and printed under the supervision of Will Bradley—whom many readers of THE INLAND PRINTER will remember for his successful cover work for this publication—and done at the University Press, Cambridge, Massachusetts. These booklets cost a good deal to publish, no doubt, and Messrs. Rogers, Peet & Co. may not feel justified in sending them free of charge. I should be willing to pay $1 for the series, for they contain hints and points invaluable to any printer who wants to be up to date.

A PRINTER in Massachusetts gives me a rather interesting experience in the way of advertising his business. He says that last year he used a series of blotters, one each month, which he printed entirely in his own office, and was careful to impress that on the minds of his people. The blotters were a big success. In fact they made his business yield a very good profit over and above the record of the year before. His competitors started to use blotters, too. He then cast about for some new plan. He determined to double his outlay for advertising matter, and instead of spending $25 a month in advertising, he pushed it up to $45, and this on a gross business of $1,400 a month—three per cent and over. He asked me to give him some assistance. I laid out the plan as follows:

January—A booklet with designed cover, in two colors, printed in two colors on imitation handmade paper, with colored cover of ditto paper.

February—A catchy blotter in three colors.

March—A folder with a design on the first page, two colors, odd in shape and argument.

April—An April fool envelope containing some advertising matter that "hit the town," as he said.

May—Another blotter with a calendar and printed in two colors, so arranged as to bring out a play on the month.

Here is his letter:

It (the plan) has simply made the other fellows in town look like 1, 2, 3. They don't know where I am going to hit them next. My blotters last year were the hit of the year, but the way I am doing it now—well I cannot find words to say how pleased I am at the results. Last year I averaged $1,400 a month. This year I did in January, $1,652; February, $1,739 March, $1,936; April, $2,673. May has opened up with a big hurrah order for a $963.17 catalogue, ordered from a Boston house. I never got very much mail order printing to do, but I am now. Some people say there's no money in advertising the printing business. Don't you believe it. There's lots of money in it, if you know how.

This man prints enough of his advertising matter to cover a list of 2,500 names, and he tells me that what he does not distribute by hand he sends out under a 2-cent stamp. He calculated that his advertising should cost him not more than $45 a month, calculating cost of designs, cost of stock, presswork, composition and postage at their regular value. He has kept within his appropriation and his business has increased on an average of $600 a month for four months. That is a pretty good record for a little printer, and one that will bear emulating in the lessons that it teaches.

RICHLY DESERVES THE PATRONAGE IT HAS.

THE INLAND PRINTER is a welcome visitor at our shop, for aside from its artistic merit, which is of a high order, your journal contains many articles of great practical value to the printer. THE INLAND PRINTER richly deserves the patronage which it receives.—*James G. Rice, manager Peerless Printing Company, Philadelphia, Pennsylvania.*

THERE are many ways of cleaning a carpet and doing it well, but the man who gets the most dust out, with the least injury to the carpet, in the shortest time and easiest exertion, is the one to imitate.—*S. O. E. R.*

PATENTS OF INTEREST TO PRINTERS.

BY CHARLES H. COCHRANE.

(For other patents see the various departments.)

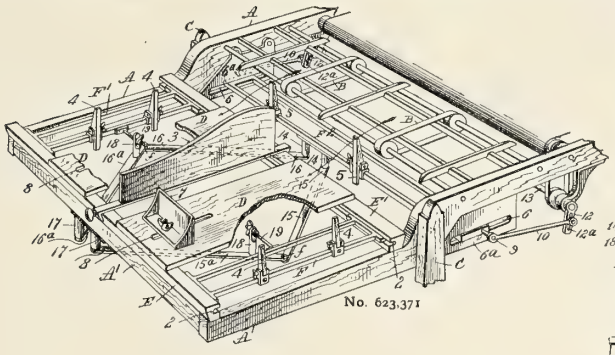
A LITTLE machine for printing both sides of a card, etc., at once, has been devised by C. M. Runyan and J. L. Sullivan, of Columbus, Ohio, as No. 622,541. The card to be printed is fed to the platen 4, while a type-bed 6 is raised to engage an inking pad 8a. An endless chain device below carries a series of type addresses, and stamps them on the under side of the card at the same time that the matter is printed on the upper side. Of course such a machine could only be adapted to coarse work, yet it would seem to provide a cheap means for the "circular fiend" to issue his communications.

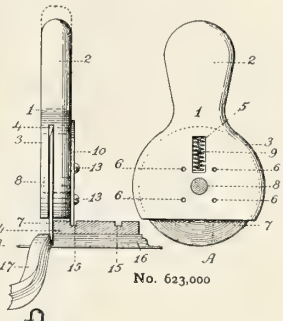
R. C. Berry, of Indianapolis, has designed the feeding device, patent No. 622,106, for handling cards, envelopes, etc., and feeding them to printing, marking or canceling machines. In the diagram the suction tube 36 is shown in the act of picking up a card or letter. In patent 622,107 Mr. Berry describes his printing, marking or canceling machine, which is evidently intended for post-office use, as it prints from a type wheel, and after printing or canceling the letters, stacks them up in a pile and holds them there by a pneumatic blast.

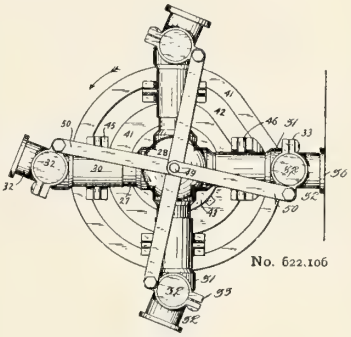
A neat-appearing paper cutter is that patented (No. 623,089) by Edward M. Lockwood, of Oswego, New York. The knife is drawn down with a crank, 10, which also serves as a cam. Improved means are introduced for automatically lowering the clamp to the paper and raising it after the cut, and also for manually lowering the clamp when desired. The clamp mechanism is operated by the handle 42.

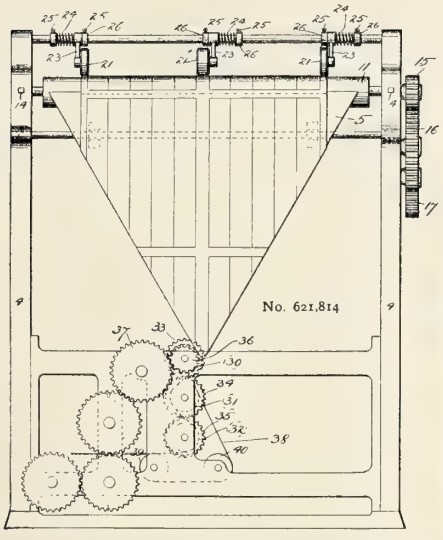
Samuel G. Goss has made an improvement in delivery apparatus for web newspaper presses, in patent No. 621,814. It has heretofore been customary to draw the web of paper over a V-shaped former, to make the longitudinal fold, using rollers below the former to pull the web, and keep it taut. Mr. Goss places the gripping mechanism above or back of the former, as shown in the drawing at 11 and 21, and the web is passed to the rollers below, that close the fold, without using any more tension rollers. This avoids the use of gripping mechanism, and reduces the liability to wrinkling.

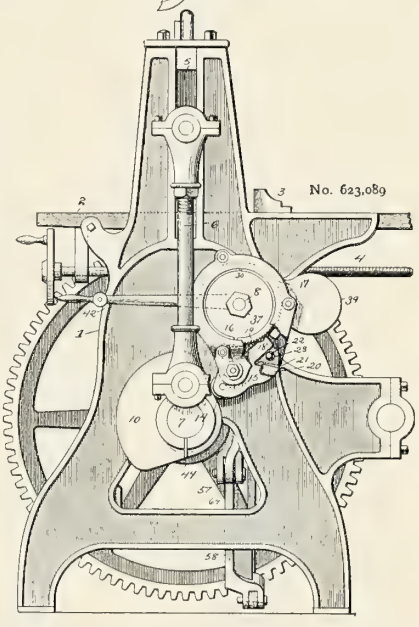
C. A. Shea and J. J. O'Lalor, of Massachusetts, have devised a method of electrically connecting Hammond typewriters or "other printing machines," so that the work upon the keyboard of one machine may be reproduced upon another at a distance. It is patented as No. 623,293. This work has been done before by the use of a number of wires, or by synchronous wheels or motors; but the wires were too costly to maintain, and the synchronous motors were always getting out of synchronism, and printing a jumble of unreadable matter. These patentees accomplish the result with a single wire, and, if their invention is all that it looks on paper, Associated Press matter, as well as telegrams generally, will soon be sent this way, and perhaps typesetting machines also may be operated from over the wire.

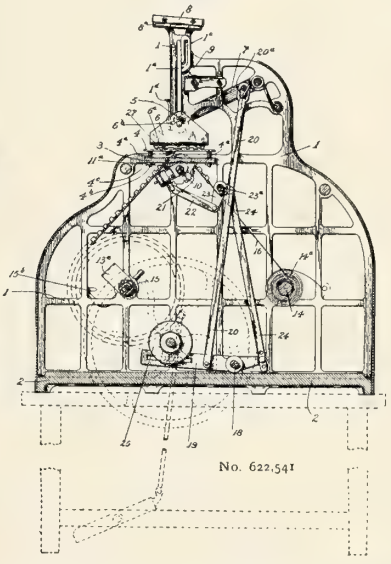

No. 623,371


No. 623,000


No. 622,106


No. 621,814


No. 623,089


No. 622,541

Notwithstanding the conflicts already on regarding paper-jogger patents, there is another coming into the arena. William C. Hopkins, of Holyoke, is the patentee, and the number is 623,371. It will jog two piles at once, and its operation is plain from the drawing.

Judah T. Robinson is still improving the plate-printing press. In patent No. 622,168 he shows a method of getting rid of the annoyances that accompany the use of gripper fingers on the impression cylinders of such machines. He introduces pins under the plate that project through and raise the front edge of the sheet as soon as it is printed, thus directing the sheet to the delivery grippers.

Printers desiring to trim a few sheets of card or paper may be interested in the tool (No. 623,000) patented by F. Erkenbreck, of Auburn, New York. It is extremely simple, requiring no further description than that given by the illustration.

NOTES AND QUERIES ON LITHOGRAPHY.

CONDUCTED BY EMANUEL F. WAGNER.

Correspondence relating to this department is respectfully invited from lithographers, lithographic artists, and others interested. Individual experiences in any way pertaining to the trade are solicited. Differences of opinion regarding answers given by the editor will receive respectful consideration. Mark letters and samples plainly E. F. Wagner, 4 New Chambers street, New York.

HOME-MADE TRANSFER INK.—If in immediate want of transfer ink, any good lithographic printing ink can be converted into transfer ink by the addition of a fourth part of Marseilles soap, thoroughly mixing the soap into the ink.

A GOOD TRANSFER INK FOR TYPE-TO-STONE TRANSFERS.—Take one part by weight of lithographic crayon scrapings and melt over a slight fire; while in that state add one part lithographic printing ink and one part varnish, then thin down with turpentine. Use glazed transfer paper for pulling your impressions.

THE ORIGIN OF THE ADVERTISING POSTER.—Few lithographers may be aware that the poster originated in Spain, and is today among the most creditable achievements of the art of lithography in that land. Of course, instead of inviting people to innocent or educative amusement, it extolls there the excitement of the bull fight.

THE GREATEST MODERN LITHOGRAPHER.—The man who has done perhaps the most work in bringing about the revival of lithography in the world in our time is an American, although he does not owe anything in this respect to this country. His name is J. McNeil Whistler. Specimens of *original* work by him are contained in the masterly work of Joseph and Elizabeth Robins Pennel, "Lithography and Lithographers."

CONVERTING WEIGHTS AND MEASURES IN DIFFERENT CHEMICAL PROPORTIONS.—S. F., Omaha, Nebraska, with R. P. Co.: "Could you give me the name of a good book on 'Weights and Measures' so that I can convert, without much loss of time, the weights, etc., in chemical experimenting, and the price." *Answer.*—A good book on that subject is B. F. Craig's "Weights and Measures: An Account of the Decimal System with Tables of Conversion for Commercial and Scientific Uses"; cloth, 50 cents; can be supplied by The Inland Printer Company.

BASIC PRINTING METHODS.—The oldest method of printing is evidently the Roman, which consisted of types formed of clay, used in naming and numbering pottery, resulting finally in the raised movable types and wood engraving. Then came intaglio or metal engraving and copperplate printing. Then the surface or lithographic printing, which really embraces the two former methods as well. Then came the chemical or "light" printing in photography; and finally the gelatin grain printing, which rests actually on the litho and typographic principles. All other methods are either mechanical, as in type, intaglio, plat; or chemical, as in lithography, plate and photographic printing.

A NEW CAMERA FOR PROCESS WORK.—We have received a suggestion to the query of G. B., under the head of "The Camera Obscura in Process Work," published in the March number of THE INLAND PRINTER. C. L. M., of St. Louis, writes: "I have taken the first steps for securing a patent for a camera by which I can obtain the proper negatives for multichrome printing by *one single* exposure. A reflection of the picture is thrown strongly inside the camera, and this reflection is in turn copied by three or more other chromatic lenses at the end of the box, giving the several isolated color plates by the usual filtering process. Would invite G. B. to communicate with me further on the subject by addressing the editor of this department."

ALGRAPHY IN GERMANY.—Over one hundred of the leading firms in Germany have adopted the printing from aluminum plates. In addition to the regular trade printers it has also been introduced in most of the government printing works, including the Royal Geographical Printing Works in Berlin; Royal State Printing Works, Berlin; Royal Bavarian Geographical Printing Works, Munich; State Railway Printing Works, Karlsruhe; Imperial and Royal State Printing Works, Vienna; Imperial and Royal Military Geographical Institute, Vienna; Imperial and Royal Agricultural Institute Printing Works, Vienna; Imperial and Royal Photo. and Reproduction Printing Works, Vienna. The Royal Norwegian Geographical Printing Works, the Imperial Russian Naval Printing Works and the printing works of several Austrian railways have also adopted algraphy.

THE ORIGIN OF THE FLEUR-DE-LIS.—R. Forsyth, Glasgow, writes: "The Fleur-de-Lis is really a conventional rendering of the Iris; first adopted as the emblem flower of France by Louis VII., and called after him 'Fleur-de-Louis.' This became corrupted to 'Fleur-de-Lis' in France, to 'Flower-de-Luce' in England, where by the latter name the common iris, or yellow hop is still known. In Longfellow's



poem entitled 'Flower-de-Luce' this statement is further corroborated. Notwithstanding that he begins by calling it a 'lily' (a popular mistake no doubt arising out of its being sometimes called 'the lily of France'), he immediately describes the habitat not of the lily, in woods, but of the iris, by streams and meres:

> "'Beautiful lily, dwelling by still rivers,
> Or solitary mere,
> Or where the sluggish meadow-brook delivers
> Its waters to the weir.'

Further down, in apt heraldic language, he adds:

> "'The burnished dragon-fly is thine attendant,
> And tilts against the field,
> And down the listed sunbeams rides resplendent
> With steel-blue mail and shield.
> Thou art the Iris fair amongst the fairest.'"

FOR THE CONVENIENCE OF AMERICAN EXHIBITORS AT THE WORLD'S FAIR IN PARIS IN 1900.—A company formed for the exclusive purpose of fostering, guarding and developing American exhibits intrusted to their care at the city of Paris before, during and after the exhibition, has taken root in New York under the title of "The American Exhibitors Agency Company." It will act in the capacity of counsel, trustee and executor to the exhibitor; and so thorough and perfect are its plans, equipments and connections that it will be a factor of immense value, both financially and morally, to have this company at the command of an exhibitor, from the time the place is secured, to ship the goods, make their respective merits known to visitors or the committee of awards, box and sell or return them safely to the owner at home, and to transact a variety of other business for its clients.

PRICE OF WOOD ENGRAVERS' TOOLS.—G. W., Nelson, B. C., writes: "Can you kindly direct me to a firm that makes wood engravers' tools and also give me an estimate of how much it would cost for a good outfit and some books of instruction? Reading your article in THE INLAND PRINTER I at once thought I would try and learn. Please also send my INLAND PRINTER to the changed address." *Answer.*—The best tools for picture engraving are the Rubens French gravers. They are sold in America for $1 each or $10 per dozen. A very much liked graver, that is sold all over the world, is the F. W. Gesswein (American) tool, sold here for

the same price. There are other tools sold here for 50 cents each, which are called "picture sets" or "graver tints." Regarding books, I think that W. N. Brown's work on "Wood Engraving," price 75 cents postpaid, is about the best book to follow in learning the art. Boxwood is sold, ready faced, for from 1 to 6 cents per square inch, according to perfection of texture.

Grain in Lithographic Process Work.—Although we have from time to time spoken of various methods of making grain textures, there are always new ways devised and new results obtained. Since the revival of lithography and the adoption of process work therein, renewed interest is being manifested in producing grain textures instead of dots or lines, especially for color plates. An experimenter from Philadelphia has shown what a unique effect can be produced by reproducing the ordinary half-tone negative upon a grained and sensitized stone on several of the color plates, thus avoiding the "pattern" usually so annoying. Another very useful method is the simple operation of exposing the plain, everyday photographic negative upon a grained and sensitized stone. In this connection the almost forgotten *rub tints* of old-fashioned lithography could be revived; also the asphalt tints. Resin dust and liquid shellac tints, as well as drawing on grained paper in black, and consequent reduction by photography, etc., are all perfectly legitimate means of obtaining grain effects for lithographic process work.

Price of Lithographic Half-Tone Work—How Reckoned.—S. T'ns., Cincinnati, Ohio, inquires: "The type-process people have an easy, and, it seems, quite satisfactory way of figuring their half-tone work; cannot the lithographic 'process work' be figured in the same manner? It seems it would simplify things greatly in estimating on jobs, and as we have lately been very successful in printing such work on stone, I would be much obliged if you could furnish us with some information for guidance on that subject." *Answer.*—The price paid to the average lithographic artist for half-tone work, whether he has to add or take away in his work, is about 15 cents per square inch (after the work, in a crude state, is furnished to him). To this must be added the photographing and developing, which is done in the laboratory by the operator, and amounts to about 10 cents per square inch. When new plates are drawn entirely by hand, which sometimes becomes necessary, this price cannot be adhered to; certain it is that the cost does not come as high as if the same photo-process work was put on metal plates for relief etching, and had to be "tooled" up by an engraver's hand. The lithographer blends off by water or acid or pumice powder, or fills in with touche, crayon or film, and has great command over the subject before him, aided, of course, by his knowledge of color.

The Typesetting Machine as an Aid to Lithography.—Great interest is being manifested by experimenters and proprietors of lithographic as well as type-printing establishments, publishers and others, regarding the feasibility of transferring type-set matter to stone or metal surfaces for the purpose of printing the type of books with illustrations, etc., from the lithographic press; thus to do away with the time-robbing high-etching, electrotyping, etc., now employed. In consequence, we have a number of letters before us, most of which are treating the subject inquiringly. We will say for the present, in answer, that no real progress has yet been made which would enable a lithographer to take an impression from type-set forms of large dimensions, and transfer the same to lithographic surfaces, and obtain the clear, sharp and brilliant effect which the type impression itself yields, although on smaller surfaces it can be done. The reasons for the failure and the directions for remedy are the following: First, large type forms are mostly too uneven, consequently not rolling up perfectly, yielding no uniform impression. The remedy would lay principally in a perfectly working typesetting machine, giving all the types an absolutely even projection. Second, the uneven distribution of ink on the roller, admixture of dust particles, and often the inferior quality of the transfer ink; also a lack of skill and judgment in the transferrer, are very prevalent, for which it would seem that a remedy could be easily found. Third, the medium (paper) on which the transfer impression is made is mostly at fault in rendering impressions with unclean edges; to rectify which, the pressure, backing, coating, etc., are subjects which require the most mature study and attention. Finally, the treatment after the transfer is down may also play an important part in the final result. Combinations of metal, such as deposits, alloys or coatings to metal plates, and final etchings or manipulation, also seem to indicate a proper direction for experimenters to follow. The fact that some men obtain good results in this line should make it possible that many may reach the same end. Then, again, the printing is too often done by poor hands and worse machinery, causing the first transfer to be ruined at once. As it seems to have become a very important mission of lithography that the work of the typesetting machine should be rendered printable in the lithographic press, I have no doubt that the desired result will soon be obtained, so that many of our periodicals and bound books will be illustrated with artistically colored pictures, and made readable in clear and bright type, printed by lithographic methods.

PATENTS.

Gustav H. Block, of London, England, has taken a United States patent, No. 622,879, on a process of preparing planographic surfaces, which consists in transferring the stipple work thereto, rolling up the stipple work with an acid-proof composition, etching the surface with an acid to leave the stipple work in relief, and treating the surface with an alkaline solution to remove the grease and then sensitizing the surface. The invention is applicable either to litho stones, or to zinc or other metal plates.

An apparatus for graining zinc or aluminum plates is the subject of patent No. 622,554, by James H. Smith, of Providence, Rhode Island. Instead of using hard balls or marbles he applies the sand with yielding surfaces, as of felt, and claims that this surface produces a less harsh action of the graining agent upon the surface of the metallic plate than the hard graining device heretofore employed, and at the same time by reason of its yielding nature his novel graining device acts between or around the finer particles of the graining agent to reduce the harshness of the graining action and leave the grained surface finer than would otherwise be possible.

THEY OBEYED INSTRUCTIONS.

The permanent deep harbor committee created by the Denver convention paid a visit to the Lone Star State, with the purpose of examining the various rival ports. The committee, which was composed of representatives of all of the States west of the Mississippi, to the number of about sixty, became the guests of the people. All the doors of all the railway trains and hotels were open to them, the free use of the telegraph lines was tendered, carriage drives, excursions on the water, banquets and oyster-bakes, filled in the time for two or three weeks. The essence of Southern hospitality, however, was voiced in a telegram which the president of the San Antonio & Aransas Pass Railroad, who happened to be in New York at the time, sent to the chief counselor of the company, General Houston:

I understand deep water men in Texas. Corral 'em. Buy wine. Give 'em my car. Buy wine. Take 'em to Rockport and give 'em a fish dinner. Buy wine. Take 'em out to the jetty. Buy wine. Take 'em to San Antonio and give 'em a carriage drive and a banquet. Buy wine.

(Signed) Uriah Lott, President.

P. S.—Buy wine.

The instructions were executed with fidelity. The party drank wine out of tin cups.—*San Francisco Argonaut.*

The Howland Series

6 Point 30A 50a $2.25

THE HOWLAND SERIES IS NOW SHOWN IN FOURTEEN WELL-GRADED SIZES, AND IS COMPLETE WITH FIGURES THROUGHOUT

THIS face is one of the most popular now in use, being equally desirable either for finest job or newspaper work. Figures in line and are clean cut and legible. Those who already have the sizes to and including 60 Point will greatly enhance their usefulness by adding the three larger sizes 123456

10 Point 24A 36a $2.75

ASSISTANCE IN JUSTIFICATION THROUGH TWO 0 THICKNESSES

BEING a good scheme to avoid interspacing in many a fine display line. This saves time on a newspaper, where time is usually valuable in the extreme, and is of great importance in job work $25

ICE

18 Point 12A 20a $3.25

BEAUTIFUL HARMONY OF CHARACTER POISE

Readable at first glance and not one feature that would tend to detract in

30 Point 8A 12a $5.00

GRAND FACE Clean Letters

72 Point 4A 5a $12.00 NEW SIZE

GROUPING

42 Point 6A 10a $6.00

NOW FOURTEEN SIZES Figures $2.38 Complete

120 Point 3A 4a $19.00 NEW SIZE

RHINE

54 Point 4A 6a $8.00

Durable USEFUL

96 Point 4A 5a $15.00 NEW SIZE

HONORS

18 Point Barta Border 291. 30 in. $1.50

AMERICAN TYPE FOUNDERS CO.

Including New Sizes

NEW SIZE 72 Point 4A 5a $12.00

Large Sizes

48 Point 5A 8a $7.00

NICER THAN EVER
Desired Characters

NEW SIZE 120 Point 3A 4a $19.00

Stencil Bet

60 Point 4A 5a $9.00

MORE Ornate

NEW SIZE 96 Point 4A 5a $15.00

Red Inks

18 Point Barta Border 291. 30 in. $1.50

DESIGNER AND MANUFACTURER

8 Point 28A 40a $2.50

THIS FACE PRODUCES GOOD RESULTS IN EITHER PLAIN OR TWISTED WORK

USED in any class of work, and, strange though it seems, it will fill the bill. Just the proper quantity of that "undefined something" to give character to the work without seeming to be in any manner far fetched 56789

12 Point 20A 30a $3.00

THIS SPLENDID SERIES IS A SMALL OUTFIT ITSELF

SHOULD be a small part of a large plant; those who have it know that it is a very useful small part, as well as being inexpensive 2

24 Point 10A 16a $4.00

DO NOT FORGET THE NEW SIZES
Shown partly on these two pages

30 Point 8A 12a $5.00

FOR SALE AT Every Branch

Invitation Script.

48-Point Invitation Script, 9a 4A, $12.00—L. C. $6.00; C. $6.00
36-Point Invitation Script, 12a 5A, $8.50—L. C. $4.00; C. $4.50
24-Point Invitation Script, 20a 8A, $7.50—L. C. $3.75; C. $3.75
18-Point Invitation Script, 25a 9A, $6.00—L. C. $3.00; C. $3.00
12-Point Invitation Script, 35a 10A, $5.00—L. C. $2.70; C. $2.30
24-Point Card Fonts, 10a 4A, $4.25—L. C. $2.15; C. $2.10
18-Point Card Fonts, 12a 4A, $3.25—L. C. $1.65; C. $1.60
12-Point Card Fonts, 18a 5A, $2.80—L. C. $1.60; C. $1.20

Mrs. Thomas Keller.

44 Duke Street.

L. G. Partington.

189

Partington Brothers.

Railroad Tickets.

Salt Lake City.

W. T. Partington.

Members of
National Ticket Brokers' Association.

Miss Virginia Le Claire.

753 Tyler Avenue.

Reuben Wright.

Salesman
Bernardo Diamond Co.
Paris.

Brooklyn.

Invitation Script.

The only script that exactly imitates copperplate work. Notice the spaces between the words, the o'c in o'clock and the joined 's to indicate the possessive case. Also compare it with other type work.

Reception and Banquet

of the

Jewelry Salesmen's Club

at the

Metropolitan Hotel.

The honor of your company is requested on

Wednesday evening, May seventeenth,

eighteen hundred and ninety-nine

at half-past eight o'clock.

Committee of Arrangements:

Archibald Bowers,
Randolph Mitchell,
Howard Livingston.

Mr. Harvey T. Russell.

710 Arlington Place.

Made by the

Inland Type Foundry,

217-219 Pine Street,

Saint Louis.



See advertisement, page 285.

Specimen stock juvenile cuts,
ELECTRO-TINT ENGRAVING COMPANY,
1227-1229 Race Street, Philadelphia.

EXTRACT FROM KNICKERBOCKER'S HISTORY OF NEW YORK, BY IRVING

TO RESCUE from oblivion the memory of former incidents, and to render a juſt tribute of renown to the many great and wonderful tranſactions of our Dutch progenitors, DIEDRICH KNICKERBOCKER, native of the city of New York, produces this hiſtorical eſſay." Like the great Father of Hiſtory, whoſe words I have juſt quoted, I treat of times long paſt, over which the twilight of uncertainty had already thrown its ſhadows, and the night of forgetfulneſs was about to deſcend forever. With great ſolicitude had I long beheld the early hiſtory of this venerable and ancient city gradually ſlipping from our graſp, trembling on the lips of narrative old age, and day by day dropping piecemeal into the tomb. In a little while, thought I, and theſe reverend Dutch burghers, who ſerve as the tottering monuments of good old times, will be gathered to their fathers; their children, engroſſed by the empty pleaſures or inſignificant tranſactions of the preſent age, will neglect to treaſure up the recollections of the paſt, and poſterity will ſearch in vain for memorials of the days of the Patriarchs.

Determined, therefore, to avert if poſſible the threatened miſfortune, I induſtriouſly ſet myſelf to work, to gather together all the fragments of our infant hiſtory which ſtill exiſted, and like my reverend prototype, Herodotus, where

"To reſcue from oblivion the memory of former incidents, and to render a juſt tribute of renown to the many great and wonderful tranſactions of our Dutch progenitors, DIEDRICH KNICKERBOCKER, native of the city of New York, produces this hiſtorical eſſay." Like the great Father of Hiſtory, whose words I have juſt quoted, I treat of times long paſt, over which the twilight of uncertainty had already thrown its ſhadows.

A. D. FARMER & SON
TYPE FOUNDING CO.
BEEKMAN AND GOLD STS.
NEW YORK CITY.

Set in Knickerbocker Old Style,
Showing 10, 12 and 18 Point.
Cast in Sizes from 10 to 48 Point.

DEATH OF JOSEPH EICHBAUM.

Joseph Eichbaum, the head of the well-known firm of Joseph Eichbaum & Co., Pittsburg, Pennsylvania, printers and stationers, died suddenly at his home in that city, on April 15. Mr. Eichbaum was born in Pittsburg March 4, 1827, and was the son of William Eichbaum, one of the foremost citizens of Pittsburg at that time, and who served a term as postmaster, and held for several years the office of city treasurer. The son received the usual education accorded the city youths in the early part of this century, and secured his first employment in a tannery operated by John Caldwell. From the tannery he went upon the river as a clerk on a line of packet and freight boats. Later he entered the employ of E. J. Johnston & Co., as a clerk, applying himself so well that he became a member of the firm, when it was reörganized and took the name of W. G. Johnston & Co. Mr. Eichbaum later bought in the shares of his partner and became sole owner, changing the firm name to Joseph Eichbaum & Co., after other business associates had joined with him. Mr. Eichbaum was president of the Pittsburg Typothetæ at the time of his death. He was a thirty-third degree Mason and held a number of important positions of trust in the order. He was a past master of St. John's Lodge No. 219, a past high priest of Shiloh Chapter No. 257, and a past grand master of the Grand Lodge of Pennsylvania. He was treasurer of St. John's No. 219, treasurer of Shiloh Chapter No. 257, treasurer of the Masonic Veterans' Association, treasurer of the Masonic Library Association of Western Pennsylvania, treasurer of Syria Temple, Ancient Arabic Order of the Nobles of the Mystic Shrine. He had also served as district deputy grand master for several years. Mr. Eichbaum was also a member of the Duquesne Club. He leaves four children—Mrs. John W. Banks and Charles Eichbaum, of Pittsburg, John C. Eichbaum, of Chicago, and William Eichbaum, of Mexico.



JOSEPH EICHBAUM.

SPECIMENS RECEIVED.

The purpose of this department is to candidly and briefly criticise specimens of printing submitted hereto. The large number of specimens submitted makes it necessary that all comments shall be brief, and no discourtesy is intended in the seeming bluntness of adverse criticisms. Contributors who fear adverse criticism must give notice that they desire only favorable mention, and should their specimens not deserve praise no comment whatever will be made. Samples intended for review under this head should be mailed to this office flat, and plainly marked on corner "Alpha."

A CALENDAR for May, sent out by P. C. Darrow, Chicago, is of Japanese design and very dainty in coloring.

CUNNINGHAM & Co., Williamsport, Pennsylvania.—The work sent out by you is of excellent quality, the embossing being exceptionally good.

LE COUNT & Co., Hartford, Wisconsin.—The cards and leaflet are fair specimens of composition and presswork, but the rulework on your own card needs more care in finishing the joints.

HUNTLEY S. TURNER, Ayer, Massachusetts, sends out blotters with excellent half-tone illustrations in color, with attractively displayed advertising matter thereon, which should bring good trade returns.

H. J. HOLNESS, Ballston Spa, New York.—The samples sent by you are very creditable specimens of composition and presswork. The United States District Court letter-head is a neat piece of typography.

A PACKAGE of programmes, plain and in two colors, from the Tribune Print, Scranton, Pennsylvania, gives evidence of workmanlike treatment by both compositor and pressman, every page showing care and neatness throughout. The work is up to date and of first-class quality.

THE Pretoria (South Africa) *News* sends a copy of an eight-page programme, 8½ by 10½ inches, as its latest production in that class of work. It is a good piece of ornamental typography, but the time has passed when that style of work was considered excellent. Better effects are now produced with less expenditure of time and the use of less material. The presswork is not so good as it might be, the ink being unevenly distributed, but the half-tone illustrations look fairly good.

THE Kugler Printing Company, Pottstown, Pennsylvania, sends a few samples of mercantile work which are good specimens of bold, plain composition and good presswork. This style of work is more effective than ornamental gingerbread, and will prove more remunerative in nine cases out of ten.

YOSEMITE ENGRAVING COMPANY, San Francisco, California.—The specimens of half-tone work in two colors are excellent and should be good trade-bringers in your locality. The zincograph with tinted background is also good. Your calendars are so good that they ought to be preserved by their recipients.

A FEW samples of letter-heads, blotters, etc., from the Purse Printing Company, Chattanooga, Tennessee, are good examples of improvement over copy furnished. With almost every sample submitted the original printed copy is sent, to which the reset job is much superior. The composition is first-class and presswork excellent.

EDWARD W. DOREY, 78 West One Hundred and Third street, New York.—The two specimens submitted by you are very good pieces of display composition. You have the correct idea of neatness and effectiveness in arrangement of matter, and uniformity of type faces and correct whiting out go a long way toward producing this good result.

A PAMPHLET entitled "The Twentieth Century Movement," describing the carriages manufactured by the American Electric Vehicle Company, has been received at this office. It is well written and well printed, the chapter entitled "The Short Story of a Long Run" being especially concise and convincing. We understand the booklet was arranged and written by Mr. S. T. Hastie.

OLIVER WATSON, 60 John street, New York, knows how to get up attractive advertisement printing. His leaflet and ticket announcing the lecture by Rev. Lindsay Parker on "The Emerald Isle" are appropriately printed in green ink on various tints of green stock. The stationery being tied with green silk gives an emerald finish to the job, in keeping with the subject of the lecture. The work is well displayed and the presswork good.

THE 1899 Premo camera catalogue, issued by the Rochester Optical Company, is a beautiful sample of letterpress printing. It consists of 92 pages, 7 by 8½ inches, printed on heavy enameled stock, illustrated with splendid half-tones, the engraving of which is of the highest grade. The cover is finely printed in three colors and superbly embossed. The composition and presswork throughout reflect much credit upon Ernest Hart, South St. Paul street, Rochester, New York, in whose office the work was done.

"EXPANSION" is a theme that is bothering many people at the present time, but the Faithorn Printing Company, 148-154 Monroe street, Chicago, has solved the problem for itself by engaging more extensive quarters in the same building, as is announced in a very neatly-printed folder which it has issued. The work is unique in design and excellent in execution, the typography and presswork being high class in every respect. The first page of the folder represents Uncle Sam covering up the whole Western Hemisphere.

THE Grand Rapids Engraving Company, Grand Rapids, Michigan, has designed and printed for Skinner & Steenman, of Grand Rapids, a catalogue of furniture, the engraving in which is of excellent quality, the composition good, and presswork admirable. The front cover is adorned with a three-color half-tone print, of artistic effect, with calendar pad attached, which should insure its preservation. The work is very good throughout, and a credit to the printing department of the Grand Rapids Engraving Company.

THE Illinois Engraving Company, Chicago, has been sending out a daintily gotten up brochure, entitled "Twelve Proofs in Half-Tone" from reproductions of famous paintings and etchings. The pictures are well printed upon enameled stock, and attached to the leaves of green-tinted, deckle-edged stock, the whole tied with cord and inclosed in a special envelope with poster design upon the outside. This method of advertising is one that pays, but a little trade paper advertising in addition would not be an unwise plan.

THE Inland Type Foundry, St. Louis, continues to send each month, to a regular list of first-class printers, some form of advertisement in the way of a circular or booklet, calling attention to its output. The pamphlet describing their MacFarland series is one of the latest. Nothing but MacFarland and MacFarland Italic are used in setting this pamphlet, and a number of tasty jobs printed in two colors give printers helpful suggestions as to the use of the letter. The MacFarland ought to have a big sale with such advertising as this.

FOR versatility in artistic lore and apt methods of stating cases with his pen and illustrating them with his pencil and brush we have not met the superior of R. C. Marston, writer and designer of advertisements, 602 Hickox building, Cleveland, Ohio. If any one man has the power to bring business to a concern, the honor should belong to Mr. Marston, for we have seldom seen circulars, booklets or announcements so happily worded or so appropriately illustrated as those submitted by him. They are delicate and refined in treatment, and his subtle humor is so apparent at first glance that the reader's attention is at once arrested and the object of

the printed matter is revealed instantaneously and forcibly. Mr. Marston's printers aid him by carrying out his ideas to the letter and turning out the work in first-class shape, both in composition and presswork.

THE Grand Rapids Engraving Company, Grand Rapids, Michigan, has issued an advertising pamphlet called "Tramps." It is a well-illustrated and well-printed brochure, exploiting the facilities of the company's plant for doing first-class work. It describes the "cheap-john" catalogue and compares it to the tramp. A series of pictures with a few lines of explanatory matter carry the reader through the book to the page explaining the facilities of the Grand Rapids Company, The ragged-edged opening torn in cover for the title is unique.

THE advertising of the Sprague Electric Company, of New York, in charge of D. E. Goe, is always of the best. Its pamphlets, circulars and other printed matter always bear the impress of the artist in wording, arrangement and printing. The latest received at THE INLAND PRINTER office is the pamphlet describing the Lundell fan motors. Printed in old style type throughout, illustrated with fine vignetted half-tones, and



inclosed in a tasteful cover, it is indeed a fine example of artistic up-to-date advertising. The cover, a miniature half-tone of which is presented herewith, is especially attractive. The cut is printed upon enameled paper, the green stock of the cover being cut out to serve as a mat surrounding the picture. The appearance of the half-tone is improved by a light tint, and the gold and other printing given a fine stippled effect by running the sheets through a roughing machine.

H. L. WINTERMOYER, of the Shepherdstown (W. Va.) *Independent*, sends a copy of his paper and wishes criticism thereon. The paper is well set and made up in excellent style, and the presswork is good with the exception of the "slurred" head rule, of which you complain. This is not a slur, but is caused by your rollers being set too low, and striking the rule they deposit a great deal more ink than the rule should carry. Set your rollers so that they just touch the rule at the moment of impact and your trouble on this score will most likely be at an end.

F. L. MONTAGUE, eastern agent for the Miehle Printing Press & Manufacturing Company, recently issued a calendar, with removal notice attached, the background of which is embellished with an artistic reproduction in colors of a New England homestead, from a painting by Henry P. Smith. The work is handsomely executed, and no doubt Mr. Montague's hope will be realized—"that its utility and beauty will compensate for its preservation"—and that it will serve to "remind you of the many excellent qualities of the Miehle press," on which the work was printed.

FROM Charles S. Fee, general passenger and ticket agent of the Northern Pacific Railway, St. Paul, Minnesota, comes a copy of "Wonderland '99," the annual advertising book of that road. The cover, of tasteful design in several colors, is exceedingly appropriate, and forms a very suitable covering for an artistically printed and finely illustrated pamphlet of some one hundred pages. For those seeking homes in the great Northwest, along the line of this railroad, and for the tourist and traveler desirous of finding pleasure and health resorts, the book will prove a welcome compilation. A handsome colored frontispiece showing Mount Shasta after the first snow adds much to the attractiveness of the book.

A VERY handsome monthly calendar for May is sent out by the Stanley-Taylor Company, 424 Sansome street, San Francisco, California, at the head of which is printed a beautiful three-color half-tone picture entitled "Friends or Foes." This ought to be an excellent advertisement for the firm, coupled with the following statement printed thereon: "Good paper, good ink and first-class workmen are all essentials of fine printing, and besides these, we put that added touch of gray matter which gives our work artistic and commercial value." Both composition and presswork are of the highest quality.

THE Arkansas Democrat Company, Little Rock, Arkansas, sends a programme of a banquet tendered to Gen. Powell Clayton, United States Ambassador to the Republic of Mexico, by the Board of Trade of the city of Little Rock. It is a very fine piece of letterpress printing in colors, on smooth-finish deckle-edged paper, bespangled with silver stars. The cover has printed on the front page the United States flag with the Mexican colors below. The programme is tied with red and blue ribbons. The whole is a very attractive souvenir of an interesting event, and reflects great credit upon the Democrat Company.

W. C. THOMAS, business manager of the *Sheboygan County News*, Sheboygan Falls, Wisconsin, evolved a striking idea for catching trade, and put it into effect without loss of time. He compounded a "Trade Tonic," and prescribed it for the merchants in his vicinity with good effect. The design is a rulework outline of a bottle, the label on which reads: "The Sheboygan News Trade Tonic. Not a Blood Regulator, but a Trade Stimulator. Directions: Take from 1 line to 1 page, once a week. The larger the dose, the quicker and more permanent the relief." The work is very well displayed, and is a unique and attractive piece of advertising.

FROM the Regan Printing House, Chicago, comes a specimen of printing entitled "Interesting Facts for Publishers." It is a sixteen-page brochure with cardboard cover and outside sheet of parchment, all tied with silk floss. The front cover design represents a book with the side stamping, gilt edges, leather back, etc. The inside pages are printed on several colors of enameled stock, and call the attention of the publishing trade to the large manufacturing plant of the Regan Company. The pages are arranged with tasteful designs printed in two colors and tint, a number of half-tone cuts which serve to embellish the work, and at the same time show the capabilities of the house in the half-tone line, appearing in the book. The entire designing of the job, the writing of the matter, the setting of the pages, the superintending of the presswork, was the work of C. N. Trivess of that company.

A PACKAGE of excellent letterpress printing has reached us from Robert L. Stillson, Center and Pearl streets, New York, consisting of booklets, announcements, business cards and folders. All the work is in excellent taste. Mr. Stillson's own announcement is an ornate engraved design in two colors, lettered "Stillson, His Print," which is attractive enough to enlist lovers of good printing on his side at first glance. A catalogue of Waterman's Ideal Fountain Pen is a beautifully designed and executed piece of workmanship, of twenty pages and cover, 4¼ by 7 inches in size, illustrated with half-tone engravings of the various styles in which the pen is made, with portraits of eminent persons who have used the pen and their testimonials as to its excellence. Among the portraits we recognize President McKinley, Admiral Dewey, General Miles, Margaret E. Sangster, Lulu E. Chase and Jessie Bartlett Davis, the latter of whom exclaims "'O Promise Me,' that I shall never be without an 'Ideal' Waterman's Fountain Pen." On the front cover is a representation of the Earth and a Waterman pen making a mark around it, with the wording "Waterman's Ideal Fountain Pen makes its mark around the world." The design is in gold and silver on a deep green background. The booklet is neatly designed and set, and the presswork is superb.

TRADE NOTES.

"THE" Engraving Company, of Chicago, has removed to 807 Schiller building.

LIONEL MOSES, importer of Chinese, Japanese and other special papers, has removed from 10 Warren street to 66-68 Duane street, New York.

THE firm of Gardner & Hamlin, publishers of the *Journal*, Canandaigua, New York, has been dissolved. E. P. Gardner will continue the publication.

E. ST. ELMO LEWIS, the well-known advertising man, has been appointed managing editor and manager of foreign advertising for the *Sunday Transcript*, of Philadelphia.

W. H. RAND, for nearly thirty years president of the publishing house of Rand, McNally & Co., Chicago, has retired from the firm, and practically from business life. He has transferred the 2,800 shares he held to other holders, resigned

as a director and moved to the East, where he will take up his permanent residence.

R. S. Elliot, of A. G. Elliot & Co., importers and dealers of paper, Philadelphia, recently made a trip through the West and favored The Inland Printer with a call.

The Dow Typesetting Machine Company has removed its offices in New York to the new thirty-story building on Park Row, and is now located on the eighteenth floor.

The Blakely Printing Company has removed from 186 Monroe street to 126-132 Market street, Chicago, where it has much larger and finer quarters than at the old stand.

The Shepard Loose-Leaf Book Company has succeeded the Shepard-Faifer Company, at 212-214 Monroe street, Chicago. The firm manufactures loose-leaf ledgers, tariff files, map binders, etc., under the Faifer patents.

E. Girod, 4 Vicolo Rovello, Milan, Italy, informs The Inland Printer that he is in position to take up the agency for any American house dealing in printing machinery and supplies. He is already agent for the Linotype, and the Campbell and Miehle presses, but desires to represent some firm making folding machines, stitching machines, embossing presses, etc.

George A. Bauer, formerly representing the Harris Automatic Press Company in Boston, has been placed in charge of the Western branch, and is now located in the Commerce building, 14 Pacific avenue, Chicago. Mr. Bauer is pleased with the territory he now has charge of, and will have better opportunities for showing his abilities than he had in the East.

J. Stearns Cushing, secretary of the United Typothetæ of America, has sent official notice to members that the thirteenth annual convention of the association will be held at New Haven, Connecticut, September 12 to 15, 1899. Announcement is also made that Thomas E. Donnelley, son of the late R. R. Donnelley, will fill the office of treasurer for the unexpired term.

J. Steiner, representing the Keratol Company, of Newark, New Jersey, is traveling about the country exploiting the merits of Keratol, and explaining to bookbinders and printers how gold leaf, sizing, glue, etc., can be worked with it to advantage. The plan is a good one. When people get to know the many uses to which this material may be put, orders will largely increase.

The J. W. Butler Paper Company, of Chicago, has just instituted what is called a sample book and promotion department, which they have placed in charge of Joseph A. McC. Johnson. Mr. Johnson has been with the firm a number of years and deserves the promotion; and having recently married Miss Georgia Murray, of Owatonna, Minnesota, he looks upon his appointment as one of his wedding presents.

Friends of E. H. Stevens, the Chicago representative of the Miehle Printing Press & Manufacturing Company, are congratulating him on the order recently taken from the Western Newspaper Union for twenty-three Miehle presses. Mr. Stevens is considerably elated over the order and has good reason to be. The firm uses a reproduction of the letter ordering the presses as its advertisement on the back cover of The Inland Printer this month.

The J. G. Shaw Blank Book Company, 261-267 Canal street, New York, has been completely reorganized. Mr. J. S. A. Wittke, for many years connected with the company as its secretary, has purchased a controlling interest, and is now president and treasurer of the new organization. The other officers are R. F. Ham, vice-president, and George Hanford, secretary. The company is manufacturing a fine line of blank books and doing a good business.

W. E. Tucker, of W. E. Tucker & Co., limited, color printers, Worcester, England, recently visited the United States with a view of purchasing some machinery for the new plant which his company is now erecting, and placed orders with a number of firms. Mr. Tucker informs The Inland Printer that his establishment is one of the largest in England, and an examination of the half-tone illustrations of the buildings, which he carried, certainly bears out this statement.

Charles B. Hyde, agent for The Inland Printer in Newburgh, New York, sends a circular describing the Lakeside House, a charming summer resort situated on Orange Lake, near that city. This resort is under the management of Mrs. Hyde, and is located on the line of the Newburgh Electric Railway on Orange Lake, one of the prettiest sheets of water in New York State. Copies of the circular will be mailed to those contemplating a summer vacation.

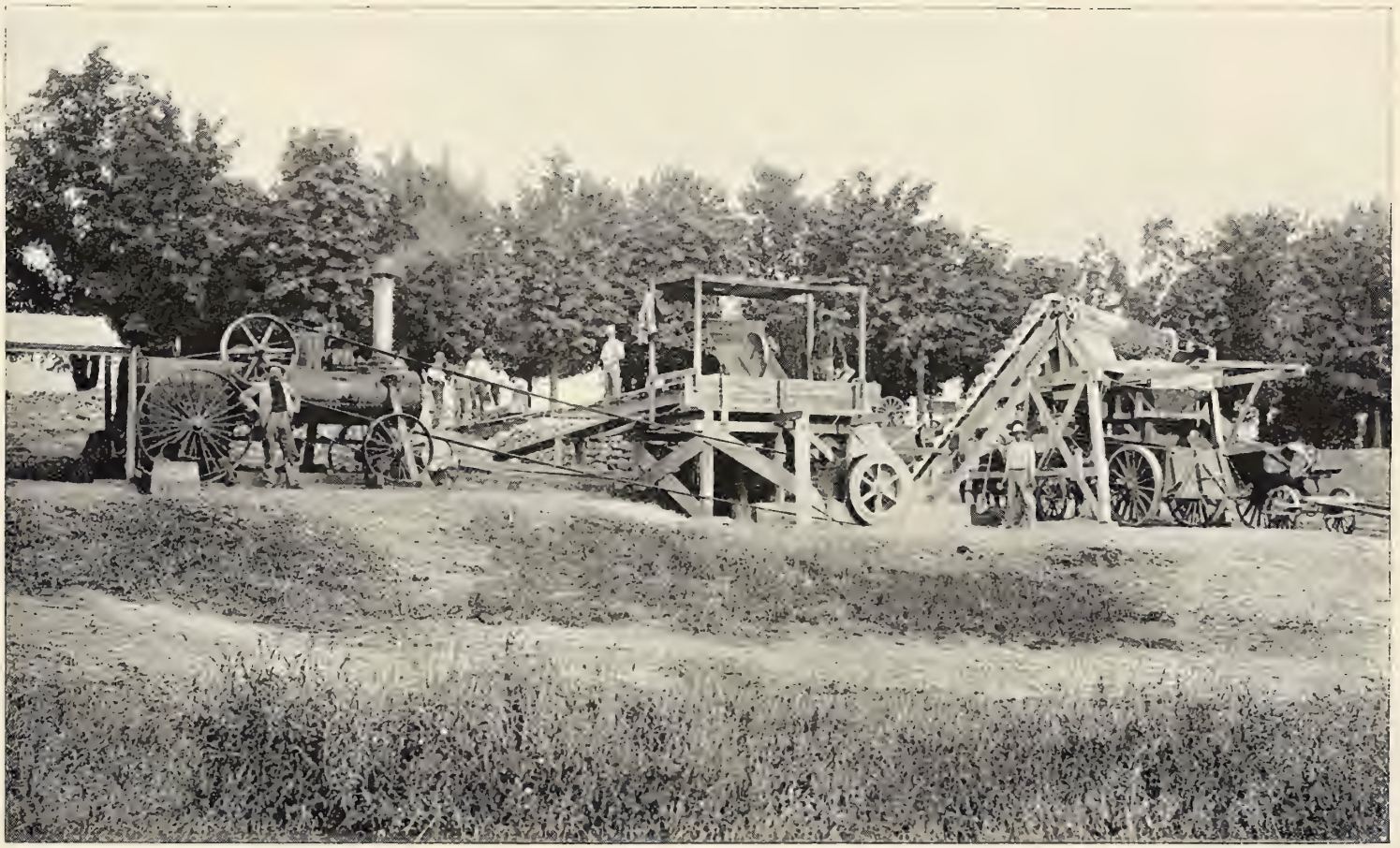
The National Printing Company, 509-511 South Twelfth street, Omaha, Nebraska, finds the new quarters into which it moved several months ago very satisfactory, and reports an increased business since making the change. Mr. J. H. Minds, the foreman of the establishment, recently called at the office of The Inland Printer, being in Chicago for the purpose of looking into the purchase of a new cylinder press and other material. Mr. Minds reports that his firm makes a specialty of printing in all languages, but had a rule to always bar Chinese laundry bills.

Owing to the growth of the F. Wesel Manufacturing Company it has become necessary to divide the responsibility of its management. Ferdinand Wesel will supervise the entire business, giving his special attention to the manufacturing department. Emil Stephany will continue to perform the duties of treasurer and secretary. Henry L. Bullen has assumed the position of manager of the sales department, the latter arrangement having been made on June 1. Mr. Bullen was formerly connected with the American Type Founders Company, and goes to the Wesel concern with a well-earned prestige as a man and a manager. The new division of management will enable the company to give its customers the best possible service.

The legislative printing contractors at Albany, New York, the Wynkoop-Hallenbeck-Crawford Company, has extended its lease of the large four-story building on Hamilton, above Hawk street, and is putting in a very large assortment of new type, jobbing material and new presses, and will add more linotypes. This company employs about two hundred people in the allied trades in the printing business. When its new additions are made it will be the largest and best equipped plant in the capital city. The business is under the management of Charles M. Winchester, Jr. The Albany house is a branch of 441 Pearl street, New York City, where the Wynkoop-Hallenbeck-Crawford Company has a large plant, being one of the oldest concerns in the city.

To show that The Inland Printer is enjoyed by people outside of the craft as well as by those in it, and also by individuals well along in years as well as younger ones, we publish the following letter recently received from Dr. J. Stuart Leech, of Downingtown, Pennsylvania. Doctor Leech is eighty-four years of age, but is still practicing his profession with as much activity as a man of twenty-five or thirty years. He evidently appreciates the beauties of the magazine, for he says: "I have placed in the Downingtown library the copy of The Inland Printer which you sent me. The exceptional elegance of its make-up, its choice literary matter and its exquisite illustrations made me desirous that many others besides my immediate friends should share the pleasure which its perusal afforded me."

The Inland Printer circulates in this office from manager to "devil," all anticipating its monthly visits with great pleasure.—*H. W. Barnes, proprietor, Nova Scotia Printing Company, Halifax, Nova Scotia.*



From Year Book, U. S. Department of Agriculture, 1897. By permission of the Department.

A FAMILIAR FARM SCENE.

Half-tone by
AMERICAN PROCESS ENGRAVING COMPANY,
Cincinnati, Ohio.

THE SIMPLEX ONE-MAN TYPESETTER.

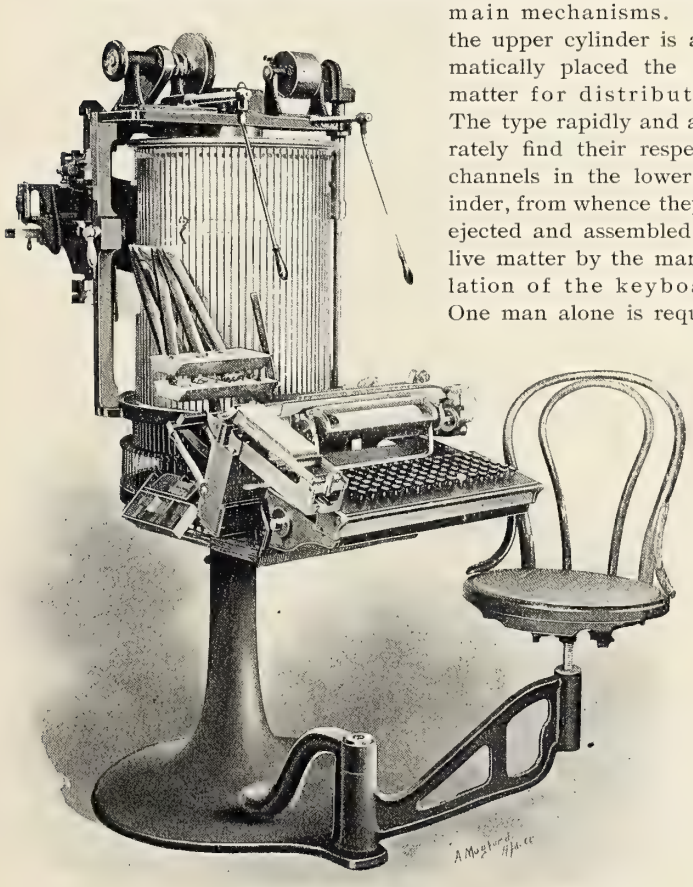
IT is naturally very gratifying to THE INLAND PRINTER to be informed that The Unitype Company are receiving inquiries from all over the world in response to their advertising of the Simplex One-Man Typesetter in these pages. This shows a widespread interest in the subject, and that the market is ready for a really simple, effective machine for setting type, such as is the Simplex.

We present herewith a few illustrations, which will give some idea of the Simplex machine and its important features. It is not a "new" machine, in the sense that it is a crude combination of new and untried mechanical devices. It is rather an evolution, as it combines the best features of other machines, which have been acquired by The Unitype Company, with vital improvements suggested by the experience of men who have spent many years in developing typesetting machinery. The Unitype Company recognized the fact that a multitude of newspapers and periodicals in this country required a cheaper method of producing composition than by hand, also the further fact that the only way to meet perfectly this requirement was by means of a machine which could be operated by one man, and which would not cost an amount which placed it beyond reach. The Simplex is the successful result of their effort to meet this demand.



WHERE THE SIMPLEX TYPESETTER IS MADE.

Two vertically channeled cylinders, one above and rotating on the other, a type loader and a keyboard constitute its main mechanisms. Into the upper cylinder is automatically placed the dead matter for distribution. The type rapidly and accurately find their respective channels in the lower cylinder, from whence they are ejected and assembled into live matter by the manipulation of the keyboard. One man alone is required for the operation, and an output of 3,000 to 3,500 ems an hour can easily be maintained; however, a valuable and unique feature of this machine enables its output to be nearly doubled at any time by the employment of a second person. This feature will be found invaluable during a "rush," although its use was not contemplated, but is the fortunate result of the method adopted. The machine requires a floor space of but five feet square, weighs only 800 pounds, requires less than one-fourth horse-power, can be run by motor attached to electric light wire, sets matter solid or leaded, and can be run on live matter during the entire working hours, as corrections are made from the case. The price is $1,500.



THE SIMPLEX TYPESETTER.



THE SIMPLEX METHOD OF DISTRIBUTION.

In fact, so completely are the requirements of the newspaper and periodical publisher anticipated, that it is hard to conceive in what manner improvements could be made that would be of any benefit. The machine solves the question of cheap composition where foundry type is used, and will be a valuable acquisition in many of our printing offices.

Among the many papers successfully using the Simplex machine are the following: *Courier*, Chatham, N. Y.; *Herald*, Manchester, Conn.; *Courier*, Great Barrington,

Mass.; *Times*, Watertown, N. Y.; *Globe*, Hartford, Conn.; Vicksburg Newspaper Union, Vicksburg, Miss.; *Iron Ore*, Ishpeming, Mich.; *Reporter*, Marshall, Minn.; *News and Times*, Dowagiac, Mich.; *Journal*, Pontiac, Mich.

The Unitype Company have a large factory at Manchester, Connecticut, devoted solely to the production of their machines. Their business offices are at 150 Nassau street, New York, and 188 Monroe street, Chicago.

BUSINESS NOTICES.

This department is designed exclusively for business announcements of advertisers and for descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Statements published herein do not necessarily voice the opinion of this journal.

"WETTER" numbering machines, with six wheels—listed at $28—are still being sacrificed at $15 by the Bates Machine Company, 346 Broadway, New York.

THE trade are cautioned not to accept the derogatory statements regarding "New Model M" typographic numbering machines, which are made with a deliberate intention of deceiving and misleading. The reputation and success of this machine is too firmly established to be materially affected, and such contemptible business methods of an alleged competitor can only be received with suspicion. It is today the only successful "plungerless" type-high numbering machine, and represents the highest attainment in numbering machine construction. The cutting of ink rollers or the use of friskets is entirely unnecessary, therefore the labor of "make-ready"—especially for a form of checks of five or six to a page, with stubs—is reduced to a minimum, and an important saving effected. There are other exclusive and valuable features, and the makers—The Bates Machine Company, 346 Broadway, New York—ask only an opportunity to prove the soundness of every claim that is made. Those in the market will consult their best interests by writing to them.

CROMOLINE.

The F. Wesel Manufacturing Company, of New York, have lately put upon the market a new type and roller wash known as Cromoline. It is nonexplosive, and it is said to go much farther than benzine, and do equally as good work. A number of New York's leading printers are using it.

SOMETHING NEW IN FOLDER ATTACHMENTS.

In their advertisement, the Dexter Folder Company illustrate their marginal jobbing point-feed folder, which shows their new revolving, adjustable packing box. The special advantage of this box is that it does away with the old-style turning frame (or shoo-fly) commonly used on all single book folders, and some makes of quadruples for delivering four-fold work into the packing box.

HOE PRESSES ABROAD.

There are now in operation in Scotland, in over twenty different offices, newspaper perfecting presses made by R. Hoe & Co., embracing many of their latest improved machines. Among these are the *Herald*, *Citizen*, *Times*, *Echo* and *Record*, of Glasgow; the *Advertiser*, *News and Courier*, and *People's Journal*, of Dundee; the *Journal*, *Express*, *Free Press*, and *Gazette*, of Aberdeen; the *Scotsman*, Edinburgh; and the *Advertiser*, Hamilton. Many of these machines were made at the works of R. Hoe & Co., in New York, and most of the offices have several presses each. The Glasgow *Herald* and the Dundee *Advertiser* have just put in the latest Hoe quadruples. In Great Britain the celebrated Hoe newspaper presses are used in over one hundred and fifty offices. The Hoe machines were the first to invade Scotland, and as a Scotsman knows a good thing when he sees it, he will be satisfied with nothing else.

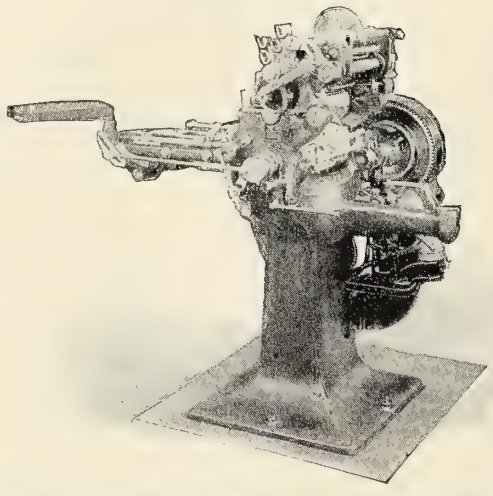
MOROCCOLINE.

Bookbinders throughout the country have met such success in the use of moroccoline, the celebrated substitute for leather, that the makers of these goods have been obliged to run their factory to its utmost capacity in order to fill orders promptly. Moroccoline has always had the lead for upholstering purposes, and bookbinders have not been slow in introducing it into their line of business, as it is stainproof and waterproof, will not crack or scratch, can be had in any grain or color, and costs about one-third the price of leather. Those not already using these goods should send to the Boston Artificial Leather Company, Boston, Massachusetts, for samples and prices.

AS AN ENVELOPE MACHINE.

The March number of the *American Electrician* contains a very interesting illustrated article on "Electricity in Printing, Binding and Engraving." A number of cuts of electrically driven printing machines in the printing office of the New York Life Insurance Company, where motors direct-connected to printing presses were probably first used, are shown. Among these is one—a Harris Automatic press—which, doubtless to the irritation of the manufacturers, is spoken of as "An Envelope Printing Machine" only. The *Electrician* says:

An interesting example of the application of electric motors to printing presses is shown in Fig. 16. This little machine is intended for printing envelopes, which it can turn out at the rate of 10,000 an hour. It is a double cylinder press, the platen consisting of one cylinder while the electrotype is bent smooth about the other. The two run together and



the envelopes are fed automatically between them. The speed is limited only by the number of impressions which it is possible to take from the plate in a given time. No difficulty is found in feeding the envelopes or receiving them. A large circular receiver is pivoted on an arm which projects from the back of the press, as shown in the figure. This receiver was removed to show the motor, which is one-half horse-power capacity and runs at a speed of 1,200 revolutions per minute.

A NEW INCORPORATION.

Loring Coes & Co., Worcester, Massachusetts, have incorporated under the laws of Massachusetts. The firm name has not been changed except to add "Inc." to it. The management remains the same, with the exception that the office force is increased by Charles Rose, Jr., late of the special product department of the American Steel & Wire Company, Worcester Branch. The officers are: president and treasurer, Loring Coes; vice-president, Frank L. Coes; general superintendent, Fred Searle; clerk, Charles Rose, Jr. This

carries but little idea of the activity of the senior partner of the corporation, Loring Coes, who has just celebrated his eighty-seventh birthday anniversary, and is getting ready for his thirty-eighth annual trip to the fishing grounds of Maine. They report very large advances in the markets that they supply, and especially in the line of knives used for making pulp and rag paper, and in heavy-duty knives for printing use. They have just filled an order for Japan for knives of this class and have several orders for export trade in hand. When one considers that this house has been in the hands of one man nearly the whole of its existence, having been established in 1830, it is evident that there must have been a decided application of brains to its affairs, and that its product must have averaged very high to have gained an increase in reputation with every new invention for the betterment of its goods.

RAPID CHECK NUMBERING.

Printers interested in the numbering of checks and stubs should send at once to Joseph Wetter & Company, 515 Kent avenue, Brooklyn, New York, for a copy of their circular called "Rapid Check Numbering." It gives suggestions regarding the proper numbering of checks, with diagrams showing position, etc., that will prove of immense value to those doing this work. The circular was issued February 1, 1899, but the company have a number still on hand, which they will be glad to send free to those requiring this important information about the printing business.

A NEW SPECIMEN BOOK.

The Crescent Type Foundry, 346 Dearborn street, Chicago, is sending out a specimen book of type borders, ornaments, brass rules, etc., which is quite a pretentious volume of 674 pages, bound in cloth and well printed. An examination of the pages shows that all of the most popular letters are shown. The catalogue is well arranged, conveniently indexed, and will prove a valuable handbook for the printer. The illustrated portion, showing materials, machinery, etc., is especially valuable.

CASH FOR OLD MATERIAL.

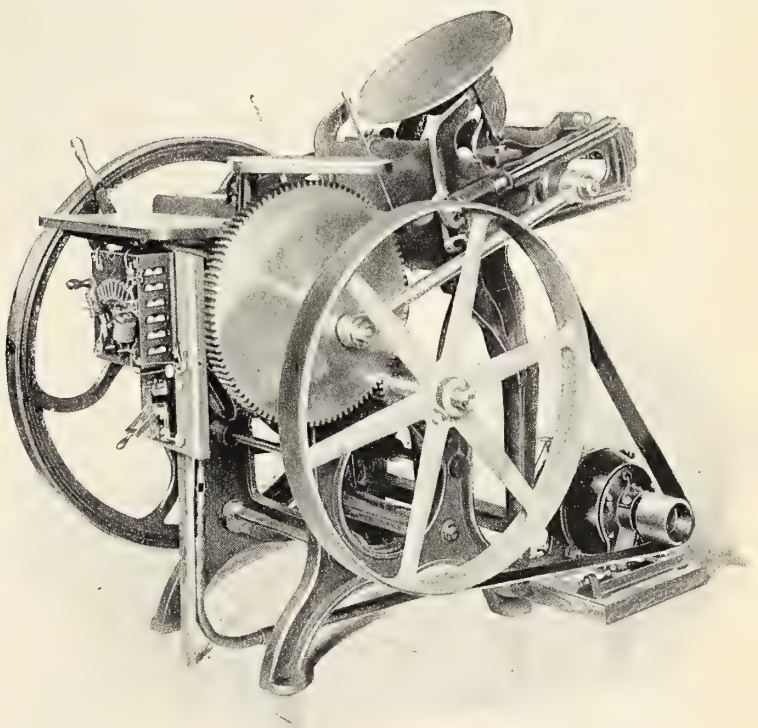
In this age of progress it is the aim of economists to utilize all waste products. In the packing industry there is no such thing as waste and yet the printer is often seriously perplexed what to do with the waste resulting from old etchings, halftones and electros. To sell them for old metal very little is realized after deducting the expense of separating them and cost of shipment. The United States Cut Depot, of Chicago, utilizes these old cuts for a certain purpose and will pay a good price for them. Their ad on page 383 gives full particulars.

THE PRINTING MACHINERY COMPANY, LIMITED.

By reference to the advertisement of this company, page 301, readers will note that this firm is in position to handle machinery to advantage, and can successfully represent American manufacturers abroad, their facilities, experience and connections being of the best. A. J. Stone, the manager of the company, in a recent letter to THE INLAND PRINTER, says: "It might be interesting for your readers to know that we are now laying down plant and machinery at Manchester to manufacture the Century, Miehle, Multipress and Cox Duplex presses, and we hope to be turning them out here by the end of the year in quite as good form as our friends in New York, Chicago and Battle Creek have been doing. When in America I had two gentlemen with me, under whose guidance these machines will be built here, and as our blue prints, patterns, tools for manufacture, foreman and a great number of the machinists come from America, I do not see any reason why we should not manufacture as good an article as the home companies have heretofore done, and we shall certainly do our best to do better. I think you can safely state that we will have the finest exhibition rooms for printing machinery in the world, and anyone who wants to sell goods in our territory, we can assure can do no better than by connecting themselves with the Printing Machinery Company, Limited." Americans desiring to make arrangements for the handling of their goods abroad, and printers in Europe and other countries interested in the purchase of machinery, would do well to correspond with this firm.

ELECTRICALLY OPERATED JOB PRESSES.

The illustration shows a one-half horse-power inclosed-type Lundell motor operating a Chandler & Price 10 by 15 job press. The manufacturers of the Lundell motor, the Sprague Electric Company, 20 Broad street, New York, are meeting with the greatest success in the equipment of printing offices



for operation with electric motors. Many of the largest offices throughout the United States, and in fact throughout the world, are operated by their motors. But it is not to the large printers alone that they appeal; the small printer who operates a few presses is, or should be, as much interested in the advantages and economy afforded by this method of operation as his larger brother. In fact, in many ways he is more interested, as the saving to him is in a greater ratio than would obtain in the operation of a larger plant. The Sprague Electric Company have published some of the finest catalogues that we have ever seen, showing their system of electrically operated printing offices, and they, no doubt, would be glad to send copies on the request of those interested. Attention is called to the advertisement of this company on page 393.

HOT, SULTRY SUMMER DAYS,

Causing that general run-down and lazy feeling, will soon be here. It is pretty nearly time to plan your summer outing. A week or two spent at one of the many lakes reached via Wisconsin Central Lines will brace you up. Send for 1899 summer booklet which tells about Gray's Lake, Lake Villa, Waukesha, Waupaca, Fifield and other summer resorts. Address James C. Pond, General Passenger Agent, Milwaukee, Wisconsin.

TERMS ARE EASY, TOO.

I have two Campbell job and book presses, size 41 by 56, one two-roller and one four-roller, and one Campbell Economic, size 43 by 56, four-roller, which I took on a chattel mortgage, and will sell them cheap. I also have a 34-inch Sanborn Star power cutter, a Stonemetz folder and some stitchers. Write me for descriptions and prices. A. K. Parke, 1609 Masonic Temple, Chicago, Illinois.

OUR EMBOSSED COVER.

Readers will notice that the cover this month is given a very pleasing effect by being run through a roughing machine. This roughing was done by the Standard Embossing Company, 334 Dearborn street, Chicago, who make a specialty of this class of work for printers and lithographers, using roughing machines made by the Fuchs & Lang Manufacturing Company. They would be pleased to hear from those requiring any work of this kind, or needing embossing either by hot or cold process. Their advertisement appears upon the inside of front cover.

LETTER-BOARDS FOR STANDING MATTER.

Heber Wells, manufacturer of printers' cases and printers' wood goods generally, 155 William street, New York, in a recent letter to THE INLAND PRINTER, says: "When one looks at good letter-boards in printing offices now-a-days, whether made by R. Hoe & Co., the Hamilton Company, or by myself, there is but one style in vogue in the country. I mean the board having end pieces, which serve at the same time as clamps and runners. The illustrations in the trade catalogues show the form plainly. There is one important thing about this form of board, now recognized as the best, that I wish to call to your attention, and that is, that the board is *my own personal invention*. This I can make clear by the following lines copied from my factory cost book. Under date of September 26, 1883, I have entered: 'Six letter-boards, length of a case, by 20 inches wide, having a new plan of clamp (H. W.'s invention) made of ash, which

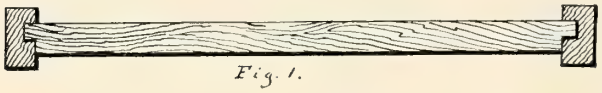


Fig. 1.

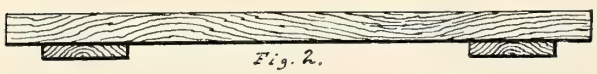


Fig. 2.

serves as a batten on the bottom, and a rim piece on the ends, on top, and a smooth runner for the boards.' Before that time letter-boards were made of plain boards with battens fastened beneath. (Fig. 2.) Needless to say they were very much inferior to those now in use (Fig. 1), for whereas, in the old style the boards were apt to drag, now they run free, and the runners are so wide (high) that they cannot sag or tip when partly drawn out of the racks." Many offices using the old style boards have often felt that they were objectionable in many ways. Those equipped with the newer style perhaps do not appreciate the advantages of them, but this letter now brings the matter up and shows that Mr. Wells was the original inventor of the improved form of board, and that the date of the building of these was September 26, 1883. Items of this kind are interesting, and prove to the craft that many little inventions which at the time of their inception seem unimportant, prove in after years to be of recognized merit. THE INLAND PRINTER is pleased to mention the fact that this improvement was first made by Mr. Wells.

WANT ADVERTISEMENTS.

We will receive want advertisements for THE INLAND PRINTER at a price of 25 cents per line for the "Situations Wanted" department, or 40 cents per line under any of the other headings. Ten words counted to the line. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number.** Answers can be sent in our care, if desired. All letters received will be promptly forwarded to parties for whom intended without extra charge. No advertisement of less than two lines accepted.

Copy for this column must be in our hands not later than the 20th of the month preceding publication.

BOOKS.

A BEAUTIFUL, cheap, readily mailed and easily marketed town advertiser is a Souvenir Mailing Card. My booklet on this subject will help you in issuing a set. With six photogravured specimen cards, 25 cents. OTTO KNEY, Madison, Wis.

AIDS FOR PROOFREADERS—Stylebook of the Chicago Society of Proofreaders; the standard in hundreds of printing offices; price, 20 cents. Kitchen French; price, 25 cents. BEN FRANKLIN CO., 232 Irving avenue, Chicago.

FOR SALE—Complete volumes of THE INLAND PRINTER from Vol. II to Vol. XXII, inclusive (except Nos. 7 and 8, Vol. VII); in good condition; go to best cash offer until June 25. For particulars address D. HAMILTON, Waukegan, Ill.

JOB COMPOSITION; Examples, Contrast Specimens and Criticisms Thereon, together with a brief treatise, by Ed S. Ralph. This is a book that hundreds of printers have been looking for in vain up to the present time. Specimens of letter-heads, bill-heads, cards, envelope corners, invitations, blanks, etc., are shown, and the same reset in improved form, with the weak parts pointed out. The book also contains a brief treatise on the principles of display composition. Forty pages and cover, 7¾ by 9 inches, neatly printed and bound. 50 cents. A book that no progressive compositor can afford to be without. THE INLAND PRINTER COMPANY, Chicago; 150 Nassau street, New York.

PRACTICAL SPECIMENS No. 9 now ready; send 25 cents in stamps or silver; they are up to date. Address F. H. McCULLOCH, Austin, Minn.

THE INLAND PRINTER CUT AND ORNAMENT BOOK, new enlarged edition, 192 pages, over 1,600 cuts for advertisements, blotters, head and tail pieces, initials and ornaments, some of which you may need on your next job. Price, 25 cents, postpaid, which we will refund on first order for cuts amounting to $1.

THE THEORY OF OVERLAYS, by Charles H. Cochrane; a practical treatise upon the correct method of making ready halftone cuts and forms of any kind for cylinder presses. Reprinted from THE INLAND PRINTER, in pamphlet form, convenient for reference; illustrated; price, 10 cents, postpaid. Worth many times this amount to any printer or pressman. THE INLAND PRINTER COMPANY, 212 Monroe street, Chicago; 150 Nassau street, New York.

TYPE DESIGNS FOR QUICK PRINTERS—Forty-eight pages up-to-date, one-color, easy-set jobs; show what can be done with few faces; embossed cover, coated book paper. Mail, prepaid, 50 cents. PACIFIC STATES TYPE FOUNDRY, San Francisco, Cal.

FOR SALE.

FOR SALE—A lot of Bates New Model "M" Typographic Numbering Machines. Some of this lot are new, all of them have been made within twelve months, and all are in as good condition as they ever were. We cannot guarantee any of these machines, and sell them strictly at purchaser's risk. We will make very close figures to printers who can use machines of this make. JOSEPH WETTER & CO., 515 to 521 Kent avenue, Brooklyn, N. Y.

FOR SALE—An up-to-date job printing plant and weekly paper, together or separate, in the State of New Hampshire; doing good, fair business; price reasonable. C 674, INLAND PRINTER.

FOR SALE—Best county weekly plant in Kentucky, publishing one of the best weeklies in State; circulation, 1,650; long established, and doing paying business; catalogue and general jobwork; has fine reputation; employs efficient labor at a low price; best of reasons for selling; possession given by July 1. C 601, INLAND PRINTER.

FOR SALE—Hand proof press; size, 14 by 19 inches; $35 cash. S. J. KELLEY ENGRAVING CO., Binghamton, N. Y.

FOR SALE—Lithographic and printing business in New York City, consisting of lithographic stones, good will, Scott cylinder and six job presses, cutter, type and C. & C. motor; $3,000; or will exchange for plant in Western city, "S. L. CO.," INLAND PRINTER, New York.

FOR SALE—No. 6 Remington typewriter; used but two weeks; good as new; also No. 1 Munson, with two type wheels, in first-class condition. C 624, INLAND PRINTER.

FOR SALE—32 by 44 3-fold Brown folding machine; latest pattern; practically new; list price $625; write for bargain price. F 59, INLAND PRINTER.

GOSS "CLIPPER" newspaper press for sale, with stereotyping outfit complete; four or eight pages. WILLIAM E. MANN, Norfolk, Mass.

HIGHEST DISCOUNTS, lowest prices, on presses, type, cases, pulleys, hangers, belting and all printers' supplies. ALEX McKILLIPS, Harrisburg, Pa.

PUBLICATION SUSPENDED—For sale, two Thorne typesetting machines of the latest make and as good as new, and 1,000 pounds of machine type; will be sold at a bargain. Address THE SUN CO., Woonsocket, R. I.

Evolution from Import to Export.

SIGMUND ULLMAN'S INKS made from German materials—1870-1897.

Tables turned—1899.

SIGMUND ULLMAN COMPANY'S
AMERICAN PRINTING INKS

Now exported to all parts of Europe, Australia, Japan, South America, Mexico, Canada.

Because They are better,
More reliable,
Correctly made for the presses and papers of today,
Considerably lower in price
THAN ANY FOREIGN MAKES.

American Abundance of superior raw materials,
Improved modern machinery,
Progressive methods of manufacture
HAVE CONTRIBUTED TO THIS RESULT.

Sigmund Ullman Co.

Printing Ink Makers,

New York, U.S.A.

We solicit correspondence with ink buyers from all parts of the world.

Established 1875.

Blomgren Bros & Co.

ENGRAVERS AND ELECTROTYPERS

24 YEARS EXPERIENCE.

PRICES REASONABLE.

QUALITY THE BEST.

DESIGNS CHEERFULLY FURNISHED.

CORRESPOND WITH US.

175 Monroe St.

CHICAGO.



PRINTED FROM
ALUMINUM
IN 5 COLORS
ON ONE OF

The Aluminum Plate & Press Company's

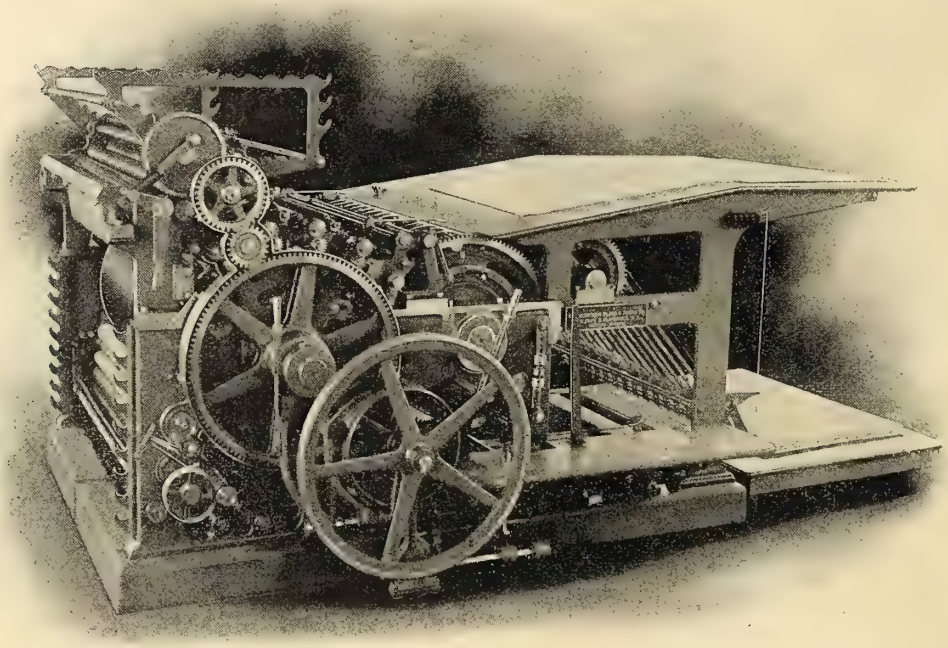
ROTARY PRESSES
BY THE
GOES LITHOGRAPHING CO.
CHICAGO.



THE OTHER SIDE OF THIS INSERT WAS PRINTED FROM ALUMINUM ON OUR 44 X 64

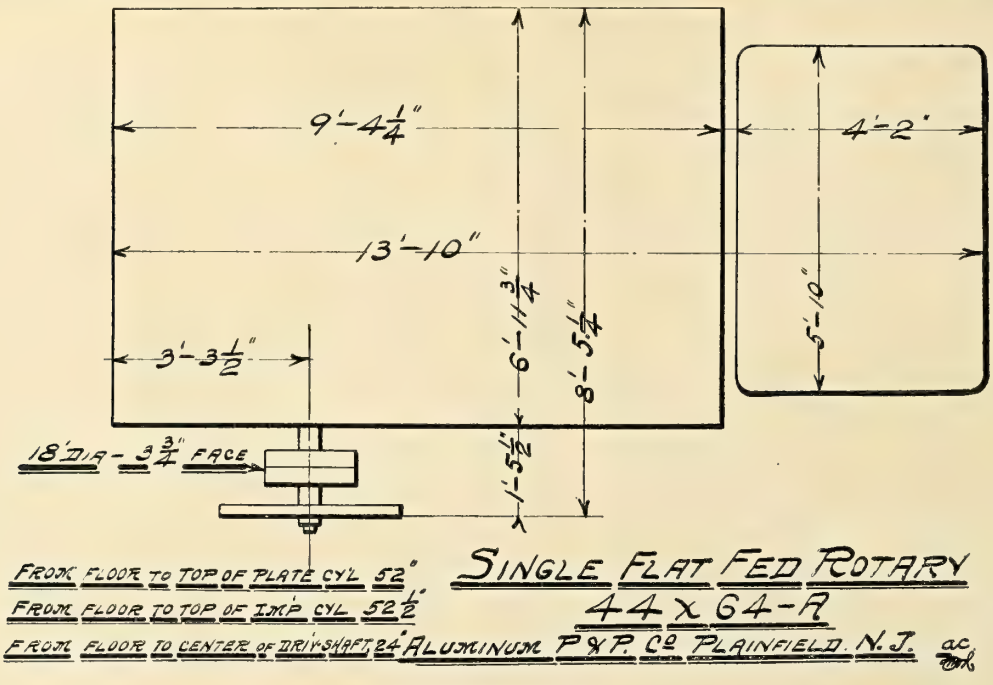
ROTARY PRINTING PRESS

FOR SURFACE PRINTING FROM ALUMINUM PLATES



WE CONTROL ALL PATENTS FOR SURFACE PRINTING FROM ALUMINUM.

ALL PRESSES USING ALUMINUM ARE SUBJECT TO LICENSES GRANTED THROUGH OUR AGENTS.



MANUFACTURED BY

THE ALUMINUM PLATE AND PRESS CO.

87 NASSAU ST., NEW YORK CITY.

WORKS:
PLAINFIELD, N.J.



RIGHT NOW

SOLICIT

Calendar Orders...

With our line of samples you can meet competition.

You cannot afford to let outside parties secure the Calendar trade of your town.

We have a superb line for

1900

WRITE FOR SAMPLES, TERMS AND SUGGESTIONS

J. W. BUTLER PAPER COMPANY

212 to 218 MONROE STREET • • • • • • • • CHICAGO

PLAIN TALKS BY THE MANAGER. IX. "4 *vs.* 6"

I might fill this space with technicalities.

I might go down to the bottom of the matter and tell you just why and how the CENTURY press can do what I claim it can.

But that would be rather dull, dry reading.

I prefer to leave such matters of detail until I get you interested enough to write to me.

I prefer to use this space in talking of the business end of the question.

Just at present, the way the CENTURY is made or what it's made of is of no concern to you.

What will it do? is the question you are interested in.

This is what it will do:

It will bring you in as much clean, cold profit as three ordinary presses. This is the way it does it:

Of every four impressions made by the ordinary cylinder, three are for expenses. The fourth is your profit.

While the ordinary cylinder makes those four impressions, the CENTURY makes six.

That's three for expenses and three for your profit.

Three is three times as much as one.

It's for you to say whether you prefer three dollars profit or one dollar profit.

These are facts, not theories. The CENTURY can do what I say it can. It is doing it today, in more than 200 print shops.

Floor space costs you just as much, whether it is occupied by junk or a CENTURY press.

It costs you just as much for the power to run a back number as it would to run a CENTURY.

It costs as much for a pressman and feeder to tend an old thrashing machine of a press as it would for a CENTURY.

All the difference is in the profits.

And that difference is the broad gap which lies between three and one!



PRINTED WITH FORTY-CENT HALF-TONE BLACK

F. E. OKIE COMPANY

KENTON PLACE PHILADELPHIA



Printed on I. N. Megargee & Co.'s Snow-White Enamel.

Ink and Matrimony.

A fine wedding doesn't make a happy marriage.

Nor does a magnificently-printed sample sheet assure you a satisfactory ink.

Just as the value of your matrimonial bargain is tested by the wear and tear of daily life, so the real trial of an ink comes when you are using it day in and day out on regular work. No time then for special treatment, double rollings, second impressions:—you have to get the work out. Unless you are richer than most printers you are not in business for your health alone.

Our ink is made for practical use. It works well, looks well, and dries well under ordinary conditions. It is a working-day friend for the pressman and the binder,—not a stylish visitor for the parlor.

We invite your attention to the following affidavit. It will show you that our samples are printed under ordinary conditions and on ordinary presses. They show the ink in its every-day clothes,—the way you can work it yourself.

And its every-day clothes are pretty respectable, aren't they?

Our regular customers think so.

F. E. OKIE CO.

This is to Certify that these insets (and also all other insets appearing in the INLAND PRINTER during the years 1896, 1897 and 1898, showing samples of the inks of the F. E. Okie Co.), were printed in my establishment; that the work was done under my immediate supervision, and that I was personally familiar with the details thereof: that the presswork was done on a Huber Four-Roller Two-Revolution press: that each sheet was printed at a single impression for each side, and each impression made with a single rolling of the form.

Alfred J. Ferris.

Philadelphia, ss:

Alfred J. Ferris above named being duly affirmed according to law, deposes and says that the facts set forth in the above certificate are true.

ALFRED J. FERRIS.

Affirmed and subscribed the fifth day of January, 1899, before me.

SAM'L H. KIRKPATRICK, Notary Public.

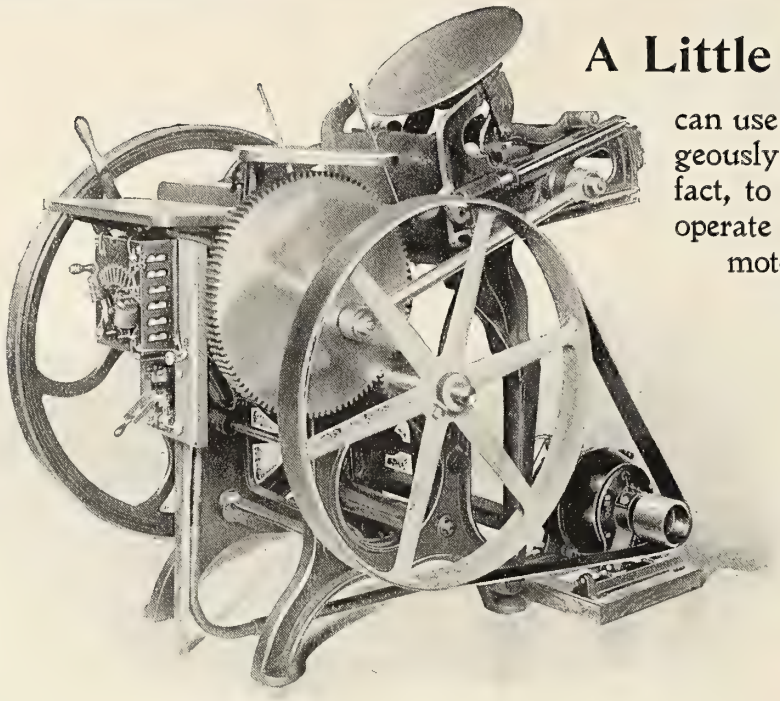


A. ZEESE & CO.

ENGRAVERS BY ALL PROCESSES

300-306 DEARBORN ST.
Telephone, Harrison 605.

CHICAGO.



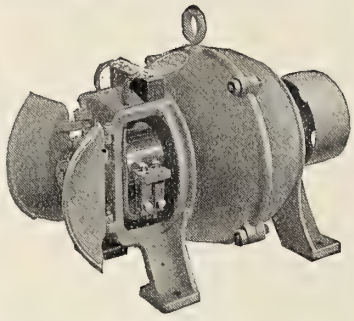
One-half h.-p. Lundell Motor, belted to Chandler & Price 10 x 15 Job Press.

A Little Printer

can use electric motors as advantageously as the "Big" printer—in fact, to better advantage. He can operate his presses with electric motors much cheaper than he can operate them with a small engine, small boiler, small coal pile and a small boy or man to officiate in the dual capacity of fireman and engineer.

The great advantages of safety and cleanliness and economy to be obtained by the use of Lundell Motors will be appreciated by every progressive printer, little or big.

But this advertisement is directed particularly to the smaller printing offices (no objection to the big fellows reading it, too,) where the plant consists, in most cases, of job presses, and where the ordinary method of operating these is by means of shafts, belts and cone pulleys. Such a system gives only three, or at most four, speeds, all of which are obtained with the cone pulleys. The shifting of the belt to the different steps of the pulley necessarily shakes down the unavoidable accumulation of dust and dirt, which falls without the least partiality upon paper, press and everything else alike, not infrequently seriously damaging the work in hand. Oftentimes, too, the belt is shifted to the wrong step of the pulley, causing severe strains on the shafting and sometimes tearing it down.



The further disadvantages of shafts, belts and pulleys is that when it is necessary to stop one or two presses the shafting and belting must continue to run in order to operate the other machines, in this way causing a loss of power and an expense from which no benefit is derived.

If the printer has a job on which he finds it necessary to run at night in order to accommodate a customer, he must have the fireman-engineer at "time and a half" and all the shafting and belting running, even though it is only necessary to use one press. The advantage of the Lundell Motor in such a case is apparent. It requires no fireman or engineer, and only needs the turning of a switch to set the press in motion. The pressman is the only attendant needed.

The motor in the equipment illustrated is steelclad and completely inclosed, making it dust and water proof. As constructed, this motor is practically invulnerable to accidents or injury. The press can be started, stopped, reversed and run fast or slow, absolutely independent of any other press on the floor. We will be glad to communicate with printers, little or big, and will mail our Catalogue No. 51 to any address.

Sprague Electric Company,

20 Broad St., New York.

ELECTRO-TINT ENGRAVING CO.

OFFICE AND WORKS: 1227-29 RACE ST.
PHILADELPHIA PENNA.



ARTISTIC DESIGNERS, ILLUSTRATORS and ENGRAVERS by all methods.
THREE-COLOR PROCESS.
Send for Specimens and Estimates.

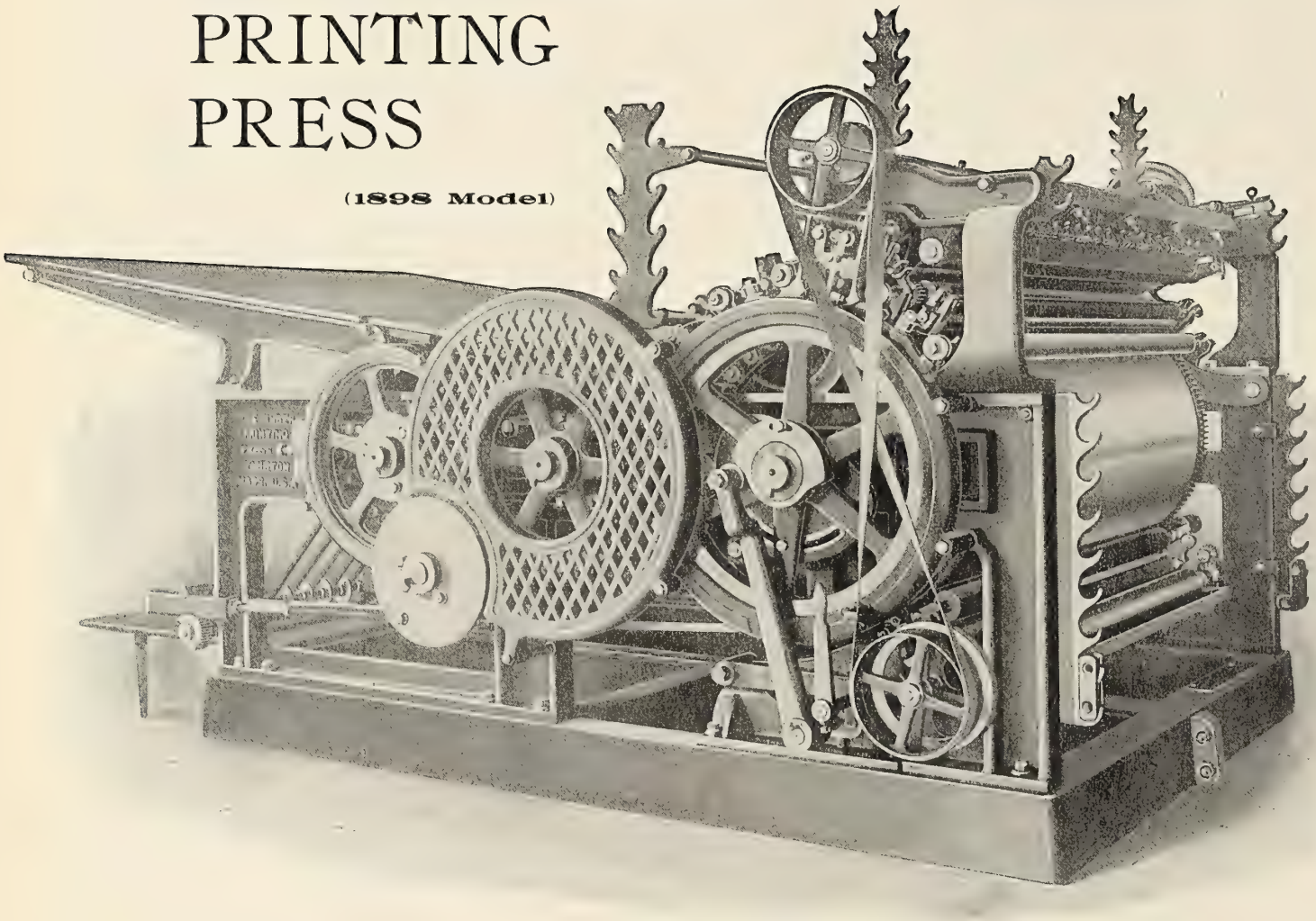
THE HUBER

ROTARY LITHOGRAPHIC PRINTING PRESS

(1898 Model)

FOR PRINTING FROM ALUMINUM

THE RESULT OF TEN YEARS' EXPERIENCE



An entirely new feature in Rotary Printing, the grippers closing gently on the sheet, which gives a perfect register without reducing the production.

SPEED, 1,500 TO 2,000 PER HOUR.

HARRIS & JONES,

102 WESTFIELD STREET,
PROVIDENCE, R. I.

Agents for the Pacific Coast:
HADWEN SWAIN MFG. CO., 215 Spear St., San Francisco, Cal.

Agents for France, Germany and England:
LEMERCIER & CO., 44, 46 and 48 Rue Vercingetorix, Paris, France.

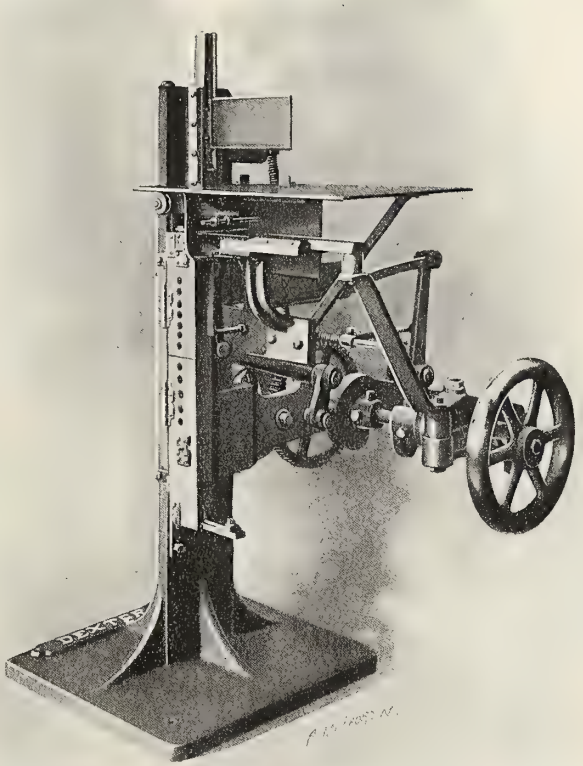
Send for Catalogue giving cuts and full description of press.

A NEW Circular Folder

NO TAPES
NO ROLLERS
POSITIVE MOTION

RAPID
COMPLETE
CHEAP

Write for full particulars.



DEXTER FOLDER CO.

PEARL RIVER, N. Y.
(One hour from New York City.)

NEW YORK—127 Duane Street.
CHICAGO—315 Dearborn Street.
BOSTON—149 Congress Street.
LONDON—46 Farringdon Street, E. C.

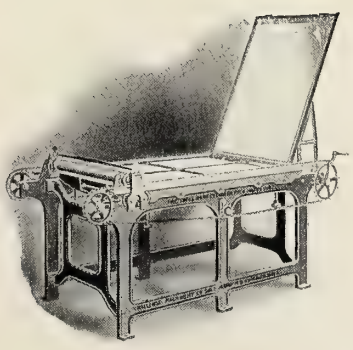
A GOOD REASON

CHALLENGE
MACHINERY
UP-TO-DATE

Secondhand Washington Hand Presses numerous? Yes! Why? Because the IDEAL HAND CYLINDER PRESS is such an improvement that all wise printers are exchanging.

To be up to date, to save your muscle, to save your temper and to increase your subscription list, you should order an IDEAL.

A boy or girl of fifteen can run one. Descriptive circular sent for the asking.



IDEAL HAND CYLINDER PRESS.
(PATENTED.)

FOR SALE BY
DEALERS ONLY.

Manufactured by THE CHALLENGE—
MACHINERY CO., 2553 Leo Street, CHICAGO.

TANDARD LINE UNIT SET

Type, cast only in our establishment, is at present sold at a discount of 25 and 5 per cent for cash. No type produced by any reputable foundry can be purchased at a greater discount, and only material of the most inferior make is offered at a lower price. During the recent depression in business, when, in their efforts to exterminate one another, other foundries offered material at ruinous discounts, Standard Line type was never sold at a greater discount than 30 and 5 per cent. Our marvelous growth during this period was due to the fact that every printer who investigated the matter came to the conclusion that our product was, in comparison, worth far more than we asked for it. The enormous increase in the cost of production will necessitate a decrease in discounts as soon as our present stock of metals is exhausted. Order now, if you wish to take advantage of the low prices. You certainly cannot afford to purchase inferior type when the best costs no more.

.....INLAND TYPE FOUNDRY.....

217-219 Pine Street, Saint Louis, U.S.A.


HIGHEST GRADE HALF-TONES
LOWEST PRICES
EVERY DESCRIPTION OF FINE PRINTING PLATES
Electric City Engraving Co.
507-515 WASHINGTON ST.,
BUFFALO, N.Y.

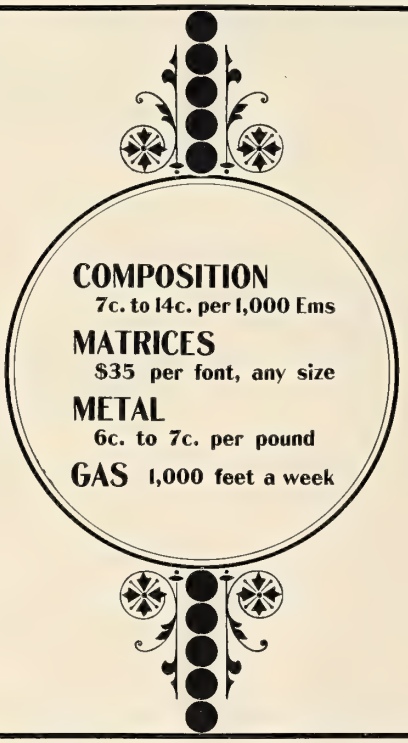
THE LINOTYPE

BOOK AND MAGAZINE PRINTERS ARE
NOW RAPIDLY ADOPTING THIS
METHOD OF COMPOSITION

Each machine sets

Ruby
Agate
Nonpareil
Minion
Bourgeois
Long Primer
Small Pica

Any measure to 30 ems pica.



No skilled machinist required.

Three hundred offices have one machine each.

One operator only.

One-quarter horse-power.

No rapid motions and no wearing parts.

OVER 7,000 IN DAILY USE!

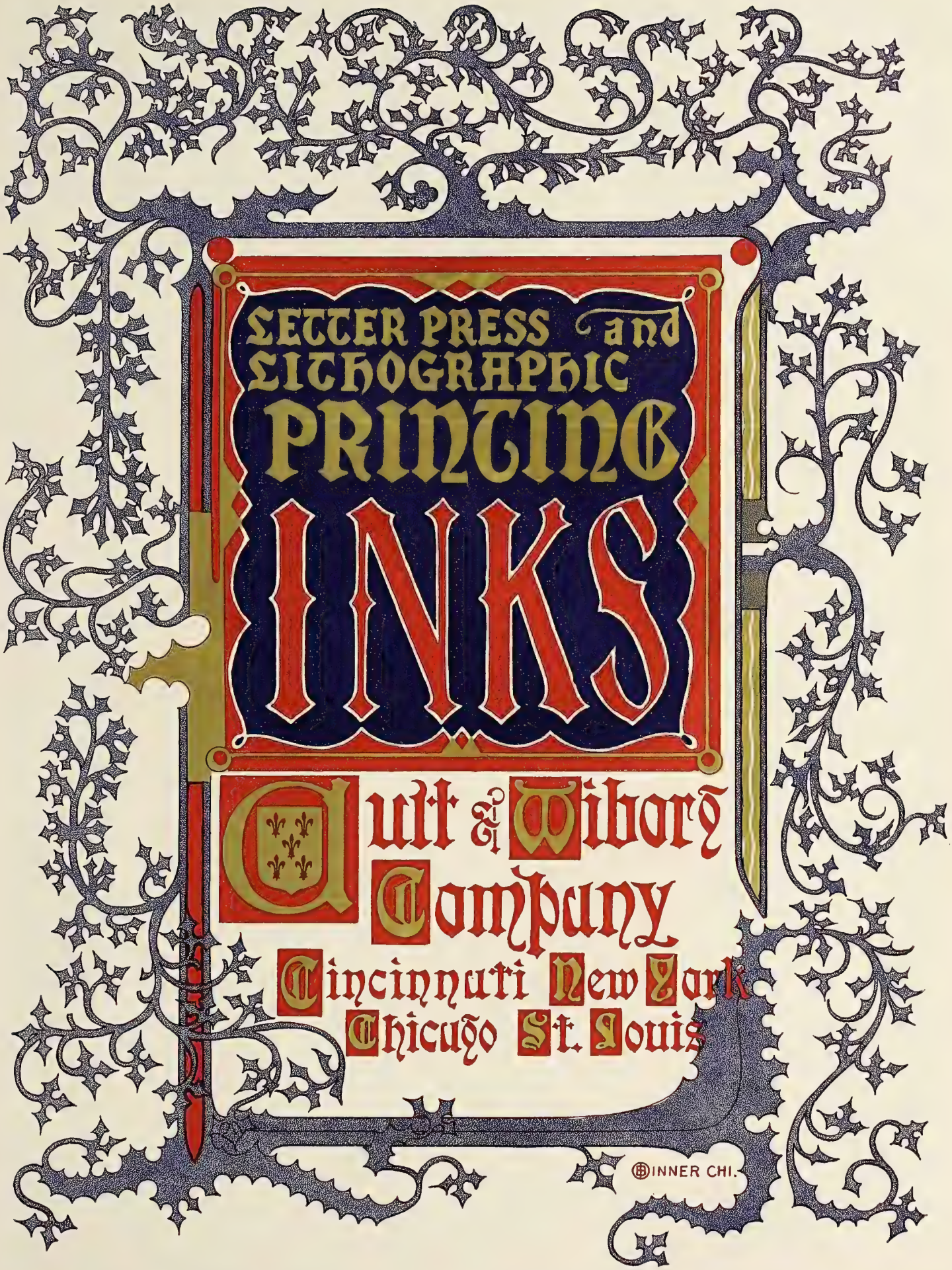
AVERAGE MONTHLY SALES
60 MACHINES.

EACH MACHINE GUARANTEED TO PRODUCE
5,000 EMS PER HOUR.

MERGENTHALER **LINOTYPE COMPANY**

P. T. DODGE, President.

TRIBUNE BLDG., NEW YORK CITY



French Design. From the famous "Book of Hours," illustrated by Jacquemart de Odin, for Duc de Berri, A. D. 1380.

COPYRIGHTED.

LIGHT REFLEX BLUE, 349-30.
GOLD INK, 592-30.
RED, 519-54.



GOOD INKS ❧ GOOD PRINTING

THE SECRET OF GOOD PRINTING, ESPECIALLY IN A CHANGEABLE CLIMATE, IS GOOD INK, HENCE THE VALUE OF A SUPERIOR ARTICLE, ❧ ❧ LIKE AULT & WIBORG'S, which is backed by a Reputation of twenty years, and for that time has been the most popular ink on the market—and can always be depended on. ❧ ❧ It is the reliability of Ault & Wiborg, and their product, that has made their Inks so popular the past twenty years. ❧ These inks are satisfying the most fastidious, and are used today in more printing offices than any other make of inks.

The Best Inks are the Best Printers ❧ Ault & Wiborg.

BINNER CHI.

HELIOTROPE, 615-77. DARK GREEN, 616-38.



DUPLICATE PLATES FOR SALE

"JUST ARRIVED!"
(FROM WATER-COLOR)

SPECIMEN OF THREE-COLOR PROCESS PLATES ENGRAVED BY
ELECTRO-TINT ENGRAVING CO.
OFFICE AND WORKS, 1227-29 RACE ST., PHILADELPHIA, PA.

PRINTED ON
D
TRADE MARK
"TRICHROMATIC"
MADE BY
DILL & COLLINS
PHILADELPHIA

SEE ADV.

Copyright, 1899, by The Inland Printer Company.

The Inland Printer

THE LEADING TRADE JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES.

VOL. XXIII. No. 4. CHICAGO, JULY, 1899. TERMS { $2 per year, in advance. Foreign, $1.20 per year extra.

THE TRAINING OF AN ILLUSTRATOR.

BY FRANK HOLME, OF THE CHICAGO *Daily News*.



IS a fact that but a small percentage of the people who read this have given the subject of illustration, or the requirements and possibilities of the illustrator's work, very deep or serious consideration; and yet it is safe to say that a considerable majority among these readers have, at some time or other, been asked to advise young persons with "a talent for drawing" as to the best way in which to apply this talent.

Speaking from an experience of nearly fifteen years as a newspaper artist, I do not feel that it is too great presumption on my part to present here a few opinions as to the chances of success for a young artist in the field of illustration, and the proper training for one who contemplates entering this field.

The papers print pictures because there is a demand for them; the artists who make them do so not on the principle of "art for art's sake," but because they are paid for it; and the publisher feels the result of more attractive pictures through the increased sale of his publication and the dollars that it brings. The artist who works for a salary has no more romantic notion about that fact than the publisher who pays him, and the timid artist whose sensitive soul shudders at the mention of "commercialism" will do well to bear this fact clearly in mind. Aubrey Beardsley, whose pictures were the most weird and eccentric creations of his time, realized this fact, and when asked by a friend if he ever saw "visions" his reply was, "Never, except on paper." Robert Louis Stevenson said that the artist's first duty was to pay his debts, and surely no more sincere artist ever lived than Stevenson. So it will be well to consider the question simply on the plain basis of supply and demand. The publisher supplies the demand of the public for pictures; our problem is the supply of artists and the demand for their services.

That brings us at once to the salary question. The published statement that C. D. Gibson's income from his pictures is $25,000 a year does not necessarily warrant the young artist in cherishing the hallucination that in one year, or in ten for that matter, he will be earning that amount with his pencil. Such men as Gibson, Pyle, Frost, Remington, Smedley and the other leaders in illustration are men of genius who have devoted their lives to art, and each man's individuality makes his work valuable because no other man could do that work.

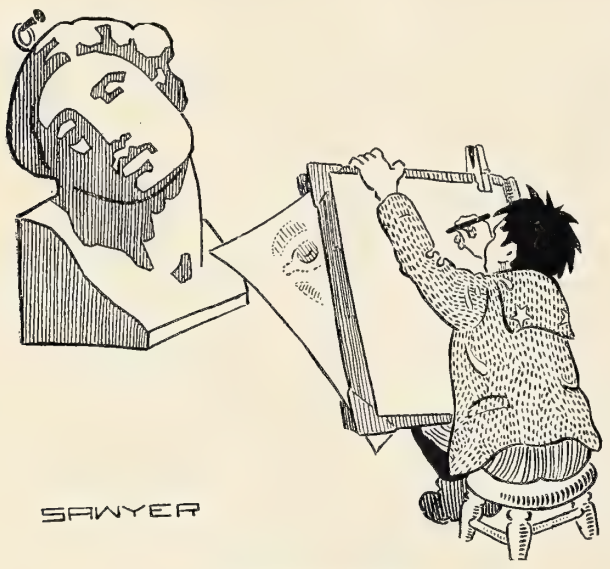
The beginner will be wiser to consider the reality at the outset, and if necessary believe with the old Southern preacher that "blessed am dey dat expec' nuffin, kase dey won't be disappinted." To the illustrator gifted with industry and ability, who seriously applies himself to his profession, it affords an honorable and lucrative career; to the idle or incompetent or the misguided individual who looks on it as a "stepping-stone to something higher," illustration offers at the best a precarious livelihood with disappointment at the end. The "stepping-stone" theory is liable to be misleading, and finds most victims in the ranks of those who intend in a vague way to be great artists in some indefinite line, and who think that drawing for a newspaper is an easy and quick way of earning a living. But in their calculations they lose sight of the fact that they must compete with other artists who are better equipped by experience and training for the work, and also that no managing editor will voluntarily submit to being "stepped on" for any considerable length of time. The worker in any line nowadays must be able to do his work, to fulfill his contract, to "deliver the goods," before he can expect pay for his efforts.

The scale of salaries may be roughly said to range from what the beginner can get to what the competent artist is able to command. The smallest

salaries are paid to the "kids in the shop," the beginners who are willing to work for almost anything in order to get into the business. From $5 to $8 a week is the average boy's wages. The amount paid to a competent newspaper artist depends largely on conditions. The size of the city in which the paper is published, the extent to which the paper uses illustrations and the number of artists employed on the staff, are naturally potent factors in the question. Roughly stated, the ordinary artist's salary is from $15 to $40 a week, a low average being $25. The kind of work and the "hours" have much to do with it, as in every branch of newspaper work. As a rule, "assignment" men receive higher salaries on morning papers than on afternoon papers, as the hours are longer and the work more arduous, while an artist on an afternoon paper must be an especially rapid workman on account of his pictures having to be ready for the etcher before noon. The longer any newspaper man works at the business the more valuable he becomes, on account of his training and experience, and if he shows especial aptitude in any line of work he is encouraged to push ahead along that line. Knowledge, enterprise, originality and reliability are the qualifications for a successful newspaper man.



THE MAKING OF AN ACADEMIC DRAWING—NO. I.



"ELEMENTARY ANTIQUE."

The newspaper artist who knows his trade can always be sure of work, and the artist who is not only able to do general work when called on, but who excels in some special line of illustration, can practically dictate his own terms. The pictorial work on a modern newspaper includes such varied branches as portraits, news illustrations, decorative designs, special illustrations, maps, diagrams, fashion cuts, buildings, "ad." cuts, caricatures, cartoons, etc., and the competent artist is supposed to be able to "dash off" creditable efforts in any of the above lines at a moment's notice.

For this reason I will state here that in my judgment the best field for the development of a young artist would be on a daily in a small city, for the chances are that such a paper would not expect the best pictures in the world, and as the artist would be the whole "art department" he would have practice in all kinds of pictorial work, and in such a position would not only be assured of a local reputation, but be thankful in after years that his mistakes and failures were treated kindly and soon forgotten. However, that is merely a suggestion.

Taking $25 as an average to build upon, the salaries increase according to the ability of the artist from $25 to $60 or $70 per week. Only men of exceptional ability may count on an income higher than this in the "newspaper business." Davenport, the cartoonist, commands $250 per week, and other leading cartoonists draw considerably more than $100; but these are exceptions, and are only mentioned to show the possibilities of the profession.

The half-tone process has made the reproduction of wash-drawings and paintings in color and black-and-white possible, without the time and expense of wood engraving, and, as a consequence, the use of work of this kind has greatly increased. And this has also served to bridge the gap between "newspaper" and "magazine" illustration, so that now several Sunday papers are printing a better class of illustrations than many of the cheap magazines. Sometime, when somebody invents a fast press that will print a clear and brilliant black, the newspaper artist will be able to make his drawing for either line or half-tone reproduction with a reasonably correct idea of what it will look like when printed. Under present conditions, hampered as he is by the limitations of the fast press, soft paper and gray ink, he must often guess at the final appearance of his picture. Any printer will know what is meant, and all newspaper artists have learned by experience how necessary it is to have a practical knowledge of the difference in looks between the drawing and the reproduction, and the causes of this difference. The field for black-and-white work is now practically unlimited. Magazine illustration is

only a step higher than newspaper illustration: the same principles underlie both. The magazine artist has more opportunity for doing creditable work, he is not rushed for time, and his pictures appear to better advantage on account of the improved facilities for reproducing them. And while the number of pictures accepted and printed is less, the higher price paid for magazine work makes it more lucrative for the successful artist than newspaper work.



THE MAKING OF AN ACADEMIC DRAWING — NO. II.

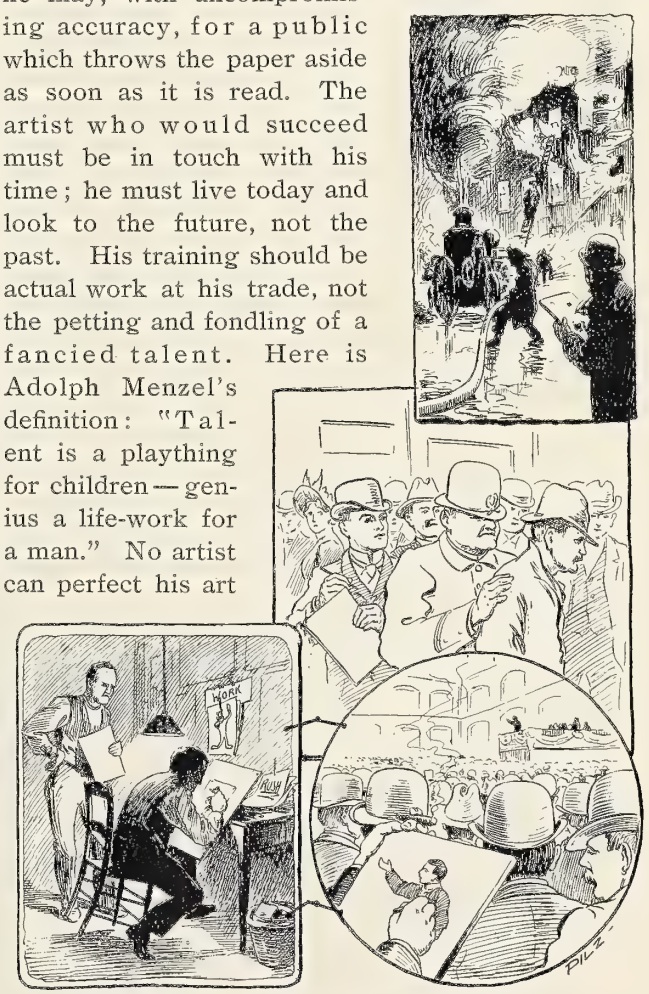
Artists who have the faculty of picturing an idea in an attractive or novel way, find a field for their talent in commercial design such as book-covers, decorations, illustrations, etc.

Neither argument nor demonstration is needed to convince any thinking person that in recent years a complete change has taken place in the whole character and impulse of artistic expression. Compare the modern magazine with the engravings of only thirty years ago, or the modern posters with the Madonnas of the "old masters" or the mythological gods and heroes of a still earlier period. Everywhere this movement is progressing, and strong young artists are breaking down the barriers of tradition and academic formula and are letting in the light. The Fine Arts section of the World's Fair opened the people's eyes to what is going on both in foreign countries and our own. Even the day of the oil painting as a decoration for a room is passing. Etchings, prints, photogravures, posters — these are bought and framed and hung upon the walls for daily companionship. The people are waking up to the fact that a good print is better than a poor painting, and this appreciation will develop good taste and a demand for still better pictures.

The illustrator now appeals to a larger audience than any painter ever can, and one good cartoon will reach more people, make a stronger impression and be remembered longer than a dozen commonplace paintings. A reader will look at a picture on a page when he would not walk a block to see the same picture hung in a gallery; and this taste for illustration is growing with the material it feeds upon.

Good or bad, the change has taken place. Men's eyes have been opened and "truth" is the watchword now. Facts are needed in a news picture as much as in a news story, and these facts can best be presented by eyes trained to look for them and hands skilled in the recording of the impressions of the moment. The illustrators of today are artists trained to see and act for themselves, who can gauge the "feature" of a story and not only put that feature into a picture but have it ready to be printed at a given time — not handicapped by sets of rules, but looking at the world with their own eyes and acting on their own responsibility.

The old-style artist, the graduate of the academies, who sits in his studio painting pictures that the public does not buy and does not understand, is hardly the person to give advice on the profession of the illustrator, for the methods of the two are almost absolutely opposite. The one has been trained in a monotonous art-school grind, taught to seek for abstract beauty in his drawing and to paint pictures for posterity. The illustrator learns his trade in the hurry and rush of an exacting profession, his materials are the visible facts of everyday life, his business to record these facts as quickly as he may, with uncompromising accuracy, for a public which throws the paper aside as soon as it is read. The artist who would succeed must be in touch with his time; he must live today and look to the future, not the past. His training should be actual work at his trade, not the petting and fondling of a fancied talent. Here is Adolph Menzel's definition: "Talent is a plaything for children — genius a life-work for a man." No artist can perfect his art



"THE REAL THING."

except through work, and the good workman is surely worthy of his hire.

The academic art schools are filled with young men and women who do not realize this fact — who are painting and drawing under instructors as blind as themselves to the real meaning of modern art and to the fact that illustration is the dominant note in the artistic expression of our time. The fact that of this vast number of students so few ever achieve recognition as artists should lead them at least to pause and think it over. The cause of failure may lie in the method, not the man.

Will H. Low calls attention to this fact in the "Field of Art" in *Scribner's Magazine* for June, and Howard Pyle, one of America's greatest illustrators, writes as follows in *Harper's Weekly* for July 17, 1897:

"The young art student, seeking to perfect himself in the technic of his chosen profession, having entered some of the great art schools, such as those of Boston, Chicago, New York or Philadelphia, appears in a little while to lose the incentive and the ambition to produce a great picture. Instead, it becomes his incentive and his ambition to learn that fatal technical facility, to win the applause of his fellow-students and the praise of his instructors. The chief aim of his study appears to be to secure a prize that may enable him to continue his study abroad, and toward that aim he directs all his powers of application. Possibly, after three or four years, he wins that prize, with a great deal of glory among his fellow-students and the art world immediately surrounding him, and with a great and overwhelming delight to himself. Then he goes abroad and studies, possibly in Paris, for some years longer. After that he maybe returns again to his native country, and I think it is not often until then that the terrible realization suddenly dawns upon him that, after all this study, and all this labor, and all this endeavor, he is just as far from attaining any real and practical results in his art life as he was in the beginning of his art studies. Nay, the possibilities of painting a real picture that shall interest the great world beyond his narrow ken is even further removed from him than it was at the beginning of these studies.

"I know of no pathos greater than this — the futility and failure of talent because it has been misdirected into artificial channels. And the added pathos is that the artist does not know that his failure lies in this; that all the while he has been studying he has not really turned his eyes once toward nature for his inspiration. Instead of the breadth of that luminous nature, and of the reality of human life that is its soul, he has been studying first from plaster casts, then from human figures, and then from painted canvases, which at best only give him at second hand that which he should have obtained at first hand. He has turned his back upon the woods and fields, upon the open sky and the sunshine, upon the real passions of his fellowmen, and for all these years he has been studying nothing but what he has seen within the walls of his art school. It seems to those of us who look upon art from a different standpoint to be but little wonder that the graduated student from such a course of study should be able to paint nothing but portraits, or else maybe those dreadful naked nymphs that hang so unblushingly upon the walls in the exhibitions of academic art.

"It seems to us that there must be something radically wrong when such poor results as these are all that the great art schools have to give."

Written for THE INLAND PRINTER.

DISCRIMINATION IN THE USE OF WORDS.*

NO. XXII.—BY F. HORACE TEALL.

GRAMMAR and usage seem to be irrevocably at odds in some locutions that are properly condemned by purists, but hold their own against all attacks. Such a case is apparently found in the expressions criticised as containing "previous to" instead of "previously to," as in the sentence, "Previous to the races at Monmouth Park yesterday," etc. Although it is impossible to contradict the assertion that "previously to" is more grammatical in such use, the adjective form certainly does prevail, even among writers of the best repute. A reason for this may possibly be found in the fact that sometimes the adjective form is right, but the use of it in place of the adverb is none the less an infraction of grammatical accuracy. Far better English than either "previous to" or "previously to" would be the simple word "before," and "after" is far better than "subsequent to" or "subsequently to." A writer is never open to adverse criticism when he chooses the simplest words, provided the right words be chosen, and here there is no possibility of error. Some other adjectives are misused adverbially for which no such unmistakable substitute suggests itself, as "independent" and "relative."

Alfred Ayres says: "'Promote' should not be used when the thing advanced is evil. 'He argues that pernicious reading promotes crime, and should be excluded from libraries.'" And this is all. As a matter of course he must mean that it is not right to speak of promoting crime; but why? He should have given a reason. Goold Brown supplies one in a precept for precision, as follows: "Think clearly, and avoid absurd or incompatible expressions." The expression criticised by Ayres shows absurd incompatibility, since "promote" has inherently a sense of deliberate favor. "Increases crime" is much better than "promotes crime"; but "promotes crime" is not much worse than Ayres's expression "when the thing advanced is evil," used in the criticism. Not

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much difference is perceptible between advancing and promoting in such connections.

The verbs "propose" and "purpose" are etymologically identical, and nothing but conventionality can give them sharply differentiated meanings. Conventionality has actually made some difference, inasmuch as "purpose" is never substituted for "propose." No one ever says, "I will purpose something to you," or "I will purpose his name for membership." On the contrary, "propose" is often used where "purpose" is better, and sometimes where "intend" is much better than either of the other words. C. W. Bardeen, in "Verbal Pitfalls," says that the question of correctness in the use of "propose" for "purpose" is in dispute. It may be; but no one will ever question the correctness of using "purpose" in any sentence where the other word might be subject to dispute, and this is a strong reason in its favor. For instance, the assertion is perfectly safe that Macaulay will never be accused of writing bad English in his sentence, "I purpose to write a history of England," etc.; but many careful critics do condemn such expressions as "I propose to relate the history," etc., which in the International Dictionary is quoted as written by John Gorham Palfrey.

Why should any person, in speaking of a collection of things that must be understood as comprising several individual members, call the collection a quantity? Of course the least thoughtful person must acknowledge that the right word is "number"; for the two words have nothing in common that should make them correctly interchangeable. If quantity and number are the same, why is "number" never used when "quantity" is the right word? A quantity is always properly one amount, not separable into individual constituents, so far as the sense of the word is concerned. While it is correct to speak of a quantity of oats, for instance, it is not right to speak of a quantity of persons, or of acts, or of anything subject to enumeration. The error noted is of very frequent occurrence, although it should be one of the easiest to avoid. We may correctly speak of a quantity of apples, peaches, or some other things that may be counted; but the sense intended thereby should always be one of measurement or weight, such as bushels of fruit.

Alfred Ayres says of the verb "quit" that it "means, properly, to leave, to go away from, to forsake," and that "this is the only sense in which the English use it." He says the use in such expressions as "Quit laughing" is common in America. These assertions seem to be true only in part. Our lexicographers search very closely for such differences in usage, and they do not record the restrictions made by Ayres in regard to this word. They generally treat the word adequately, and all their records show that Ayres's assertion should not be accepted as final. No evidence appears to prove that the colloquial use is not as common in England as it is in America.

"Railroad" is a much more sensible word than "railway" for the commonest use, but "railway" is better for a set of rails merely, as in a parcel-railway in a store, or in machinery. The Standard Dictionary says the words are used interchangeably, and that "railway" is the common usage in Great Britain, while "railroad" is commonest in the United States. These words are noted in this writing because the less accurate one is in the United States gaining ground to which it is not entitled. The Century Dictionary gives a sound reason for preferring "railroad," as follows: "In both countries steam-railroads are called roads, not ways." Notwithstanding this fact, the English people have now thrown out entirely the better word and adopted the other. C. W. Bardeen says that "railroad" may be regarded as legitimate when used instead of "railway." Common sense, or logical reasoning, would place the words in the other order, and simply admit that "railway" is so much used where "railroad" should be that it cannot be called illegitimate.

Critics of word-uses often form and express hasty judgments, and many widely adopted opinions have no other foundation than such hasty judgment based on personal experience. An instance of this seems to be found in remarks like the following: "A use of the word 'rare' peculiar to America is that so frequently heard at hotel dinner-tables." The writer of this says also that to Englishmen meat is well done (or well cooked) when it is "rare" to an American, and that Englishmen do not so use "rare" at all. This opinion is very commonly held, but one English editor found by inquiry that it is an erroneous opinion. A request for information as to the use of the word was published in the *Academy*, and the result is shown by the following, given as it is quoted by Alfred Ayres: "That a so-called 'Americanism' should turn out to be genuine English vernacular is no new thing; but we confess to surprise that this particular word should be common almost throughout the length and breadth of the country [England], and in Ireland as well. From Scotland we have heard nothing."

(To be continued.)



THE ORIGINAL PONY EXPRESS



NAZARETH.

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The Inland Printer

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THE INLAND PRINTER is issued promptly on the first of each month, and will spare no endeavor to furnish valuable news and information to those interested professionally or incidentally in printing, engraving, electrotyping, stereotyping, bookbinding, and in the paper and stationery trades. Persons connected with any of these lines will confer a favor by sending news from their section of the country pertaining to the above trades, particularly individual theories and experiences of practical value.

Subscribers and others having questions they desire answered by letter or through THE INLAND PRINTER should place such queries on separate sheets of paper, and not include them in business letters intended for the subscription department. If so written they can be sent with business letters, but it is better to forward them under separate cover, marking plainly on outside of envelope the name of department under which answer is expected. Read paragraph at the beginning of each department head for particulars. Letters asking reply by mail should be accompanied by stamp. The large amount of correspondence reaching this office makes compliance with these requests absolutely necessary.

SUBSCRIPTION RATES.

TWO DOLLARS per annum in advance; one dollar for six months in advance; sample copies, 20 cents each.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Do not send checks on local banks; send draft on New York or Chicago. Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

Foreign Subscriptions.—To countries within the postal union, postage prepaid, three dollars and twenty cents, or thirteen shillings two pence, per annum, in advance. Make *foreign* money orders payable to Henry O. Shepard. No foreign postage stamps accepted, and no attention will be paid to postal-card requests for free samples.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the twentieth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfill the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

THE INLAND PRINTER may be obtained at retail from, and subscriptions will be received by, all newsdealers and type founders throughout the United States and Canada.

Patrons will confer a favor by sending us the names of responsible newsdealers who do not keep it on sale.

FOREIGN AGENTS.

M. P. MCCOY, Phœnix Works, Phœnix Place, London, W. C., England.
W. C. HORNE, 5 Torrens street, City Road, London, E. C., England.
JOHN HADDON & CO., Bouverie House, Salisbury Square, Fleet street, London, E. C., England.
RAITHBY, LAWRENCE & CO. (Limited), Queen street, Leicester, England, and 1 Imperial Buildings, Ludgate Circus, London, E. C., England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.
F. T. WIMBLE & CO., 87 Clarence street, Sydney, N. S. W.
HERBERT BAILLIE & CO., 39 Cuba street, Wellington, New Zealand.
G. HEDELER, Grimmaischer Steinweg 3, Leipsic, Germany.
A. W. PENROSE & CO., 44 Rue Notre Dame des Champs, Paris, France.
JAMES G. MOSSON, Iwanowskaja No. 15, St. Petersburg, Russia.
JOHN DICKINSON & CO. (Limited), Capetown and Johannesburg, South Africa.

EDITORIAL NOTES.

ONE of the most valuable features of the Paris Exposition in 1900 will be the Congress of Technical Design which the Cercle de la Librairie intends to organize through its secretary. The report of this congress will be exceedingly rare in a few years, and it is to be hoped that some plan will be devised which will give it the largest circulation possible.

"LET us have peace," murmurs the Tsar, and immediately the civilized world suspects that he has a brick in his pocket, and prepares for trouble. The conference of the nations which has been the outcome of this suggestion has been characterized by Professor Mommsen as "A printer's error in the history of the world." And by this we presume is meant that it is something for which nobody could be blamed and nobody could help. But what about the proofreader?

OUR sister republic of Mexico imports quite considerable quantities of printers' supplies, such as types, borders, rules, cuts, ornaments, paper cutters, perforators, pasters, etc., of which by far the greater part is from England and the European continent. Thus, according to the official Mexican customs' returns, the importation of types, presses and printers' supplies during the last six fiscal years (June to June) has been as follows:

1892-93	$23,640
1893-94	33,391
1894-95	47,420
1895-96	89,005
1896-97	88,962
1897-98	84,821

Printing presses are chiefly of French origin, although our exports in this line have considerably increased during recent years, they having amounted in value to $7,979 in 1894, $17,907 in 1895, $29,740 in 1896, and $32,777 in 1897. Mexico, as she has started to rise out of that slough of conservatism called Spanish civilization, has increased the number of her people who can read, and there has been a marked increase in the circulation of her newspapers as well as in their number. Formerly there was little printing or advertising done, and the newspapers only printed jokes, scandals, poems, stories and small talk, but today some attempt is made to give telegraphic news, and the *Imparcial*, published under government patronage and influence in the City of Mexico, has an excellent cable service and the largest circulation of any daily newspaper in the republic.

THE production of paper in British India has considerably increased during the last fifteen years. In 1897 the total output of the Indian mills amounted to about 29,500,000 pounds. Most of the paper mills are situated in the Bombay presidency,

in Bengal, Lucknow, and at Gwalior. The fibrous materials used for making paper are chiefly rags, babni and munja grasses, rice straw, jute and hemp cuttings, and old jute bags and cloth. The quality of the papers made has much improved in recent years, and they have a large and increasing sale. At the Lucknow mills large filter beds have recently been constructed, resembling those of a water-works, by means of which the muddy waters of the Goomtee are rendered fit at all times to make white paper. There are a large number of small paper mills for the manufacture of cheap "country paper" scattered over several provinces in the country. Bombay possesses one paper factory, producing only brown wrapping paper, which is used largely for bundling yarn in the mills. The high price of water in the city is probably the reason why no white paper is made. Water is charged at the rate of 12 annas (36 cents) per 1,000 gallons, while at Agra, where all the water is pumped twice over, it is sold at 4 annas per 1,000 gallons. But in spite of this growing home industry, the importation of paper continues to be a large one; thus, in the fiscal year 1896-97 the importation of paper and paste-board amounted in value to $1,191,268, to which, unfortunately, almost *nothing* was contributed by the United States! There are, however, no discriminating duties against us, and by proper efforts we should be able to secure a share of this important trade.

THE NEWSPAPERS OF GERMANY.

A GERMAN contemporary describes the origin of the first newspapers published in Germany. From the very interesting article we quote the following: "With the invention of typography the circulation of all kinds of more or less interesting news, which until then could only be sent out in manuscript, at once assumed large proportions. Soon quite a number of one-paged printings made their appearance, which, published by enterprising printers, contained new occurrences and were largely purchased by the public. These flying papers were sold under all sorts of titles, such as: Letter, Relation, Story, Description, Information, Aviso, Mails, Courier, Fama, Telegram, etc. In 1505 for the first time the heading 'zeitung' (newspaper, gazette) appeared for such a publication. The contents of this paper were very numerous; political news, accidents and especially odd stories were most in favor. In order to attract the greatest attention, the publishers, who in most cases were also the printers, gave their papers all kinds of sensational names, such as: 'New and True Gazette,' 'Miraculous and Miserable News Paper,' 'Prophesying Paper,' etc. The first periodicals appeared in the first quarter of the sixteenth century. They were published once a year, containing a general review of all the principal events of the year. The first weekly was published at Strasburg, of which the first volume (1609) is kept in the library of the Heidelberg University. Soon after this start quite a number of weekly papers sprang up. The publishers generally were printers. Germany is the first country in which regularly printed newspapers appeared. In England the first paper appeared in 1622, and the first French weekly was published in 1631. The first German daily paper appeared in 1660, the *Leipziger Zeitung;* the first English daily was the *Daily Courant* (1702) and the first French daily the *Journal de Paris*, in 1774."

TYPOGRAPHIC PROGRESS IN AUSTRALIA.

NEW ZEALAND is making rapid progress in the printer's art. In January, 1897, there were no less than 205 publications on the register of newspapers for New Zealand. Of these, 54 are daily papers, 24 are published three times a week, 31 twice a week, 64 once a week, 4 fortnightly, and 28 monthly. The greater part of these papers is being published in the two principal commercial cities of the colony, namely, Wellington and Auckland. The printing establishments (not including the Government Printing Office) in New Zealand numbered 154 in 1897, employing 2,351 hands. The wages paid during the same year amounted to $1,080,120. The horse-power employed in these establishments was 532, and the value of the manufactures amounted to nearly $2,000,000. In addition, there were nine paper-bag and box factories in the colony — all the paper, machinery and printing material used in this industry is imported. In 1897 the imports were as follows:

Printing paper	$360,170
Writing paper	87,640
Wrapping paper	17,820
Wall paper	85,000
Butter paper	17,070
Types	52,040
Printing machinery	24,070
Printing ink	16,075
Writing ink	8,020
Stationery	354,000
Books, etc	555,610
Bookbinders' material	24,800
Material for making cardboard boxes	23,560

In addition, $17,900 worth of paintings, drawings and photographs, and $16,120 worth of photographic material was imported. To all these importations very little was contributed by this country. In printing presses our exports have somewhat increased. In 1895 we sent only $4,063 worth of them to the seven colonies of Australasia, $7,962 worth in 1896, and $17,362 worth in 1897. In wall paper our shipments to Australia amount to almost nothing — $165 in 1897; writing paper, $2,424 worth — while in printing, wrapping and other paper our exports to Australia have largely increased — from $267,947 in 1895 to $724,251 in 1897. There seems to be a field in Australia for dealers in printers' wares.

RULES FOR TYPE-SET COVER-DESIGNS FOR "THE INLAND PRINTER."

THE rules governing the contest for the best designed and displayed cover for THE INLAND PRINTER, composed wholly from type, rule, border or tint-blocks, will be further elaborated in our next issue. The October cover must be ready September 1.

1. Each contestant will be required to furnish electros of each design he submits, with six copies of the completed work, printed on good paper, trimmed to the exact size of THE INLAND PRINTER cover — 9 by 12 inches.

2. Each design shall not require more than three printings in all.

3. Cuts of any character are not admissible.

4. Tint-blocks may be ruled or designed at will.

5. Each contestant will receive a complete set of the cover-designs submitted, at the close of the contest.

6. The copy shall be such as ordinarily appears on THE INLAND PRINTER cover, giving the name of the paper, the month, and the words, "The Inland Printer Company, Publishers, Chicago and New York." It is also desirable to have appear somewhere in the design, preferably following the name of the magazine, the words, "The leading trade journal of the world in the printing and allied industries." To the above may be added other relevant matter, if needed, at the discretion of the contributor, in order to fill out the design.

THE FOCAL POINT OF THE WORLD'S ART.

THE United States is admittedly the home of great enterprises — great in conception and of indomitable energy in their execution. A project of vast magnitude, and of a nature which will make its national import felt in almost every phase of human endeavor in this country, has been advanced, tentatively as yet, by Mr. H. A. Spaulding, of New York. The idea of this gentleman is to secure means whereby a permanent exhibit of contemporaneous art and the higher art-crafts, contributed by every people of the earth, may be shown in one great Court. There is usually a proper amount of caution to be observed in the consideration of projects of great magnitude, for as a nation we are inclined to be overfond of the abnormal, and to be imposed on by visionaries. In the project evolved by Mr. Spaulding this objection cannot interpose, when the facts in connection with the matter are duly considered. As the representative of the house of Tiffany, New York, some years ago, Mr. Spaulding visited every royal court in the civilized world, was received favorably, and accomplished his mission with pronounced success. He was given unusual opportunity to study the court and official life of many countries, and his trained art sense naturally disposed him to a consideration of every phase of art expression in the countries visited. The great collections of the art treasures won by conquest, in the great capitals, and the colonies of artists of every nation drifting from one art center to another, produced a strong impression upon him, and convinced him that, were a suitable building provided, the United States could win a representation from the several nations of the best that their arts and crafts created, so that in this great Court of All Nations would be focused the ideals of every country. Mr. Spaulding has prepared an interesting prospectus, and outlines have been drawn by Mr. George B. Post, America's greatest architect. The project is a vast one, and its ramifications almost infinite. Its importance to the nation and to the world seem to be deserving of the earnest consideration of every one cognizant of its significance.

INSERTS IN TRADE PAPERS.

PAPER manufacturers and dealers in fabrics for use in the printing trade who have been accustomed to advertise in the magazines with inserts showing the grades and qualities of the goods — thus combining a sample exhibit with the advertisement — are not permitted under the post-office ruling to indicate in their advertisement that the paper on which it is printed is a sample of their manufacture. The department says "distinctive paper bearing printed advertisements may be inserted in second-class publications, provided no reference is made to their being *samples* of papers." It is not stated, however, what the department's interpretation of "reference" is. For instance, if the advertiser invites the public to carefully examine the excellencies of a certain paper marked with a described water-mark and the advertisement is printed on a sheet of paper so water-marked, will that be construed as a reference to the paper as a sample?

Written for THE INLAND PRINTER.

MAKING READY ON JOB PRESSES.

NO. II.—BY CHARLES H. COCHRANE.

OVERLAYING AND UNDERLAYING.

WHEN a form is placed upon a job press it is desirable that it should first be underlaid until the printing surface is approximately level, just the same as one would do the work on a cylinder press. It does not answer to use overlays instead of underlays for this purpose, for if this is done the form may be unevenly inked. A form must be level to secure the best results in inking. I prefer to correct the tendency of rules, corners, etc., to take too heavy an impression, by means of underlay rather than overlays. If the rules on a bill-head or the like be cut out of a sheet and applied as an underlay, and the form then planed down, the rules press less firmly against the rollers, preventing overinking and cutting of the rollers; whereas if the rules are cut out of the tympan, they are more liable to damage

the rollers, as they stand up sharply in the form, like knife-edges, jabbing the composition twice at each impression.

When the underlaying is finished it is time to consider overlaying. It may be necessary to cut a few holes in the tympan, or to put on a few patches here and there for spots that do not come up, using such thicknesses of paper as the eye and experience suggest will bring them up properly. When a fine cut or half-tone plate has to be overlaid, to bring up the various depths of shadow, the proper way is to use a very thin paper, and to make up an overlay in from three to five thicknesses, for the various tones, much as one would on a cylinder. Or the pressman may use one of the patent overlays, as the Dittman or Bierstadt, which are now coming into use. He must not expect, however, to get the same results from any form of overlaying that he can get on a cylinder, unless he uses the very heaviest of the job presses. The ordinary jobber will bring up a small half-tone very well, but a large half-tone, such as that which forms the April, 1899, front cover of THE INLAND PRINTER, is not designed to be printed on a jobber, and would be very difficult of execution, except on the strongest of them, built by the makers especially with this kind of work in view.

If a pressman is required to print half-tones on a light-built job press, he must restrain himself from trying to do much overlaying to bring out the gradations of shade, because he has not the requisite impressional power to do it satisfactorily, and the piling up of overlays on certain spots will only bear off the impression elsewhere, causing him to lose all the gains beyond a certain point.

When the overlaying and underlaying are completed, and the pressman is satisfied with the impression, if he does not care to bring the millboard to the top, as shown in Fig. 2, a good way of securing a smooth surface on which to feed is to place a sheet of hard paper on top, securing around the pins, as shown in the drawing.

REGISTER.

At first thought the making and keeping of register on a platen jobber seems to be a very simple thing, yet it involves a certain amount of care and the bearing in mind of a few rules. It is easy to set the gauge-pins or quads to which the sheet is to be fed, and to measure the margins accurately; but the pins must be set so that they will not readily work or tear out of place. Great care must be taken in handling the tympan clamps, as the changing of these is so apt to draw the tympan, slightly shifting both pins and overlays. The upper clamp may be raised and lowered, if care is exercised, without shifting the tympan, although the least difference in tautness made in the replacing of the clamp must necessarily affect the register. The printer who moves the lower tympan clamp during the progress of a job usually finds it impossible to replace the tympan exactly as it was.

In turning a sheet for the second printing, if perfect register is desired, the printer must remember to place his form so that he feeds to the same edge



Photo by George Stark, St. Louis, Mo.

ON THE BAYOU.

of the paper as on the first feeding, and also to the same end of the paper — which means the other end of the platen.

The writer prefers the patent gauge pins to either quads or common pins, but many old pressmen cling to the others, and, having obtained good register with them all their lives, object to an innovation. It is useless to argue with them; but all young printers are recommended to try the patent pins, which are more readily shifted than either quads or common pins, and, when properly fixed in the tympan, are exceedingly firm. They are time-savers, and time should be saved even in small things.

Several patents have been obtained on moving side gauges for platen job presses, the object of the devices being to bring an inaccurately fed sheet to correct position. For some reason they have failed of general introduction, although I am told that one devised by W. J. Ellis, of Southend-on-Sea, England, has had some sale abroad. With this device a sheet fed anywhere within three ems pica of the end gauge is brought to place automatically, thus making it possible to run the press faster without sacrificing accuracy of register.

INKING AND DISTRIBUTION.

There are two general systems of inking for job presses — the disk system and the cylinder system, the former characterizing presses of the Gordon class, and the latter of the Universal class. Each system has advantages and disadvantages that are generally recognized. The cylinder method gives the greatest amount of distribution at the expense of hard running, and the disk method makes the press easy running and gives good enough distribution for most of the work demanded on such a press. The user of a press with a disk has no right to expect that he can ink up a full form with large cuts as well as it can be done on a four-roller two-revolution cylinder or on a press of the Universal class, on whose ink cylinder almost any number of distributing rollers may be piled. The Gordon type of press is made for speed, simplicity and convenience, and is deservedly popular, but let no one suppose because of this that the machine will do everything. If you have a four-page form that just fills the chase of a half-medium Gordon and that requires good inking, the proper way is to divide the form and run two pages at a time, as the outer corners of a full form cannot receive the same distribution as the center of the form. By keeping the size of your forms well within the capacity of the chase, you can get satisfactory results, although you must not expect quite as good inking from three form rollers as you can get from the four form rollers and vibrators on a cylinder. There is not as much difference in the inking ability of the two, however, as would appear at first thought, since the four rollers of the cylinder have to cover a so much larger form in proportion to their diameter than is the case with the jobber. The use of a secondary ink plate below the form, as in some job presses, is a decided gain, securing a change of surface and position of the rollers in returning over the form that is almost equivalent to the use of rollers riding on the form rollers.

The inferiority of the disk to the cylinder in distribution has caused some makers of Gordon presses to supply on demand a patent table distribution, from which the best results are obtained, though, like the cylinder distribution, it requires more power to run it.

In order to insure the best distribution of which a press is capable, the printer must see that his roller ends are of a size to allow the roller composition to press lightly but positively on the whole form. If the rollers are new, they are sometimes larger than the metal ends and tend to drag on the form, filling it up. As the rollers shrink and harden they may become of less diameter than the ends, and therefore fail to press properly on the form. A little attention will prevent any difficulty in this regard.

Care of rollers is essential to good printing. Hard, cracked rollers cannot give good inking, neither can a roller deficient in suction. The young printer who seeks more light on the roller question is referred to the pamphlets issued by several rollermakers, covering the subject fully and completely.

(To be continued.)



Photo by F. E. Foster, Iowa Falls, Iowa.

HELPING MAMMA.



Half-tone from imitation photograph by B. Johannes, Court Photographer, Meran.

THE ROSE GARDEN OF ST. CYPRIAN.

CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names—not necessarily for publication, but as a guarantee of good faith. All letters of more than 1,000 words will be subject to revision.

VALUABLE DISCOVERY IN ZINCOGRAPHY.

To the Editor: LONDON, ENG., May 20, 1899.

It has often been made the subject of comment that a spirit of stagnation seems to have rested upon the lithographic section of the trade in this country. It would be difficult, I think, to find a parallel in any other industry. This stricture does not apply to artistic results, but to methods. As beautiful work, of a heavy, labored character, is turned out in various cities of the United Kingdom—London, Edinburgh, Glasgow, Belfast, Nottingham, Birmingham, etc.—as can be matched in any country. But at the close of a century of practice we stand pretty much where Senefelder placed us as to principles and methods. All our work is today turned off from flat-bed machines, and the vast bulk of it from the cumbersome stone of Solenhofen. In the length and breadth of Great Britain you will scarcely find a rotary machine in use. Although we find it recorded in a technical work published in 1839 that "plates of zinc have lately been much used as substitutes for stone," it can hardly be said with truth that in 1899 they are, relatively speaking, *much* used. As a fact, most of the prepared zinc plates upon the market are supplied by one firm, whose operations cannot be described as very extensive. Some few zincographers prepare their own plates, as a point of economy, but of the fifteen hundred lithographic printers among us, not ten per cent are describable as zinc-plate users, and no other is as yet employed. Aluminum plates have been put upon the market, it is true, under the name of "Algraphic" plates, but have not had time to find any material adoption. Of rotary machines we have several offering, while the Patent Office contains several others in embryo. Yet, broadly speaking, the position is this: That we continue to print from the stone, one color at a time, however simple the combinations of color scheme may be, at rates ranging from 800 to 1,100 per hour.

Recent developments in photo-engraving, in artistic letterpress generally, and more particularly in trichromatic printing (which is every day assuming a more commercial aspect), have made serious invasions in the markets hitherto commanded by the lithographer. I have now to describe, for the benefit of your readers, a very important discovery in zincographic printing that promises to exercise an enormous influence upon the color-printing section of the trade. Like many useful arts, including lithography itself, this discovery is the product of pure accident. Mr. G. R. Hildyard, a practical lithographic artist and printer, while engaged upon some experiments upon a zinc plate, accidentally overturned two vessels containing chemical solutions. These flowing over and combining upon the zinc plate produced a curious effect, and investigation proved that Mr. Hildyard was possessed of a valuable secret, now to be described. I abstain from giving any close detail, not being assured how the patent rights in foreign countries stand.

In practice, work will be transferred to zinc precisely as is now done to stone, or by photo transfer as for a letterpress block. A certain solution is then applied which penetrates to and affects all low or white parts, the minutest interstices of a stipple, line or grain equally with the broad depths between multiplied transfers. In the example of work which I have had the advantage of seeing produced by the new method, a portrait in seven colors was laid eight down on a sheet 30 by 20 inches, with every degree of "tone" and broad, white margins. The plate is next etched to required depth, and a second application made of the "resisting" solution. No routing or chiseling is employed, and therefore the "feather-edge" stipple preserves the graduated softness of ordinary fine litho work. The plate is now ready for press without any further special treatment. Instead of going, however, to the litho press it is mounted upon the bed of any ordinary letterpress or rotary machine, to be worked from by ordinary letterpress inks, rollers and papers. The plate is shallow, and in operation the composition roller would be supposed to fill up the "whites," as to all appearance the entire plate is covered with "color." Yet as the sheets go through, none of that color is given off from the shallowest depths, as I can vouch from examination of a run of 80,000 going through machine for the sixth time. The solution, which is the soul of the discovery, possesses an absolute and apparently permanent power of resistance to letterpress inks, much more complete than that shown by water to the fatty constituents of lithographic inks.

From this circumstance the following conditions arise. The zinc plate with its solid relief surface is more durable than "work" laid upon any base, whether stone, zinc or aluminum, and hence longer runs are obtainable. In proportion as letterpress printing is more rapid than lithographic a gain of thirty, forty or fifty per cent in speed is obtainable on flat-bed machinery, and, register assured, a much higher proportion when it comes to rotary printing. The application of water or acid is dispensed with, hence paper is not subject to "stretch" and register is facilitated. As it seems impossible for the plate to "fill up," there are no stoppages for washing out as in letterpress printing from ordinary half-tone blocks; the machine may run from morning to night, day in and day out, with no risk of the work "going off" or deteriorating more than the natural wear of the hard zinc surface entails. It will thus be seen that the new process, which the inventor has christened "Wharf-Litho," possesses the combined advantages of the sister processes—letterpress and litho—with certain superiority over either. The "make-ready" upon a plate such as I describe is insignificant. The effects obtainable are equal to, and scarcely distinguishable from, the highest class of chromo-lithography, with, in my opinion, a possible gain here and there in the brightness of colors.

I need not indicate here the directions in which the new process is likely to find chief employment; they will occur to every practical mind. It will exercise an influence far beyond the limits of the printing office. The first to feel it will probably be the importer of stones, and it may check the career of the aluminum base, which seemed to find favor with certain of our large printers. It needs no special prescience to forecast a slack time for builders of lithographic flat-bed machines; these will probably alter their patterns and compete with the Wharfedale makers. I am here supposing that "Wharf-Litho" will be taken up in substitution for litho proper, and to an extent am "speaking by the card," inasmuch as during the few days the process has been shown in operation in London almost every large color printer has examined it, indorsed its practical value, and agreed to adopt it on royalty. It also seems likely to give an impulse to rotary printing in colors, but what shape this will assume is matter of speculation. Several large publishing houses, such as George Newnes, Harmsworth Brothers, C. A. Pearson, and the proprietors of the leading illustrated periodicals are studying its adaptability to the purposes of serial literature; the result I will not just now attempt to forecast. Knowing

something of the wide adoption of rotary zinc presses in your country, it has been matter of surprise to me that such a press as the Huber has not been pushed on this side. That, I take it, has approved its practical value; here, though we possess several, as before stated, not one has found adoption. The Huber, minus some parts, such as the water trough and rollers, and other modifications, appears to me just the press to meet the demands of the new process. F. B.

UPON WHOM WILL THE MANTLE OF DE VINNE FALL?

To the Editor: NEW YORK, May 29, 1899.

Your recent article giving the trade the latest portraits of Mr. Theodore L. De Vinne brings up the thought that America's Foremost Printer, to which title he has justly earned the claim, is now virtually retired from active business, and that the name and fame he has made remain with us as an object lesson for the printers of the coming century. Is there any among us who can take the place that Mr. De Vinne has so long filled? Among the younger printers of today have we another who combines the qualities of rare business sense, unswerving judgment, boundless energy, artistic conception, literary capacity, sterling integrity and warm-hearted charity that have made Mr. De Vinne respected and beloved in a wider circle, I believe, than has ever come to any other printer?

Certainly there is not among the many eminent gentlemen, good printers and careful business men of the country now conducting large establishments, any one who would claim to be capable of filling the place in the trade which Mr. De Vinne must soon vacate in the course of nature. Other cities than New York have leading printers, but none stand so far above their fellows as to suggest that this one or that one may take precedence in years to come.

Among the younger printers coming into prominence, however, there is one man who has within him the possibilities of being a worthy successor of the great and good De Vinne — a man who has already demonstrated that he possesses both business acumen, artistic faculty, literary talent and integrity, the four things that contributed most to the making of America's Foremost Printer. I refer to Mr. Paul Nathan, of the Lotus Press, of this city. A dozen years ago he was an unknown small printer of upper New York City. He has in that short time pulled himself out of obscurity by sheer intelligence and hustle. He has built up the largest business in the country in his special line — that of ornate booklets, circulars, etc., and made a reputation for fine work that extends pretty much all over the United States. He solved the problem of doing an extra high grade of small work, and making it pay, and I am told that his office yields a larger profit on capital invested than any other in the East.

He is quite as well known by his writings as by his printings, and this is why it has occurred to me that the mantle of De Vinne may fall upon his shoulders, for thirty years ago Mr. De Vinne was writing for the trade press with the same sort of untiring desire to uplift and instruct the trade that characterizes the present work of Mr. Nathan. In seeking unselfishly to elevate the printing trade as a whole, Mr. De Vinne carved for himself a permanent niche in the Temple of Fame; in following the same course, Paul Nathan stands almost alone among the printers of the country, and this is why I pay him the great compliment of saying that he has within him the possibilities of another De Vinne.

C. C.



"I don't want my picture took't." "Shall I look sweet?" "All right! Go ahead!" "Why! I think it's real fun."

AT THE PHOTOGRAPHER'S.

Photos by Miss Lily Wiltberger, Oak Park, Illinois.

THE 1900 EXHIBITION.

To the Editor: PARIS, FRANCE, May 20, 1899.

The preparations for exhibits are just entering the preliminary stage: there is a good deal yet to be done in the matter of feeling the way. The French sections have just nominated their Committees of Installation, selected from the Committees of Admission, so already, in a sense, experienced. The Administration appoints four members on each committee, the exhibition four more; it is this committee that will regulate the occupancy of space, the show cases, etc., to be employed, and see that nothing will be out of harmony or violating the ensemble of the show. Foreigners regulate their committees as they please, subject to the veto of the Council of Administration. The building itself is still in the skeleton stage — large pillars, girders and segments of iron, with their foundry coat of red paint. Soon the glazing will commence and simultaneously the flooring. Then the occupiers can claim their spaces and be at rest. For the moment the Exhibition Office of the United States, situated in the

Avenue de Rapp, in a portion of the mammoth store of the Louvre Magasin, has only to beat time. All business connected with the allotment of space, the exhibitors enrolled, etc., is being executed at New York: very soon all that, when cut and dry, will be transferred to the Paris office, Avenue de Rapp, just beside the show. The officials complain that they have not obtained sufficient room; in any case the United States has secured as much space as Russia, and the ally has had the lion's share. American paper manufacturers, who at one time were accorded but 100 square feet of space, have arranged with the American Press Bureau for more extensive accommodation. French printers anticipate an extensive display of typographical machinery by America. The Parisian typographers do not display any marked enthusiasm for the 1900 Big show; such fêtes have never won the hearts of the citizens; they leave behind ever a cosmopolitan indent on the capital, but worse, run up the price of everything, and which never returns to the old scale. The Paris printers are not hostile, exactly, to the Exhibition; they submit to it with something between a Hobson's choice and philosophical resignation. No programmes of any typographical fêtes are yet spoken about. The Cercle de la Librairie intends to organize, through its secretary, a congress devoted to Technical Design. That will be new and important. As time advances many new ideas will be announced. The authors of them do not like their plans to be common property too soon. In the British section matters are just about in the same situation as are those of America. Regret is expressed at the absence of Australia from the show, save the West Australian Colony. Her display at the 1878 International Exhibition was very remarkable and most original. She could show some excellent typographical outputs.



AN INTERESTING STORY.

The Parisian printers are mostly occupied with two questions: the employment of the Linotype machine, and the augmented number of female printers. One journal in Paris, the *Petit Bleu*, and printed in blue ink, is wholly composed by the Linotype machine. The work is clean, and the reading easy; the ink makes the type pale. No complaints are made against the use of the machine; the hands have all good 'stab wages. But the Linotype is unpopular, because it supplants hand composition and throws printers out of work. It is the old story of the consequences of progress. In any case, the opposition against the machine is not so warm and fierce as formerly. It is not very evident if the Linotype can come into any general use in French newspaper offices; the journals are relatively so small, and their circulation very limited.

As for female printers, it would be no easy task to beat back that tide. It would be as much wasted effort as Mrs. Partington's exertions to mop out the Atlantic from her entrance hall. There are two papers in Paris, one daily, the other bi-weekly, wholly set up by female printers, and fair play commands to admit the work invites no condemnation. The women have started a school also for the training of printers of their own sex. The editing of the papers leaves something to be desired; leaders over a twenty-inch column in length are not in the up-to-date swim. The process of boiling down ought to be taught in the printing school. Woman's wage being cheaper, naturally is a disturbing factor in the rate of remuneration at large. Most of the disputes of the profession originate from the attempts to introduce female hands.

The printers of the Imprimerie Nationale are rather out of sorts, owing to the quarto volume of evidence taken at the Dreyfus appeal hearing, surrounded with all the protection of secresy, having found its way into the office of the *Figaro*, when it was fully published in slices. The government printers may rest assured the public does not accuse them of any breach of confidence. The *Figaro* was indiscreet, but its action belonged to the *Felix Culpa* category; its indiscretion has effected much good by turning the full blaze of day on what might have remained, till too late, under the bushel. There was a higher influence than the professionals of the National Printing office, to hand over the volume. The person who really did so, did good by stealth; he may, or may not, blush to find it fame.

The printers of France constitute a federation to protect their interests against unprofessional acts on the part of master printers. They represent 160 sections all over France, and number 24,928 members. That is the army if, by necessity, it was called out, would have to fight any deliberate, professional wrong. The total receipts from the sections for the year ending December 31 last, was 121,850 francs. The administrative expenses were 15,754 francs, and the federation has a cash balance to its credit of 129,000 francs. The moving spirit of the federation is M. Keufer; he is the *délégué*, a gentleman of extreme tact and practical ability, in addition to possessing amiable and winning manners. When a dispute arises between men and masters in any of the sections, he is at once delegated to proceed to the seat of the dissension, and his tact, firmness and experience generally succeed in effecting an arrangement. M. Keufer is also a member of the Governmental Superior Council of Work, where the best men of France, in all the departments of industry, meet to handle labor questions.

Some discussion has taken place over the necessity of the government guaranteeing a uniform degree of stability and strength, so as to insure duration for all the paper employed in the state offices; that that paper should bear a special mark, so that the public could be sure to obtain a quality of

paper that could resist the action of time. The papermakers did not view the matters in that light; they rather agreed to leave the manufacture of paper free, and to throw the responsibility as to its quality on the state's agents. No objection was made against the effort to secure samples of durable qualities, but it was preferred to in no way interfere with the efforts of private industry. The agitation may be regarded as closed. At the Bibliotheque Nationale I have had frequent occasion to look up old files of newspapers, and I must say the paper displayed no signs of premature decay after forty years.

EDUARD CONNER.

DESIGNERS AND ENGRAVERS OF TYPE.

BY WILLIAM E. LOY.

NO. XVIII—JULIUS HERRIET, JR.

THE subject of this sketch, Julius Herriet, Jr., is an American by birth and training. It is not a usual thing for father and son to follow the same occupation in America, for which our perfect freedom of action and bent may be responsible. Our youths are pretty certain to have formed an opinion relative to a career which is different from the parents. However, there are exceptions, and we have one of the examples in Mr. Herriet, who is a son of Julius Herriet, Sr., who was for a generation employed in designing and engraving faces, an account of whom appeared in THE INLAND PRINTER for January, 1899.



JULIUS HERRIET, JR.

Julius Herriet, Jr., was born in New York, July 4, 1861, and there he grew to manhood and received his education in the public schools of the city. He completed his course in school at the age of fourteen, when he went into the printing office his father was then conducting in conjunction with his work of designing and engraving type faces. Mr. Herriet thinks it must have been a sore trial to his father when he first attempted to learn that branch of business from the senior. After many unsuccessful attempts, he says he was at last of some assistance to him, though typecutting was a rather monotonous occupation for a boy of his age.

A little later, Mr. Herriet went to Hinds, Ketcham & Co. (now the United States Printing Company) as an apprentice, to learn the engraving of color plates or tint-blocks on type metal, where he remained for three years. The desire for change grew too strong to resist, and he returned to his father to aid him in his work. During this time he assisted in engraving Octagon Shaded, a series of blacks, an Egyptian Border, and many of the trade cuts brought out by Conner's Sons from 1881 to 1886. In 1886 Mr. Herriet again left the employ of his father, and opened an office of his own. He took space with the Manhattan Press, located at No. 76 Park Place, a building which afterward became notorious when it collapsed and fell asunder, causing the death and serious maiming of a number of persons employed therein. Here he cut his first alphabet independently, a font of typewriter characters for Farmer, Little & Co., called Typewriter No. 2.

The late John K. Rogers, of the Boston Type Foundry, had dealings with the Manhattan Press, and on one of his visits Mr. Herriet made his acquaintance, which resulted in an engagement of his services as an engraver for the Boston Type Foundry. After going to Boston he was actively employed for several years, and during the time produced a number of well-known styles for that foundry. The first series cut in Boston was the Makart, in three sizes. This was followed in due time by Coburg, Quincy Script, Webster and Rogers (named after John K. Rogers). All characters of the Rogers are cut in one uniform width or set, which became a necessity to its successful composition in zigzag or diagonal designs. Later he cut Samoa and Façade Condensed. All the foregoing were Mr. Herriet's own designs. Then he cut several sizes of Mural and Façade, some of them to the point-set and uniform-lining system, which had been advocated in a series of articles written by N. J. Werner and published in the *Artist Printer*.

Mr. Herriet finally tired of Boston and returned to New York. There he cut the series of Fashion Extra Condensed for Farmer, Little & Co. He then went to Bridgeport, Connecticut, where he was employed by the Marigold Printing Company, combining his knowledge of composition and typecutting. While there, he began the Times series for the Keystone Type Foundry, and decided to go to Philadelphia to complete the work. After completing the series, he returned to New York. During his stay in Bridgeport he learned of some experiments in producing type in steel or other hard metal for typewriters, and conceived the idea that the same machinery could be utilized for producing a printing type. On returning to New York he hunted up the inventor of the machine, and joined him in a series of experiments, which they followed up sufficiently to demonstrate its feasibility. Not having enough money to properly introduce the idea, after several interviews with representatives of a large type foundry, who encouraged them to continue their experiments and offered to pay for the experiments, but declined to guarantee any share of the profits or proceeds of future operations, the project was abandoned.

Mr. Herriet, after practically abandoning type designing and engraving for fully five years, is once more actively engaged for the A. D. Farmer & Son Type Foundry. He is yet a young man, and probably has a long and useful career ahead of him.

SOME CHICAGO EMPLOYING PRINTERS IN CALIFORNIA.

MR. WILLIAM E. CURTIS, the correspondent of the Chicago *Record*, in a recent issue of that excellent paper, gives some side lights on the avocations of one of the more prominent printers of Chicago in his ranch in California. Writing from Pasadena, Mr. Curtis says:

"One of the largest and finest fruit ranches in Southern California belongs to Andrew McNally, of the well-known literary firm of Rand, McNally & Co., of Chicago. He has a beautiful home at Altadena, where his family lives the greater part of the year, and several hundred thousand dollars invested in up-to-date fruit culture near La Mirada, a short distance south of Los Angeles.

"The natives say you can find on Mr. McNally's ranch all the latest inventions and the most improved devices for fruit raising, and that it is the model ranch of the country. Especial attention is given to the cultivation of the lemon, olive and grapefruit, and they say that Mr. McNally's crops will soon be so large that he will be forced to squeeze the oil out of his olives and the juice out of his lemons by machinery and ship the product in tank cars to the Eastern markets. Therefore, when you see a trainload of lemon juice coming into town at any future time, you can safely say that it belongs to Andrew McNally.

"Mr. McNally is the inventor of the grape-bitters, a specific for la grippe and all malarial diseases, which I mentioned the other day. It is a natural and an agreeable remedy. He squeezes the juice of the grapefruit into tanks with machinery and treats it chemically so that it preserves indefinitely its medicinal properties and delightful flavor. The manufacture is still on a small scale, but Mr. McNally intends to enlarge it gradually as the demand increases, because he believes that his bitters will be recognized universally as a blessing.

"The most important event in Mr. McNally's experience in this country was the discovery of a whisky spring. His men

were sinking a well on his fruit ranch at La Mirada — which, by the way, means fine view, and is well named — and when about 600 feet below the surface they struck a spring of whisky; not a very high quality, but good enough for cooking purposes or external application. The hired men drank it with great relish, and the discovery was celebrated by a war dance that night. You can find almost anything in California, but the most gratifying discoveries have been accidental.

"Mr. Sprague, Mr. Durand, Dan Cameron, C. W. Smith, Dr. Norman Bridge and several other members of the Chicago colony were invited over to La Mirada by Mr. McNally to inspect his discovery, and the unanimous verdict was that nothing in the whole country, except perhaps the climate, could surpass that spring. Mr. McNally was determined to sink the well deeper, in the confidence that he could strike a better brand of whisky. They urged him to let well enough alone, but he is stubborn and fond of having his own way, so he ordered the men to go on drilling and spoiled the whole thing. There has not been a taste or a color of whisky in that well since. Mr. McNally feels a little chagrined over the results of his stubbornness, but he kept his own counsel and is sinking wells all over the place in the hope of striking whisky again. The neighbors say that is what keeps him here.

"Dan Cameron, of Cameron, Amberg & Co., occupies a ranch which belonged to the late Joseph Medill, and, the house having burned, has built a new residence after the mission style of architecture, which is the center of a great deal of hospitable enjoyment."

THE EMPLOYING PRINTER.

CONDUCTED BY CADILLAC.

This department is published in the interests of the employing printers' organizations. Brief letters upon subjects of interest to employers, and the doings of master printers' societies are especially welcome.

THE THIRTEENTH ANNUAL CONVENTION OF THE UNITED TYPOTHETÆ OF AMERICA.

Mr. Wilson H. Lee, president of the Connecticut Typothetæ, writes that the dates for the thirteenth annual convention of the United Typothetæ, to be held in New Haven, Connecticut, have been fixed for September 12 to 15, inclusive, and that there is every prospect of a very large attendance. The dates are somewhat later in the year than those usually selected, on account of the desire of the local committee of arrangements to provide ample accommodations for all who may attend. The fact that Yale College will not be in session at the time selected will give the Typothetæ the right of way to the best hotel accommodations, which during the college year are largely taken up by the collegiates. Mr. Lee further writes:

"Our arrangements for the convention have so far consisted mostly of passing the subscription paper and outlining our plans in a general way. We have secured the Historical Society hall for a meeting place. It is a beautiful hall situated in the Historical Society building, which is filled with rare and curious historical relics, to which our guests will have free access while here. Our headquarters will be at the New Haven House, opposite Yale College. Ample hotel accommodations will be furnished there and at the two other hotels for all who may come.

"We have also had the privileges of the Pequot Club extended to us. This is a shore club, beautifully situated at Morris Cove, forty-five minutes' ride from the center of the city. There are also other good shore houses within thirty minutes' ride of the city, where Western members who do not often get a sniff of salt-water breezes may secure rooms if they desire. Then, there are numerous resorts within easy distance of New Haven celebrated for their shore dinners. Our delegates will be taken to one of these resorts during their visit. We shall also visit Hartford, one of the most beautiful cities in the country, where there are many things of interest to see.

"We are in negotiation with the paper manufacturers of Holyoke for a trip to that city to visit the mills. We have, in fact, so many ways of entertaining the delegates that it is hard for us to decide just what to do and what to leave undone, but there is no doubt that every moment of the time spent here will be profitably and enjoyably occupied. We hope to see a large delegation from the West, as we are sure of one from the East. All of our members are very much interested in the coming of the convention, and will do all in their power to make it pleasant for our guests."

In regard to the questions to come up for discussion at the approaching convention, both President Morehouse and Secretary Cushing are of the opinion that it is yet a little early to discuss a formal programme. It is, nevertheless, certain that many weighty and important subjects will come up for discussion, and that the master printers throughout the country are looking forward to the meeting with much greater interest than has been manifested over any other meeting in recent years. Many of the questions left unsettled at the Milwaukee convention will again come forward for action. The fact that the conventions of the Typographical Union and the Printing Pressmen's Union will precede this year that of the United Typothetæ will render it wise to wait until after these earlier conventions before deciding upon the business to be brought before the employing printers. There will undoubtedly be questions raised at the meetings of the printers and pressmen which will have equal interest for the Typothetæ. Reports on the workings of the shorter workday agreement will of themselves be of very great interest. The agreement entered into in Syracuse last October can still be regarded as an experiment. It has not yet received the sanction of the United Typothetæ, as a whole, and its reception by the New Haven convention will undoubtedly be largely influenced by the reports that are made at the earlier conventions of the employes.

It will be of interest to learn how many of the subordinate unions have taken up the promise conveyed in the third paragraph of the agreement, and honestly striven for its fulfillment. This paragraph, of which, it must be confessed, not much has been heard since the agreement was signed, reads as follows:

> That the said International Typographical Union, International Printing Pressmen and Assistants' Union, and International Brotherhood of Bookbinders, will endeavor in the meantime to equalize the scale of wages in the competitive districts where at present there are serious inequalities, upon the basis outlined by the representatives of the Pressmen's and Typographical Unions at the Milwaukee Convention of the United Typothetæ of America.

It may be that the work of the unions has been carried on so quietly that no noise of their accomplishments has reached to the outside world, and that at the forthcoming convention ample evidence will be offered that this clause was not inserted in the agreement as a mere sop to the employers, without any clear and distinct intention of carrying it out. Upon the showing made will undoubtedly depend in a large measure any further action in the line of coöperation between the Typothetæ and the unions.

ENCOURAGING REPORT FROM NEW YORK.

At the annual meeting of the Typothetæ of New York City, Joseph J. Little was elected president; Theodore L. De Vinne and John C. Rankin, vice-presidents; E. Parke Coby, secretary; Charles H. Cochrane, recording secretary; Horace G. Polhemus, treasurer; I. H. Blanchard, Richard R. Ridge and Paul Nathan, executive committee. Trustees for one year: William H. Van Wart, Theodore L. De Vinne, John C. Rankin, Jr., B. H. Tyrrel, James Stewart. Trustees for two years: James A. Rogers, Henry Ivison, Ernst Rost,

Douglas Taylor, Henry Bessey. Trustees for three years: Harry E. Hallenbeck, C. Bowyer Vaux, E. L. Kellogg, Francis E. Fitch, A. H. Kellogg. Arbitration Committee: J. Bishop Putnam, J. H. Eggers, Francis E. Fitch, F. L. G. Gilliss, Livingston Middleditch. Entertainment Committee: T. B. De Vinne, Frank A. Munsey, David Williams, Charles Francis, Paul Pfizenmayer.

From Secretary Cochrane's report the following paragraphs are culled:

During the past year this Typothetæ has increased in membership from 119 to 156, a gain of 37. There are 7 more active members, 29 more associates, and 1 more honorary than last year. The total addition to the membership during the year is 46, and the number of resignations 9. The previous year there were 12 resignations, so that there is this year a showing of both reduced withdrawals and increased additions. Of the 156 members on the roll, 94 are active, 55 associate, 6 honorary and 1 life. The total membership paying dues is 149, which will give this body a much increased representation in the United Typothetæ.

There have been no recent strikes in the trade. The difficulty between the Fless & Ridge Printing Company and the Franklin Association was submitted to Hon. Seth Low for arbitration, and a decision returned favorable to Fless & Ridge, citing that the demand for $2 extra for long runs was not fair. Since the decision the feeders' union has split. The strike against the Publishers' Printing Company and the Trow Company, of last April, was settled in four days, through the aid of the Typothetæ, on terms considered favorable to this body, and since that time there has not been manifested any further disposition on the part of the unions to use the electrotypers to coerce the printers.

A Collection Department has been established for endeavoring to collect bad bills for members at a nominal cost, and thus far the department has succeeded in collecting about one-fifth of the poor accounts placed in its hands. It is hoped that the members will make more use of this department the coming year, because it is believed that the system employed will often bring money where members cannot get it themselves; also because the possession of such accounts by the Collection Committee makes it possible to place the names of poor-pay people on the Wrong Font list more promptly than heretofore.

This Typothetæ has not taken any steps looking toward an increase of prices to customers, to offset the increased expense of running printing plants a shorter number of hours. The outlook for the coming year presents a horizon clear from labor difficulties, and if prices were only better, the prosperity of the printing trade would seem to be assured for some time to come.

THE ALLIED COUNCIL LOST.

The Allied Printing Trades Council, of Minneapolis, recently brought suit against the Shepherd Printing Company, of that city, for alleged illegal use of the union label. President Drake, of the council, had Frank J. Shepherd, secretary of the company, arrested, charged under the law with having used the label of the printing craft without authority. On its face, it looked as if the council had the proof necessary, for it was shown that the label was used, and it was shown that Shepherd employed nonunion press-feeders in his shop contrary to the rules made and provided by the council. The evidence was all put in, and, upon motion of the defense, the case was dismissed without evidence on his part.

From the evidence brought forth by the prosecution it appeared that a man had ordered cards from Shepherd, stipulating that the trade label should be placed thereon. When they were delivered the label was not there. They were sent back, and Shepherd had one of his printers see Mr. Drake to secure a label electrotype if he could. He was told to say that Shepherd paid more than union rates, but could not get union feeders to go out to his place. The man secured the electrotype and it was used on the cards. The prosecution had failed to show criminal intent, for Shepherd had received the electrotype from the president of the council, and hence no crime could be imputed to him. He was dismissed.

PAY FOR COMPOSITION OF CUSHING TYPE.

During the month THE INLAND PRINTER received from Messrs. J. W. Franks & Sons, Peoria, Illinois, samples of Cushing type, manufactured by the American Type Founders' Company, with the information that their compositors complained that the type was too lean to be set for the ordinary price of composition, 40 cents per 1,000 ems, and desiring to know THE INLAND PRINTER'S opinion of the matter. The firm uses the Cushing series on magazine work. The following reply was sent:



YOUNG PIGEONS. Photo by Fred W. Rypsam, Detroit, Mich.

We have measured the line you send and give below some information which may be of value:

Ten-point—1,000 ems standard contains 77 alphabets of 13 ems; 1,000 ems Cushing contains 89 alphabets of 11¼ ems; a difference of 12 alphabets, or 135 ems in 1,000 10-point ems.

Eight-point—1,000 ems standard contains 71½ alphabets of 14 ems; 1,000 ems Cushing contains 77 alphabets of 13 ems; a difference of 5½ alphabets or 72 ems in 1,000 8-point ems.

Six-point—1,000 ems standard contains 66⅔ alphabets of 15 ems; 1,000 ems Cushing contains 72½ alphabets of 14 ems; a difference of about 5 alphabets, or 70 ems in 1,000 6-point ems.

The above differences the compositor has to set more than he would if type was up to standard, and therefore he should be paid for them either by adding that many ems to each thousand or increasing the rate per thousand ems to cover extra composition.

A WRECKING CREW AT WORK IN CHICAGO.

The labor editor of the Chicago *Times-Herald* says in a recent issue of that paper:

A self-constituted wrecking crew of the printing crafts of Chicago, formed soon after the stereotypers' strike last July, seems to be in a fair way to realize the infamy for which it was created, in that at a special meeting of the Allied Printing Trades Council, held on Thursday evening, after several hours of a heated debate, in which every delegate took part, a resolution to indorse all existing contracts between the council, its affiliated bodies and various employers was overwhelmingly defeated. Not only this, but a seat was refused a delegate of Typo-

graphical Union No. 16, who had been sent to fill a vacancy on the delegation. The opposition to the resolution was ably led by the stereotypers, who seem to be bent on getting all printing crafts unions into the same boat with themselves.

How this action will affect over one hundred contracts (none of which has been indorsed) between the Printing Trades Council and various employers is still a debatable question, but when that body declared one, two or three contracts null and void and repudiated them, such action must certainly cover all contracts. Hereafter there is nothing left for Typographical Union No. 16 to do but withdraw from and have no more business relations with an irresponsible rabble which does not recognize the sanctity of an agreement of its own making, and it will no doubt take such action.

The action of the Printing Trades Council precludes the possibility of thoroughly unionizing several newspaper and book offices of Chicago for many years to come, for no sane employer of labor would make an agreement with a body which is guided by the whims and idiosyncrasies of a handful of "men" who would ruin if not permitted to rule.

PROVERBS FOR PRINTERS.

The motto on the menu of the ninth annual dinner of the Master Printers' Association of Rhode Island was: "We are not in Business for Our Health." Interspersed with the various dishes were proverbs for printers, which must have added zest to the appetites of the guests. Here are some of them:

The majority of employing printers are more enthusiastic workers than they are competent business men.

Printers worry more about an idle press than they do about the lack of profit in a job; and for this reason will take a profitless order for the sole purpose of keeping a press busy.

Do not aim to get every job in sight, but rather aim to get a fair profit on everything you handle.

Remember, the busiest printer is not always the most prosperous.

Suppose you, established printer, had rejected all the unprofitable work you have done in the last five years, and had charged ten per cent more on all the orders that would have stood the extra price, how much better off you would be today.

A great majority of printers do not know what their products cost them, and then cut prices are the direct result of this lack of information.

The habit of wanting every order in sight, even at the sacrifice of any possible profit, is the only obstacle to overcome.

Is the purpose of business, glory? or a desire for a safe investment—an honest living?

If we are in business, why not sell our product at a profit?

But what is the use of worrying about past mistakes?

Let us resolve to do differently in the future.

Gov. Elisha Dyer, of Rhode Island, Mayor Baker, of Providence, President Morehouse and Secretary Cushing, of the United Typothetæ, and many other distinguished guests were present. All the speakers agreed that good times for the master printer had returned in earnest. President Morehouse made this pointed remark in discussing the shorter-workday movement:

"It is my opinion that an eight-hour day will soon go into force, and in discussing the question we may as well discuss the eight-hour day instead of the nine-hour day."

An increase in the price of the production to the consumer and the adoption of uniform price schedules were suggested by Mr. Morehouse as the best methods of meeting the new condition of things.

NOTES.

FORTY guests were present at the last monthly meeting and banquet of the New Haven master printers. A representative of the envelope trust was present by request and the question of protecting the buyers of quantities under 10,000 lots was discussed. Great interest was shown in the forthcoming convention.

THE Connecticut Typothetæ has adopted a scale of prices for its members, and there are assurances that it is being lived up to. The members, as one of them expressed it, had become tired of seeing all the profits going to their customers and thought it was time to intervene for their own protection. A worthy example for other societies.

A BANQUET was recently given at the Sherman House, Chicago, in honor of John Anderson, the veteran newspaper man, on the occasion of the completion of a third of a century of the publication of his newspaper, *Scandinaven*. Mr. Anderson began his business career as a newsboy in Chicago and is now proprietor of a printing plant doing $500,000 worth of work a year, and considerable other property. Mr. Anderson ascribes his success to the frugality of his youth and the hard knocks he got in his earlier years.

THE removal of Alfred Dolge from Dolgeville, New York, to Chicago, marked the failure of another attempt to establish a coöperative colony without taking into account the ordinary traits of human nature. At a farewell reception and banquet tendered to Mr. Dolge before his departure, Mr. Dolge told how he had started out a quarter of a century ago with a capital of $30,000 to build up a business and a town in which every producer should have his equal and just proportion of the things produced. "And it was just when I had begun to believe that my hopes were realized," he sadly said, "when I was struck down by my friends. Since then I have had to see the work of my life ruthlessly destroyed by selfish, cold-blooded men, who know but one god—the almighty dollar."

THERE has been a little discussion in New York City over the Saturday half-holiday. When ten hours was the rule, many employers paid their workmen for a full week during the summer, although work was stopped at one o'clock on Saturday, but when the employers were forced to grant the nine-and-a-half-hour day, they almost universally docked the men for the time lost on Saturday. At Syracuse last fall it was agreed between the unions and the Typothetæ that fifty-seven hours should constitute a week's work, but as New York had already granted a fifty-six-and-one-half-hour week, the latter has been the figure on which wages are based in the metropolis. During the latter part of May, Typographical Union No. 6 sent out notice to employers that price-and-a-half would be charged for Saturday afternoons, the same as for overtime. President Little, of the New York Typothetæ, at once wrote a letter to President Farrell, of No. 6, remonstrating, and calling attention to the Syracuse agreement. As a result, No. 6 revised its action, and now every establishment in New York may arrange for the Saturday half holiday at the mutual convenience of employers and employed, the men being privileged to make up the time during the week to the fifty-six and one-half hours, which is the legal New York workday in the trade until November 21. The only prominent exception to these regulations is the Polhemus Printing Company, which worked ten hours a day up to June 1, and then reduced the hours to nine, without waiting for the date fixed by the Syracuse agreement.

A LYRICAL LADDER.

Mr. James J. Martin, a member of the composing-room staff of the *Courier-Journal*, Louisville, Kentucky, submits the following:

At	In
making	olden
rhymes	times
Old Homer caught the masses.	
Likewise	well
was	up the
Pope	slope
That led to famed Parnassus.	
That	long
fellow	held the
Moore	floor
In writing rhymed romances;	
And	was
Byron,	of the
too,	crew
Of Poesy's free lances.	
Each	was
in his	very
line	fine,
And made his own times gladder;	
But	try as
they never	they
could,	would,
Compose a rhyming ladder.	

THE ARTISAN.

CONDUCTED BY AUG. M'CRAITH.

The purpose of this department is to give a fair consideration to the conditions in the printing trade which weigh upon the interests of the artisan, with notes and comments on relevant topics.

NOTES FROM SCOTLAND.

William Gilmour, an active worker in the reform movement, of Glasgow, Scotland, in a recent letter to the writer gives some interesting notes regarding affairs in that city, from which we quote. His views on the liquor problem are novel, to say the least; and considering all we are told of the successful civic schemes practiced there, the financial and sanitary conditions of "the model municipality" are worthy of special attention:

"In the last dull season — about five years ago — all social reform bodies were receiving recruits, and meetings full of enthusiasm were being held nightly; now, however, we have had a long spell of what is termed 'good trade,' building houses and warships (the Czar's peace proposals notwithstanding), etc., and all economic and social miseries *seem* to be *non est*. But no; the difficulties and inequalities of five years ago still remain with us, but the present lull in agitation can be accounted for in the fact that every willing worker, no matter how miserable the pittance he may receive in wages, is at least able to get his food.

"This, too, be it noted by the student of current politics, is the season when the old political parties receive most of their recruits, or get back old adherents into their ranks. I refer specially to the liberal (lately called *Gladstonian*) and conservative parties.

"The methods whereby such results are obtained are very numerous and diverse, and, therefore, I can only glance at one or two of them. Some clergyman or member of the House of Commons has spent his holidays in Egypt, Africa, Italy, France, Switzerland, or some other very habitable part of the globe, and on returning home gives a series of lectures on the countries visited, illustrated by lantern slides or the kinematograph. It is a nice way to spend an hour, and Smith, Brown and Jones are delighted with what they have seen and heard, and fancy that they could do worse than join an association — as per a warm invitation at the end of the lecture — where there are so many well-dressed and influential people present.

"Further: The problems of land, currency and other correlative questions are too dry for study after a heavy supper, but the war in the Philippines, or it may be a Dargaii charge, a battle of Omdurman, a prize fight or a heresy hunt gives the requisite amount of excitement required to the displacement of the old grumbles and growls, and the so-called labor cause is out of the running *pro tem*. Such, briefly, is the present attitude of the average British workingman, and as a result the bond of sentiment, patriotic and otherwise, between the employer and employed, the militant and monopolistic parties, is as strong, if not stronger, than before the grumbling period.

"Glasgow is very well off for public parks and recreation grounds — but a sad lack of open space in the city proper. The cost is a tax of 3½d. per £1 of rating (rental). The total revenue for parks last year was £56,147, with an expenditure of £54,375; this year the expected cost is £64,500. There are nineteen parks, with an area of 1,022¼ acres, and £660,000 has been spent in acquiring them.

"The people are nothing if not law-abiding, and our City Fathers have us hedged in by many acts of Parliament and by-laws. To enforce these there are 1,320 police constables, being one constable to 541 of the population.

"Glasgow, and, indeed, Scotland generally, is famed for its religiosity — accounts from abroad testify to this fact, but at home there are many clergymen and other good folks who deplore a sad lack of morality. I have frequently spoken to people from other cities and parts of the globe, and they inform me that our streets, on Saturday evenings especially, are a disgrace to the nineteenth century; nay, more, that the language of boys and girls, from fourteen years upward, among the *bas peuple*, is altogether shocking, and personally speaking, I can reëcho the sentiment. As soon as the 'pubs' close at 11 P.M. on a Saturday night, the streets are so crowded that a sober person has to perform some careful feats of navigation to prevent himself coming into contact with the worshipers at the shrine of Bacchus.

"I have watched the temperance movement in Scotland, and I am forced to conclude that all its attempts at prohibition have proved far from satisfactory. It has managed to get some licenses removed only to give a greater monopoly to those remaining; nor do I think municipalization or the Gothesbergh system would cure the evil. The real cure, in my opinion, is to allow liquor to be vended as freely as apples or oranges, thereby bringing in a wholesome competition which would, in time, cause better liquor to be sold, a reduction of the extraordinary rentals now obtaining, more comfortable houses with a diversity of food stuffs, which latter are absent in most of the saloons, those in the center of the city excepted. Not that alone, but it would break down the large monopoly given to single individuals — some such have as many as fifty houses, not exactly in their *own* name, but wrought for them by a responsible manager in whose name the license is vested, for a good salary per week; in a word, the English system of *tied* houses is becoming more popular to the public disadvantage. A number of next to useless royal commissions have been held to regulate, or suggest means for regulating, 'pubs' and no good results have been obtained; in fact, there was a commission quite recently, and on looking over the Scotch report I did not find the name of a single employe; there were, however, a large number of people examined who could only have a second-hand theoretical knowledge, who dogmatized with all the appearance of men who had been in the *trade* all their lives. I have dwelt at some length on this theme because of the fact that it is almost a universal one, and interesting to people in all liquoring countries.

"It is a common saying that other people generally know more about your business than you do yourself, and this applies quite apropos to a gentleman who used to write for the Ruskin Colony paper — Henry R. Legate; he was good enough to assert (but upon what authority I do not know) that the people of Glasgow were relieved from paying taxes by the success attending the municipal ownership and management of the street tramways. Of course, it was an error, but like many others it was difficult to kill. I was even requested to send my receipt for taxes paid to one influential American newspaper. Far from such being the case, the amount paid per head of the population from local or imperial sources amounts to 17s. 2d.; excluding the imperial it is 14s. 3.79d. And the municipal debt last year was £9,049,065 (multiply by five — roughly — for dollars). The interest payable on this amounts to something over £500,000 — a sum which would pay for educating all the children in the city. The municipal revenue, including taxes for 1897-98, was £2,204,362, and expenditure £2,136,801. Capital expenditure, £665,985.

"There are 12,724 persons in the poorhouses or in receipt of relief. There were 661 fires last year, doing a damage of £225,000. We have woman suffrage to the extent of 22,230, and for the school board 156,852. We have also 97,599 unmarried women between the ages of fifteen and forty-five. The area of the city is, east to west, 9¼ miles; north to south, 5¼ miles, including suburbs.

"If you and I were to be sailing up the noble Clyde about this time, you would most probably remark to me: 'I say, Gilmour, where is that odor coming from?' I would have to reply; 'From the waters of the noble river upon

which we are sailing — all the sewage of our city goes plump into it, to the extent of 60,000,000 gallons per day, or 21,900,000,000 gallons per annum. Now, sir, if you will let go your nose, we will get ashore!'"

GENERAL NOTES.

THE International Association of Machinists has removed headquarters from Chicago to Washington.

THE linotype machine tenders are joining the International, through the locals, under the new law.

WASHINGTON delegates will make a strong effort to have the International headquarters moved to that city.

WILLIAM CLEELAND, for a number of years assistant foreman of the *Times*, Philadelphia, has been made foreman of the same paper.

AT the annual election of Typographical Union, No. 2, held on Wednesday, May 17, the following officers were elected: President, Theodore Yarnall; vice-president, William J. Sloan; secretary, William J. Bollman; treasurer, Jacob J. Rupertus; delegates to International Typographical Union—John A. Churchill, William B. Stout, Ernst Kreft.

THE Detroit convention of the International bids fair to be well attended and many representative men have been elected. It is expected that the nine-hour day enforcement will receive special attention. Otherwise there is nothing of particular moment. Parties of visitors are arranging in Chicago, Cincinnati and Indianapolis, and Detroit union is making elaborate preparations. The allied trades are somewhat mixed over the amendment adopted at Syracuse and indorsed by the referendum, by which the Trades District Union of Stereotypers and Electrotypers was recognized and given considerable authority which has been the source of no little discontent among the electrotypers. The Trades District adopted a constitution which prevents an electrotyper from being president of that body, and the electrotypers cannot see why they should pay money into the Trades District Union if they cannot have the same rights as stereotypers. The Chicago electrotypers have sent in their charter, and other unions threaten to do the same thing unless a halt is called upon the Trades District Union. The photo-engravers are also endeavoring to form a district union.

"F. W. B.," a member of Pittsburg union's shorter workday committee, sends reply to the statements of Mr. McFall, of Murdock, Kerr & Co., made in May issue, relative to the attempt of the union to secure the nine-and-a-half-hour day in that city. He denies that this firm was willing to grant the reduction of hours with corresponding reduction of pay, and states that the vote taken on the subject by the employes was not fair to the union portion of them, as the ballot was so worded that they were disqualified, and the nonunion employes were approached on the subject by a missionary of the firm in the interest of a ten-hour day. He continues: "No firm owes more of its success to the brains and willing application of its employes than does this one. Mr. McFall, if I am credibly informed, has repeatedly admitted that this claim is substantially correct. Keeping this phase of the situation in mind, does it seem so unreasonable that this capable and deserving element in the firm's success should have naturally anticipated better and fairer treatment than was accorded upon the presentation of so just a demand as that of last November? Hundreds of firms throughout the country, including quite a few in Pittsburg, found it possible to grant the demand for a shorter workday, and why should this well-patronized, up-to-date plant find its acceptance of the ever-changing industrial conditions so beset by insurmountable obstacles? Thanks to the senseless and ruinous cutthroat policy pursued by the local firms, competition is indeed, as Mr. McFall says, unusually keen, but little, if at all, more severe than elsewhere where the shorter workday was realized without the semblance of a conflict. Familiar as I am with the local situation, I cannot escape the conviction that the existing opposition to the nine-and-one-half-hour day is founded less on dissatisfaction with the lessening



Photo by Ralph Cary.

A GAME OF DOMINOES.

From collection of H. W. Fay, De Kalb, Illinois.

of the hours of labor than it is based upon the desire to antagonize the union. To my personal knowledge, they lost last January one weekly publication which was good for $5,000 annually; $1,000 annually on another, which they sacrificed in order to retain; several hundred on yet another, to say nothing of the thousands lost in different 'cuts' made to hold contracts slipping from them, as well as the vast sums sacrificed in bidding on new work and in making repairs following in the wake of needless breakdowns, incident to the employment of incompetent workmen in the pressroom. Dissatisfaction among their customers is by no means exceptional, and it is a conservative estimate to place their direct and indirect loss at between $10,000 and $15,000. I say this in no spirit of vain boastfulness to show the union's power, but in genuine sorrow and regret to illustrate the extent to which some will go sooner than acknowledge error. Trades-unionism is far from perfection; its methods and its purposes are sometimes at direct variance with reason and natural conditions, but withal it has been labor's foremost friend and has rendered capital many a substantial service for which it has received neither credit nor reward.

In the printing business the interests of the employer and employe are identical, and the time is not so very far distant when both will recognize and acknowledge this fact, and then the strike and lockout will be relics of the barbarous past, and intelligent unison will supplant the ignorant discord of the present. In the meantime, the fight for the shorter workday in Pittsburg is to be prosecuted with renewed vigor and along new lines, and next November may not prove to be near so much of a bugaboo as Mr. McFall would have it appear.

One of the most pernicious doctrines that have been handed down from past and fading industry is that of faithfulness on the part of employe to employer. To be honest in one's working hours, to do a fair day's work for a fair day's pay, is a rule that needs no defense. There are some who excuse neglect on the ground that the less work they do the more there will be to pass around; but practical trade-unionists know better—that if all practiced negligence in the office and the pay roll was enlarged correspondingly, there must follow a demand for a reduction in the scale of prices; and certainly such a practice would act as a deterrent to an increase. This loyalty to one's shop or newspaper causes as much dissension between printers as any other, and as a general rule it is noticed that those who defend their particular office the hardest on the outside are those who shirk work on the inside. "Our office" may be just as much in need of criticism as any other, and he who too readily jumps to its defense, or displays sensitiveness on the matter, is a fit subject for suspicion by his fellow-unionists and one that will bear watching by his employer. This is, of course, not true in all cases. There are many who believe it a duty to be loyal to their shop under all circumstances, just as some zealous patriots uphold their country when wrong, and thereby injure it the more. Then there are many good people whose sympathies are touched by their surroundings; they are thus incapable of impartial judgment and cannot recognize it in others. To criticise the editorial utterances of the newspaper upon which they are employed is to them an attack upon the entire outfit from manager to devil. So have we known others to change their politics to suit the establishment that employs them, and to have the audacity to rush into print to defend such institution. Let no reader of this, however, imagine that these practices are the rule. If they were we might give up the struggle for labor and reform and have done with this discussion. It is only desired to arouse the attention of those who honestly but foolishly fall into such error, and to dispel their illusion that everybody who criticises their newspaper or office is necessarily actuated with narrow and personal motives. It is also desired to designate plainly those who will bear watching. Most employers can discern a fawner without great effort, and only hold them while they can use them; and a foreman who surrounds himself with such people will find himself "left" at the most critical time. He who will "work" the union for the office will work the office and all who are in it for himself if he ever gets a chance. It sometimes happens that an employer finding a union official who is tractable imagines he has discovered one superior to his tribe, and not infrequently elevates him to some position, perhaps a foremanship. Those alleged radicals who want all or nothing, and who never will put off till tomorrow what it is impossible to secure today, only hoist such persons as these into good favor by giving them an opportunity to act as go-betweens. Then, while employers as a rule have a desire for the decency and the fitness of things, as we can see in the general acceptance of the shorter workday and the labors of their representatives at Syracuse, yet there are many among them, or they are represented by managers and superintendents, who are as small and mean as can be found. They are not above offering bribes to labor's officials, which if the latter could prove, would make racy reading, and would serve to show the general public that the worst tactics in this labor struggle are not occasional whippings of "rats." Far from it.



Photo by George Stark, St. Louis, Mo.

THE "BALD EAGLE" PASSING UNDER BRIDGE AT ST. LOUIS, MISSOURI.

RECEIVER APPOINTED FOR HOWARD LOCKWOOD & CO.

On the application of Mrs. Carrie Alers-Hankey, president, and Mr. Lionel Alers-Hankey, treasurer, of the Howard Lockwood & Co. corporation, printers and publishers, at 520 West Broadway, New York, Justice Beach of the Supreme Court on June 9 appointed Lionel Alers-Hankey temporary receiver of that concern. This is the first step in proceedings brought through Sullivan & Cromwell for the voluntary dissolution of the corporation. Mr. Hankey qualified as temporary receiver with a bond of $20,000. Augustus C. Brown, of 120 Broadway, is the referee, and persons interested are required to show cause before him on or before September 11 why the company should not be dissolved.

The amount of liabilities is stated at $75,458.83 and the assets at $49,156.13. A chattel mortgage to secure a loan of $18,000 is held by Charles Albert Perkins. The list of creditors is a long one, and it includes a large number of small items. The largest liabilities are the Ninth National Bank, $18,000; L. Alers-Hankey, $27,297, money loaned; L. Alers-Hankey, $6,000, salary; Campbell Printing Press Company, $5,286; William Brennan, $10,050, for rent.

In the application for the receivership it is alleged that the company is unable to meet its obligations as they fall due, and is insolvent. Twenty thousand dollars of these obligations are coming due within the next four months. For a considerable time past business has been conducted at a loss to the stockholders, the company has been compelled to borrow large amounts to meet its running expenses, and

the directors saw no prospect of such an improvement in its affairs as will enable it to pay its debts out of its earnings or even to avoid further loss.

Among the assets are these items: Plant and machinery (book value, $72,276), estimated actual value, $38,500; good accounts, $5,500; doubtful, $1,100; notes receivable, $2,318, and cash on hand, $1,838. The business was started in 1872 by Howard Lockwood, who died on November 4, 1892. His widow married L. Alers-Hankey, and the present company was incorporated on June 30, 1896, with a capital stock of $100,000, of which $92,400 is held by Mr. and Mrs. L. Alers-Hankey and $5,000 by Gordon Cameron.

Until a few months ago Howard Lockwood & Co. published several trade papers, including the *Paper Trade Journal*, the *American Stationer*, Lockwood's Directory, and the *Printer and Bookmaker*. All of these publications were sold, the first three named to the Howard Lockwood Publishing Company, a corporation composed of the same stockholders as Howard Lockwood & Co. Still more recently these three publications were sold to the Lockwood Trade Journal Company.

NOTES AND QUERIES ON PROCESS ENGRAVING.

BY S. H. HORGAN.

In this department, queries addressed to The Inland Printer regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited hereto. It is believed that herein will be found a medium for the interchange of valuable hints and suggestions never before offered to those in interest.

The following list of books is given for the convenience of readers. Orders may sent to The Inland Printer Company.

PHOTO-ENGRAVING.—By Carl Schraubstadter, Jr. Cloth bound; illustrated with numerous diagrams, and provided with a copious index. $3.

DRAWING FOR REPRODUCTION.—A practical handbook of drawing for modern methods of reproduction, by Charles G. Harper. Bound in full cloth; 162 pages; 47 illustrations. $2.50.

PHOTO-ENGRAVING.—By W. T. Wilkinson, revised and enlarged by Edward L. Wilson, New York. 180 pages, 6½ by 8½ inches; substantially bound in cloth; fully illustrated. $3.

LESSONS ON DECORATIVE DESIGN, by Frank G. Jackson, S. M. in the Birmingham Municipal School of Art. Elements, principles and practice of decoration. 173 pages; 34 plates. $2. The Inland Printer Company.

THEORY AND PRACTICE OF DESIGN, by Frank G. Jackson. Advanced text-book on decorative art; sequel to "Lessons on Decorative Design"; explaining the fundamental principles underlying the art of designing. 216 pages; 49 plates. $2.50. The Inland Printer Company.

PRACTICAL HALF-TONE AND TRI-COLOR ENGRAVING.—By A. C. Austin. This is the latest book on process work. Cloth bound; 158 pages. Illustrated with examples of three-color and half-tone engraving. The Professional Photographer Publishing Company, Buffalo, New York. $2.

PHOTO-ENGRAVING.—By H. Jenkins. Containing practical instructions for producing photo-engraved plates in relief-line and half-tone, with chapter on three-color work, the frontispieces being progressive proofs of one of the best exhibits of three-color work. The whole is richly illustrated, printed on highly enameled heavy paper and bound in light brown buckram, gold embossed; 140 pages. $2.

PHOTO-TRICHROMATIC PRINTING.—By C. G. Zander. To learn the first principles of three-color work there is no better book than Zander's "Photo-Trichromatic Printing." The photo-engraver or printer who attempts color work without understanding the laws of color phenomena will waste much time and money. To supply this elementary knowledge is the purpose of Mr. Zander's book, and it is done in a thorough manner without scientific complexity. Fifty pages, with color plates and diagrams. Bound in red cloth. $1.

A BOOK ON ZINC ETCHING.—Bob Nolan, Dallas, Texas, asks: "Will you please recommend to me a good book on zinc etching? Do the books by Schraubstadter and Jenkins cover the above?" *Answer.*—You should buy both of these books: The first gives you the more detailed information about zinc etching by the albumen method, while Jenkins tells you about the enamel and later processes. One book supplements the other.

TO PREVENT WET PLATES DRYING DURING EXPOSURE. This is the season of the year when the process photographer's troubles are increased by the drying of the collodion bath plate film during the long exposures required in half-tone negative making. A hint might be timely as to the simplest way of overcoming the difficulty. Various "preservatives" have been suggested for keeping the plate moist, the basis of them all being glycerin. The trouble, however, with all these preservatives is that they reduce the sensitiveness of the plate so much as to be out of the question in half-tone work. The really best way to keep the film moist is the simplest, after all, and that is to place behind the wet plate in the plateholder two or three thicknesses of wet blotting paper. The blotting paper should be a color that will absorb light, or if it is white blotter it might be wrapped on the outside with thin black paper, making a pad which should be dried each night to prevent its molding.

GLUCOSE IN THE ENAMEL SOLUTION.—C. W. L., in the *Process Review and Journal of Electrotyping* contributes what he calls "a superior enamel for zinc and copper, and one I am using right along is

Water	10 ounces
Bichromate of ammonia	120 grains
Albumen	1 ounce
Glucose (estimate)	40 grains
Glue (ordinary Le P.)	4 ounces

"Strong and weak negatives can be handled as they should be by giving a thick coat for strong and a thin coat for weak negatives. When developed put into a solution of

Chromic acid	22 grains
Water	16 ounces

being careful to keep the solution in motion when plate is first placed in it. Leave in solution two or three minutes, then dry over a whirler after rinsing with water. Do not dry with alcohol. This enamel will keep almost indefinitely if corked up."

SENSITIZED ZINC PLATES.—"Amateur," Chelsea, Massachusetts, writes: "Will you kindly advise me where I may buy sensitized zinc (albumen process) for use in photo-engraving? Do not see any advertisements in THE INLAND PRINTER pertaining to such." *Answer.*—It has not been found possible to sensitize zinc plates and keep them for any length of time even in photo-engraving establishments. I thought at one time that it would be economic to sensitize in the morning sufficient plates for the day's use, but on trying it, found that sensitized zinc plates would not keep. The method of sensitizing is so simple that any one can do it in a few minutes. After a sheet of zinc is polished with charcoal and water, flow over it a solution of:

Water	8 ounces
Egg albumen (beaten to a froth)	1 ounce
Bichromate of ammonia	20 grains
Aqua ammonia	6 drops

Flow this solution over the zinc plate, drain the surplus solution off, dry in a darkroom, and the zinc is sensitized.

COLLODION DRY PLATES.—"Confidence," Logan, Iowa, writes: "Will you kindly inform me by mail in the inclosed stamped envelope whether collodion dry plates can be used as well as the wet plates in the process of photo-engraving? If they can be used, will you please give me the formula most in favor by skilled operators. We understand quite thoroughly all the photographic processes, and are confident we can manipulate either kind of plate if possible, but the dry-plate process would be very much handier in many cases. Will you also inform me if it is possible to copy a half-tone and make a good plate from the same. I would also like to know if the information in Jenkins' book on photo-engraving would justify my purchasing it, in view of the fact that I already have Schraubstadter's "Photo-Engraving." *Answer.* Dry collodion plates are so much slower in sensitiveness and require so much more time in development that you would not find them satisfactory. Cramer's Contrast Plates, advertised in THE INLAND PRINTER, fulfill all the requirements of the process worker desiring a dry plate. It is possible to copy a half-tone direct—that is, without using a screen—but the reproduction will never be as good as the copy. Yes, you should buy Jenkins' book if you want to keep posted up to date.

ABOUT NEGATIVE STRIPPING.—"Old Timer," Chicago, wants to settle a dispute as to how long ago negatives were

first stripped from their supports, as is common with process workers. He does not remember hearing of its being done only within the last ten years, and then it was done by attaching a sheet of gelatin-coated paper to the wet film and stripping the film off in that way. "A newcomer" in the business says that negative films were first stripped from the glass during the Franco-Prussian war in order that these films could be attached to homing pigeons. And that it was in this way that dispatches were carried in and out of Paris during the siege. *Answer.*—"Newcomer" is right about the siege of Paris, but you are both wrong as to the age of the invention. Frederick Scott Archer was the first one to make negatives and strip them. He was the inventor of the collodion process and described it first in the *Chemist* in 1851. Strange to say, the purpose of his invention was not only to make negatives but to strip them and file them away between the leaves of a book. Scott Archer coated the negative with a film of rubber just as we now do, and later he added a second coating of collodion to give it strength—exactly our method of procedure today. All of which might convince one that there is not so much new under the sun after all.

The "Cutting" Solution for Negatives.—"Operator," New York, wants to know if there is any precise formula for the "cutting" solution used on negatives. He has been looking for such a formula for some time. *Answer.*—To oblige our correspondent the following is given. He will find it to work, though the writer does not use it, but mixes the "cutting" solution, as all photographers do, by the good old "rule of thumb."

Water	1 ounce
Iodide potassium	40 grains
Iodine crystals	15 grains

This makes a stock solution.

Water	10 ounces
Cyanide potassium	1 ounce

will make another stock solution. Now, to mix the "cutting" solution, take say ¼ ounce of the iodine stock solution and dilute it with water until it looks like the dark lager beer of commerce, pour into this slowly some of the cyanide solution until the diluted iodine solution is just transparent and this gives you the cutting solution. If it works too fast to suit you dilute it with water. If you require a solution to "cut" the negative film faster, add first a few drops of the iodine stock solution until the "cutting" mixture shows a trace of yellowness, then add only enough of the cyanide to clear it again. In "cutting" a negative the rule is to make haste slowly.

Transferring Newspaper Pictures.—R. E. J., Allegheny, Pennsylvania, writes that some years since he bought a bottle of a liquid for transferring newspaper pictures. He was enabled to transfer pictures to bristol board, then redraw them in india ink, and with a sponge rubber remove the transferred picture, leaving a clean drawing for photo-engraving. He has some more of that work to do and wants to know where he can buy this liquid. *Answer.*—The liquid inquired for can be made in this way: Dissolve 1 dram common yellow soap in 10 ounces hot water. Cut the soap into shavings to dissolve more easily. When it is cold add 2 ounces spirits turpentine and mix thoroughly. Pour this solution into a shallow dish and float the picture you wish to transfer in it, back down to the solution. When the paper containing the picture has taken up all the solution it will, lay it back down for a moment on blotter to absorb the surplus moisture; then place it on the bristol board intended for the transfer, and submit the whole to all the pressure possible for a minute or so, when some of the ink from the print will be found transferred to the bristol board. The success of the operation depends on the kind of ink used in the original print. Lithographic prints transfer best, and a fresh print will transfer better than one that has been allowed to dry for years. Then the amount of pressure is important. A lithographic hand press with its scraper pressure is the best, though a Washington press will answer.

A Substitute for Nitrate of Silver in Intensifying.—"Proprietor," New York, wants to know: "Is there no cheaper chemical than nitrate of silver to use for photo-engraving? In our business, silver has become one of the items most frequently ordered, and in these days of close margins of profit every ounce of silver counts. You give much of your department over to the workman, why not give his employer a pointer once in a while?" *Answer.*—In another portion of "Proprietor's" letter he states that he knows nothing about the business, having gone into it as an investment, therefore it is rather difficult to reply to him so that he will understand. As to the substitute for nitrate of silver in photo-engraving, that is not entirely possible, but substitutes can be had for it in intensifying half-tone negatives, and that is where one-half the silver is used. As your operators undoubtedly use copper and silver for intensifying their negatives a simple substitute would be Schlippe's salts. This is a comparatively inexpensive salt of soda. It is used just as nitrate of silver is used. After the negative is bleached white with the customary bromide of copper solution, instead of flowing over it nitrate of silver, flow the negative with:

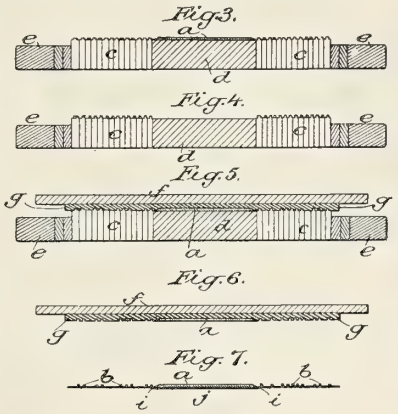
Water	1 ounce
Schlippe's salts	10 grains

The negative will require a good washing after being blackened with this salt. "Proprietor" possibly knows by this time that the outlay in photo-engraving is almost entirely the wages of labor, and the more intelligent the labor the more and the better work will they do, providing they are industrious. So well is this recognized by some proprietors that they supply their workmen with copies of The Inland Printer.

Combined Line and Half-Tone Blocks.—The leading article in the *Process Photogram* for May is by William Gamble, on the methods of combining line and half-tone on the same plate. After describing several methods for doing this, Mr. Gamble continues: "Let me now describe the neatest way of all to make these combined line and half-tone blocks. It can only be done with ease and certainty in a camera which has a screen gear independent from the dark slide. Stock designs are prepared for the line work, and masks are cut, both the inner and the outer portions of the mask being preserved. The inner portion is fixed to a piece of plate glass the exact size of the ruled screen, and the outer portion is attached to the screen itself. The exact position in the holder must be marked, so that the glass plate may be put in its place with certainty. The mask on the screen and on the plain glass plate should be so accurately placed that when one is laid over the other with their edges coinciding, the inner and outer masks fit together perfectly. The first exposure is the half-tone one, the picture being focused with the masked screen in position. Naturally, when the exposure has been given, the sensitive plate will be unaffected under the mask. Accordingly the shutter can be closed, the dark slide taken out and the screen removed, the masked glass plate being put in exactly the same place. The line copy is put up and focused so that the space to be occupied by the half-tone is exactly covered by the mask. The dark slide is returned to the camera (the sensitive plate not having been disturbed, of course), and the screen and the screen gear containing the masked glass plate brought close up to the sensitive plate, so that as little light as possible can creep under the edges of the mask. Make the line exposure, and the trick is done. The negative is developed and is a combined line and half-tone which is printed on the zinc at one operation." I beg to offer here the method I employ for combining line and half-tone on the same plate: The half-

tone and line negatives are made the proper size. When stripping the negatives, to reverse them, they are turned on the same piece of glass, one negative over the other, so that they register perfectly. They are squeegeed down, and then with a sharp-pointed penknife the two films are cut through just where the half-tone and line negative should join; the upper film is then stripped off, also the portion of the under film that is not wanted; the piece of the upper film is then put in its proper place in the under film, and the combined negative is complete.

PATENT.—Patrick M. Furlong, of New York, in patent No. 625,666, describes the interesting composite printing plate here illustrated. The object is to incorporate an original etching with an electrotype. Fig. 3 shows a type-form in an electrotyping chase, *e*, and an etching, *a*, laid loosely on a proper base, *d*. The etching *d* is then removed as shown in Fig. 4, while the form is blackleaded. The etching is then replaced, and the wax or molding composition *g* is coated with plumbago and impressed on the form, as in Fig. 5. When the form is removed the etching adheres to the wax molding composition, as shown in Fig. 6. The back of the etching is then carefully cleaned, and the wax and etching, as in Fig. 6, are placed in the bath and electrotyped in the usual way. When a shell is formed it looks like Fig. 7, and may be backed and mounted like any other electrotype. In this way the original etching becomes a part of the electrotype more perfectly than when soldered.



No. 625,666.

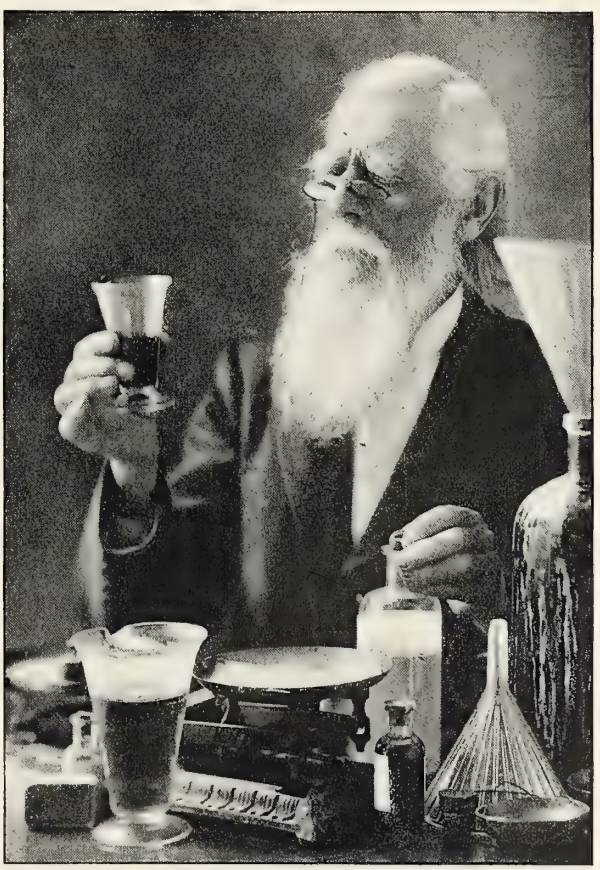
DINNER OF THE NEW YORK TYPOTHETAE.

THE New York Typothetæ held an evening dinner to discuss the maintenance of prices, at Muschenheimer's Arena restaurant, June 1, covers being laid for fifty-five persons. President Joseph J. Little presided, Theo. L. De Vinne on his right, and John C. Rankin, Jr., and E. Parke Coby occupying the two ends of the festal board. The others present were: H. C. Hallenbeck, C. G. Crawford, Lucius H. Biglow, Jr., Walter F. Hicks, Isaac H. Blanchard, Ancel J. Brower, Howard M. Nesmith, William Green, F. M. Lupton, Robert E. Bonner, Theo. B. De Vinne, J. William Walker, Robert L. Stillson, J. H. Ferguson, Charles H. Cochrane, C. Bowyer Vaux, Edward L. Kellogg, James Stewart, Emil Stephany, George McKibbin, Edgar W. Rogers, Hulbert Payne, John T. Miller, F. L. Gilliss, O. J. Maigne, Isaac Goldmann, Martin Stettiner, Louis Stettiner, James R. Thomson, J. M. Troxell, Frank P. McBreen, P. F. McBreen, C. P. Browning, J. Clyde Oswald, Paul Nathan, Matthew McCabe, John Eggleston, Alexander Klebold, R. H. Middleditch, F. A. Ringler, Samuel Graydon, John Brewer, J. H. Eggers, Louis F. Eggers, Richard R. Ridge, Joseph Gantz, Charles Francis, F. Alfred, C. H. Haring and Charles H. Kienle.

The after-dinner talk was opened by President Little, who deplored the existing low prices and expressed the belief that the public would be willing to pay more and give the printer a chance to live. The shorter hours had reduced the capacity of plants, turning profit into loss in many cases, and he believed that it was only necessary for the Typothetæ to act together to secure a reasonable advance, as the publisher was certainly willing to allow the printer some margin, though of course it was essential that the printer should take the initiative in asking for better figures. A general discussion followed, in which Messrs. Green, Blanchard, Paul Nathan, E. L. Kellogg, Stillson, Payne, Eggers, Gantz, Ridge and others were heard. Various plans that had been tried in other cities for combining to raise prices were considered and voted to be inapplicable to New York City.

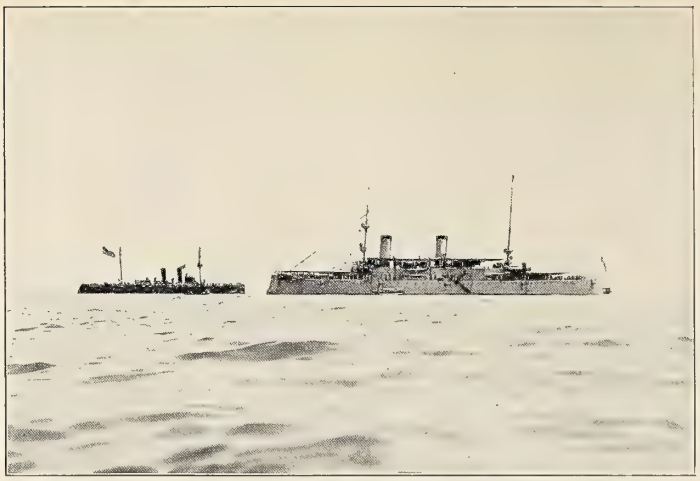
Finally Paul Nathan suggested that the only practical way of dealing with low prices in New York was to educate the craft regarding the mistake of undercharging and cutthroat competition. He believed that the prevailing low prices were largely brought about by continual opening of new printing offices by practical printers who were not business men, and who had an inadequate idea of cost. They charged too little at the start and so kept down the prices of others, and by the time they learned to charge properly more new firms had sprung into existence and kept the prices down by competition. If printers could be brought to a better understanding of the large amount of general expense that had to be met, and of what prices the largest concerns were getting, they would charge more and the evil would be remedied. He urged a campaign of education, and was made chairman of a committee to suggest ways and means of exchanging information looking to the betterment of prices. The other members of the committee were Theo. L. De Vinne and J. Clyde Oswald.

There was considerable talk as to ways and means for developing the membership of the Typothetæ. Though the number in the New York Typothetæ is the largest in its history, comprising perhaps two-thirds of the cylinder presses of the city, yet there were several hundred master printers outside the organization. A Committee on Typothetæ Extension was appointed, consisting of Messrs. E. L. Kellogg, J. C. Oswald and R. L. Stillson. They will suggest plans for inviting additions to the membership at the next meeting.


THE ALCHEMIST. Photo by Rowley.
From collection of H. W. Fay, De Kalb, Illinois.



LIEUT. REES ON BRIDGE OF U. S. S. OLYMPIA.
(Showing where Dewey stood during his fight in Manila Bay.)



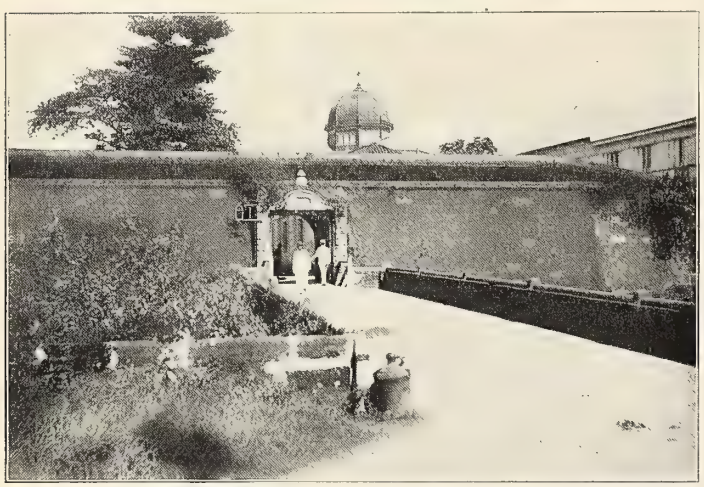
U. S. S. OLYMPIA, AT MANILA.
(Showing the Raleigh in the distance, leaving for America, December 15, 1898.)



BLOCKHOUSE NO. 11, MANILA.



U. S. S. BALTIMORE IN MANILA BAY.



GATE TO WALLED CITY, SAN JUAN DE JOSÉ, MANILA.



TYPES OF BOATS ON THE PASIG RIVER, MANILA.



A TYPICAL MARKET PLACE, MANILA.



NATIVES AND HUTS AT MANILA.

VIEWS IN AND ABOUT MANILA, PHILIPPINE ISLANDS.

(From photos furnished by courtesy *Chicago Record.*)

GOVERNMENT PRINTING OFFICE IN THE PHILIPPINES.*

HEREWITH we present a picture of the first American printing office in the Philippine Islands. It is composed of a rather motley staff, which is apparent at a glance. Almost every race is represented in the group of "artists" here presented.

The office is controlled by a descendant of the shrewd and thrifty Gael. In his staff of members of the "art preservative" are represented the phlegmatic and thrifty Teuton; the shrewder and more wide-awake Hebrew; the well-bleached and sometime piratical Norseman; the much-maligned nutmeg merchant from "Down East"; the gay and festive Gaul; the Briton of "Merri Hingland," and—of course you were expecting him—the ne'er-do-well Milesian, who has overcome his hereditary animosity to the "nagur," and, like the promised "lion lying down with the lamb," has put aside his natural repugnance and "stood up with the 'nagur'," for which *vide* picture.



EMPLOYES OF GOVERNMENT PRINTING OFFICE, MANILA, PHILIPPINE ISLANDS.

The blacks in the picture are natives of the Tagalo race in the Island of Luzon. They have some idea of "sticking type"; but it is a "native" idea. They have a composing stick which, of course, is a "native" stick. It is cut or whittled out from a piece of ebony or mahogany wood, with a brass plate inserted in a horizontal position, which answers for a composing-rule. To make the proper measure which they desire to set the matter to, they set in quads or figures or any of the letters in the case—and there you are. The sides are rigid, no screws or clamps being used. Any comp. on an off day can take his pocketknife and make his own stick in a few minutes. They empty the stick after setting each line and take up more room with their wooden galleys and stools than any two men made upon the broad principles of God's liberal design. They were accustomed to working in Spanish and Tagalo printing offices for the princely remuneration amounting to $6 per month—Mexican—about 75 cents per week, of our money; and when their salaries were doubled to $12—Mexican—per month they thought Dame Fortune had at last folded her wings and settled down, in full panoply of joy, on their rice fields and hearthstones—where they had any.

They are not employed from choice. They are a "necessary evil," owing to the scarcity of printers unincumbered by duty to Uncle Sam, and the number who escape on the first opportunity back to "God's land." A pamphlet composed of some of the proofs they set would prove one of the greatest jokebooks ever issued. The employer has had soldiers detached for the government work.

The Government Printer is Mr. E. C. McCulloch, a resident of 'Frisco and well known there, having been in business for some time, and was formerly assistant foreman in the State printing office. He is doing a successful business. He is a genial, whole-souled fellow, and has made it a rule among the boys here that a cigar goes with every job taken out, and consequently there is a box of "Perfectos" continuously on tap; but up to date he has not arranged to supply the more soul-stirring stimulant which a "print" appreciates oh, so well. Mr. McCulloch has his family here—consisting of his wife and little son—and gives evidence of staying for a time at any rate. His son is represented in the picture, but, unfortunately, his charming wife is not, for which the boys feel a sincere regret, for a soldier-printer is indeed a

*This article is furnished through the courtesy of John J. Flanagan, member of Typographical Union No. 6. Mr. Flanagan informs THE INLAND PRINTER that the gentleman at the extreme left of the picture—Mr. Butler—learned his trade with Henry O. Shepard, the president of The Inland Printer Company. Mr. Flanagan appears near the right center of the picture, with the military cap on.—EDITOR.

corpse when he ceases to be gallant, and the sight of a beautiful American lady in this benighted land of darkness is an angelic vision.

Among the group are "prints" from the sunny slopes and valleys of California; two wild and wooly populists from the pasture lands of Kansas, with "spacing hammers" and other necessary paraphernalia used in getting out the educational sheets peculiar to that section of country; a stanch silverite from Nebraska; three salmon fishers from Oregon; a Chicagoan, who is in continual conflict regarding the 1890 census with a member of "Big 6" from New York, all of whom will, no doubt, be recognized by the members of the craft to whom they are known.

And wait till we get back. Ye "tramp" printers with doubtful "world-wide" experiences, make the most of your short time to hold the inexperienced spellbound with your "what-has-been" tales. Avaunt with your stories of peculiar circumstances under which you have gotten your papers to press; your tales of the days when "printers carried swords." "There's a Richmond in the field."

The printing office is in the Government Palace, which is known as the "Ayuntamiento," with its marble halls, its marble walls and marble floors. Yes, right upon the floor where the feet of royalty have trod; beneath the crimson-and-gold canopy where royalty has sat, the pushing, energetic yankee printer, with sacrilegious disregard of blue-blooded traditions of grandeur and power, has planted his composition cases; and with calm, deliberate, practical eye surveyed the marble floor space and mentally summed up the number of ems that could be set up on each square foot of marble.

I may later send you some "terrible examples" of Manila artistic printing and a description of their printing offices.

The boss gets THE INLAND PRINTER even in far-away Manila, and we were showing it to some of the printers here, but it almost took their breath away. They could not conceive how it was possible to get up such a dazzling work of art. The linotype phases them completely. How a machine could set type as we tried to explain to them was beyond their grasp. They are still thinking it over.

THE RELATION OF THE TWO-REVOLUTION PRESS TO THE HALF-TONE PLATE.*

THERE is an unwritten rule in the United States Senate that no new member shall make his maiden speech till he has been in the Senate at least a year. Of course we know there have been one or two exceptions to this rule, but these have only served to make it all the more impressive.

It would seem as though there was no such unwritten rule in the by-laws of the Chicago Typothetæ, for here I am asked to say a few words at this, my very first meeting, and before I have been initiated into anything more serious than the mysteries of this very good dinner. It is all the fault of your genial president, however, for a few weeks ago he "held me up" in *broad daylight* on Dearborn street (quite a common occurrence in Chicago nowadays, I understand) and told me of his plans for these evening meetings, and the series of discussions he proposed to inaugurate, and asked me point blank to follow Mr. Benedict's interesting paper with a few minutes' talk on the relation of the two-revolution press to the half-tone plate. Of course I greatly appreciate the compliment, but do you know he "embalmed" it, so to speak, by assuring me that the reason he thought of me was because I was a *new broom*, and might be less backward in coming forward than some of the older members.

This does not hint at any special qualification which he supposes I possess for the handling of the task which he has set before me, except possibly the undiluted nerve of a young man who is still a good deal of a stranger among a strange people.

If I really possessed so much of this latter qualification, I am sure Mr. Knapp did not realize the temptation it might be for me to talk "shop" from the beginning to the end of the few minutes allotted to me. I can assure you, however, that I approach my subject with diffidence, for I do not pretend to be a practical printer, and while I may express some beliefs on the subject of increased efficiency in the two-revolution press, and the results to be obtained, especially in half-tone work, I can only ask that you give them kindly consideration, even if your practical experience, at first thought, causes you to disagree with me.

I think it is a fair statement to say that the pressbuilders have done more in the last five years to increase the efficiency of the two-revolution press, especially as regards its capabilities for printing high-grade half-tone and color work, than was done in the entire ten years preceding.

Today, therefore, it can hardly be questioned but that the builders of every two-revolution press are placing on the market a machine capable of producing, under certain conditions, high-grade half-tone and color work. The question of vital interest to the printer, therefore, is not, "will this press or that press produce this work, but what will it *cost* me to produce the work on this press or that press? How much more time and labor, for instance, must my pressman expend if I use this press than if I used that press to accomplish the results I desire?"

I have seen beautiful specimens of four and five color register work done on an old hand cylinder country Campbell. The pressman knew his business. Time and labor were not considered. The result was all right, but the job was not commercially profitable.

We are told by the expert platemaker that such a state of perfection has been reached in the production of half-tone plates that every dot on the plate means something; that this is especially true of the vignetted cut where the cloud-like effect is intended to fade away into nothing. He claims still further that in the properly made half-tone the full value of every high light and low light necessary to bring out the full value and beauty of the original is there; that no overlaying or underlaying is necessary. He proves this by sending proofsheets taken upon a platen proof press of the half-tone to be used, and this is the standard by which he results obtained from the cylinder are to be measured. The reason no overlaying or underlaying seems to be necessary with the platen proof press is because the impression from both above and below is absolutely rigid, even and unyielding, and in lieu of "squeeze" the time or dwell of the platen upon the plate brings out every effect desired on the printed sheet.

A prominent printer, who is not only an expert on the printing of fine half-tone work, but on the subject of half-tone plates as well, said to me not long ago: "Mr. Cozzens, I have the hardest work in the world to get my pressman to let every dot have its full value in the printing of a half-tone. I believe he spends altogether too much time for make-ready." That printer would probably laugh incredulously if I told him that the fault was not in his pressman, not in the half-tone plate (both of which he acknowledged are first-class), but in his press; but that is where it is nine times out of ten, for the tremendous strain brought directly on the mechanism used for raising and lowering the cylinder in nine out of ten of the two-revolution presses on the market today results, especially as the press becomes worn, in a constant varying of the impression of from one to two or three thicknesses of tissue, and hence demands more time for make-ready and a more or less constant oversight, favoring and patching up of the form on the part of the pressman while the work is being run. You may have a rock of Gibraltar in

*Address delivered by H. W. Cozzens, Jr., Western representative of The Campbell Company, before the Chicago Typothetæ, April 6, 1899.

the bed and the supports beneath it, but if the cylinder impression mechanism in the presses you are operating has even the slightest tendency to stretch or vary under this direct strain, then with such a machine you are constantly adding to the cost of production.

About two years ago Mr. Wood, the general manager of the Campbell Company, in a discussion with some gentlemen on the question of impression in half-tone work, wrote as follows:

The printing impression (which is a thing delicate enough to detect the difference between one and two thickness of tissue paper) is far too important a factor in the element of modern printing to be treated as a secondary consideration, as many builders have thus far treated it. To my mind it deserves the best room in the house, and a seat at the head of the table, for upon it the whole structure of the pressman's art—the use of underlay and overlay—is based.

Again, if you will examine the exquisite texture of the modern half-tone plate, with its relief so low that the human touch can scarcely perceive it, and consider that the *tops only* of the delicate "dots" which you see are to be touched by the impression, yet touched so firmly but delicately that they will give forth clearly and sharply every line upon the surface of the plate, but nothing below its surface, you may possibly more vividly realize what one tissue's worth of yielding above or beneath such a plate will mean; and one tissue is but a $\frac{1}{1000}$ part of an inch in thickness.

Nice printing, gentlemen, concerns delicate measurements in very deed, otherwise you would not see the high-priced man patiently spending hours to attain the desired result through the gradual application of the most delicate tissues to his overlay. Too little regard, in truth, has been paid the "silent part" of printing. This portion, the preparatory part, many pressbuilders have not heretofore considered to be within their sphere. To my mind it is their first duty, the starting point from which they should invariably pave their course—print first *well*, then *fast*.

An impression which is sharp, firm, absolutely unyielding, whether from above or below, and never varies in any part, is well worth consideration.

The press which stands the heaviest "squeeze" gets the best result from the inking.

With two rollers and a good "squeeze," better results may be obtained than with four rollers and a poor "squeeze."

With a good "squeeze," a given result may be obtained with less ink than if a poor "squeeze" only be employed.

Work printed with a good "squeeze" dries quicker and offsets less than work printed with a poor "squeeze," because in the former the ink is "sent home"—that is, pressed *into* the paper—while in the latter it is left resting thickly upon the surface. I say "thickly" because for lack of "squeeze" there is more of it necessary.

If "squeeze" lessens the need of a thick ink film, then it follows that cleaner and sharper printing results, for in printing a thickly inked surface there is more "squash-over" of ink than in printing a thinly inked surface. "Squash-over" causes ragged edges and soon fills the form, whereas, if it be absent, the edges are sharp and the form remains clear.

One of the most valuable traits of a rigid impression is the ability to do the finest work at very high speeds which it confers upon a fast press. This comes of the fact that great pressure will set ink to paper instantly, whereas, if pressure be lacking, a longer time must be allowed in which the ink may adhere, thus necessitating a lower speed of the machine and a smaller output.

It would seem that the pressbuilder who, in the construction of the two-revolution press, is constantly endeavoring to embody in it mechanical devices which will render the press more and more automatic, so to speak, and accurate in the operation of its vital parts, deserved the special encouragement of the printers, yet a printer has said to me, "Oh, these new mechanical devices may be improvements, but they aren't necessary." You might argue along the same line that the air brakes now used on the railroads throughout the country are not absolutely necessary, but what passenger road would run its cars without them today?

The days of the jog trot in the pressroom are over for those who would print profitably. To make money today, more work must be done in a given time with less labor, less machinery and less waste. Every mechanical device which tends to eliminate "guesswork," so to speak, and "chance" in the machinery to be operated, increases the efficiency of the pressroom, increases the amount of production possible and decreases the cost of production.

Competition in the press business has reached such a lively and aggressive stage that all sorts of wild and woolly claims (in the minds of many printers at least) are being made for the efficiency of this or that machine. The remedy is in the printer's own hands. Make the pressbuilder live up to his guarantees to the very letter. Operate his press, to be sure, in accordance with his instructions, and then see that it fulfills the claims he makes for it. Place the burden of proof on the pressbuilder and you will soon find out the difference 'twixt tweedledum and tweedledee.

The day may not be far distant, to my mind, when, owing to the continued improvements in impression, register and distribution, a speed of 1,800 an hour on a 39 by 52 inch press will be considered a normal speed for high-grade half-tone work. With such a press one will possibly print practically against the iron surface of the cylinder, one or two manila sheets alone being used. The plates will be mounted on iron blocks, the bed and cylinder of the press will be locked together on both sides throughout the printing stroke, and mechanical accuracy will supersede pressman's guesswork and much of the pressman's time and labor.

Such a press will be operated in accordance with the builder's instructions and not in accordance with the foreman's twenty years' experience or prejudices. Pressmen are prone to forget sometimes that the pressbuilder is called upon to study the availability and practicability of this device or that device very much more exhaustively than the pressman himself.

The highest perfection has not yet been attained in pressbuilding. The press of eight years from now, or even five years, will be so far in advance of the present high-grade machine that it behooves every progressive printer to operate the modern presses he is installing today up to the very limit of the guarantee of the builder and get all there is in them out of them during the next five years.

Don't be afraid to make the pressbuilders live up to their guarantees. It is a case of the survival of the fittest with you, why not with them?

The platemaker seems to have done his part in furnishing you with plates from which such perfect specimens of the original subject can be obtained as to create a desire and demand for more artistic and expensive printing of all kinds. Now, then, encourage the pressbuilder, the papermaker, the inkmaker and the rollermaker to a further perfection of their lines, for this will help you to solve not only the question of an increased and more profitable and perfect production, but the shorter hour problem as well.

Last year a prominent printer in one of the Eastern cities installed a high-grade, high-speed press. He proceeded to run it up to the full-speed guarantee of the builder, when one day he found that the results he was obtaining were not satisfactory.

He investigated the matter and found that the ink and paper would not work well together with the plates he was using nor at the speed at which he was operating his press.

This printer did not do as many another would have done, slow down his press and accept his foreman's experience, that such work could not be done at any such speed and let it go that the pressbuilder had been "talking through his hat," so to speak. He convinced himself that the press was capable of producing the results desired and that his plates were all right. Then he went to his inkmaker and papermaker and said, "Here, the ink and paper you have been furnishing me do not now meet the new conditions under which I desire and expect to produce this work. Now, then, you must furnish me with some of a similar grade that will." The inkmaker and papermaker experimented a little, I understand, and did so. The results were entirely satisfactory.

From that time on that printer's profit on that particular job was from $2 to $3 or $4 more a day than before he installed his high-speed press, and the daily cost of running was no greater.

That is what I mean by encouraging the pressbuilder, the papermaker, the inkmaker and, if necessary, the rollermaker,

to help you to solve not only the question of an increased and more perfect and profitable production, but the shorter hour problem as well.

I find that I have taken up rather more time than I had intended, but in closing, and thanking you for your kind attention, I can only excuse myself on the ground that this is also Mr. Knapp's fault, since he failed to specify in his contract just exactly how many minutes I might consume. So I have taken advantage of the omission, like the tramp who once called at a farmhouse and asked for something to eat. "What can you do?" asked the farmer. "Well," said the tramp, "if you'll give me a square meal I'll kill all the rats on the place. I'm a great rat-killer." The farmer thought this was a cinch. "Mary," said he to his wife, "give this man a big dinner." So the tramp sat down and ate up everything in sight. Then he went out to the wood-pile, selected a good stout club, walked slowly back to the house and sat down on the back porch. "Now, then," said he, "I'm ready when you are; bring along your rats."

PRESSROOM QUERIES AND ANSWERS.

CONDUCTED BY A PRESSMAN.

TO CORRESPONDENTS.—Letters for this department should be mailed direct to 212 Monroe street, Chicago. The names and addresses of correspondents must be given, not necessarily for publication, but merely to identify them if occasion should arise. No letters will be answered by mail which properly belong to this department.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

See "The Harmonizer" and White's "Multi-Color Chart" under "Estimating Notes, Queries, and Comments."

THE COLOR PRINTER.—By John F. Earhart. Price, $15—now reduced to $10.

PRESSWORK.—By William J. Kelly. A manual of practice for printing pressmen and pressroom apprentices. 96 pages; cloth bound, $1.50.

OVERLAY KNIFE.—Flexible, with a keen edge, enabling the operator to divide a thin sheet of paper very delicately. Blade runs full length of handle, which can be cut away as knife is used

WANTS MORE LIGHT ON PRESSWORK.—A. V. S., of Baltimore, Maryland, writes an interesting letter to show his interest in presswork. He says: "I am a young pressman, and I believe you can help me out on some of my difficulties in half-tone cut work. I have a great deal of trouble in making cuts break away to a soft 'fading away' edge. I am a careful reader of THE INLAND PRINTER, and I have gathered much information from the journal in many ways. I would be pleased if you would kindly give me some information on this line; if you will, I assure you it will be highly appreciated." *Answer.*—From another part of your letter we infer that you have purchased the pamphlet on the correct method of making ready half-tone cuts and forms on cylinder presses. Carefully analyze this little work. A more extensive work, entitled "Presswork," should be added to your collection of books on this subject. It is too much of an undertaking to give special lessons in the pages of this journal. This book, with example of cut-out overlays, and the results shown from same in the pages of THE INLAND PRINTER, by William J. Kelly, appeared a few years ago, and may still be obtained at this office. Personal lessons by practical pressmen are really the most valuable of all sources of information. See what you can do in this direction after you have read up on the subject. Do not be discouraged, but persevere. A young man beginning to study the higher branches of anything must begin with the primary aids to success. Men who rise to prominence as artisans do so after many trials and failures in their efforts.

PRINTING WITH WHITE INK.—Mr. William C. Gage, of Battle Creek, Michigan, kindly sends the following: "I note your reply to J. F. O'B. with reference to white ink on magenta paper. Allow me to suggest that possibly the difficulty in this case, as in many others, is not so much in the *quality* of the ink as in the *kind*. Some very high grades of white ink are wholly unsuitable for printing on papers of strong color, because they are translucent, which is true of all white inks having magnesia for their base. The old-fashioned zinc whites are opaque, and I venture to say that ink of this kind, even at 40 cents a pound, would have 'covered' better than the ink that was employed. Where 'body' is wanted, the zinc whites are always preferable; but if a color is to be 'extended,' as in the making of a tint, there is nothing equal to magnesia white, one of its most desirable properties being freedom from the fault of depositing or 'chalking' on the paper in drying. When a tint is to receive another color over it, if the tint was made with zinc white, the succeeding color is pretty sure to 'crawl'; but the use of magnesia will obviate this tendency. Your correspondent would have bettered his work by making his first impression with a quick-drying magnesia white, and following with a zinc white, as the first would have filled the grain of the paper, and given a good surface for the second impression." *Answer.*—Mr. Gage has furnished a valuable bit of information to J. F. O'B., of Colorado Springs, Colorado, and not alone to him but to many readers of THE INLAND PRINTER who have addressed us from time to time on this subject. We will add for the further information of all that the white ink used by J. F. O'B. was an *inferior* quality of zinc white, such as is usually put up for poster tints, etc., and was, therefore without the essential requisite to produce a white color, as *it lacked body*. In recommending a high-grade white ink for securing color, we do so because most of those who complain that they "can't print white" are persons with little or no experience in combining bases for uncommon results. Such an ink is made only from the very finest and purest zinc white and is worth from $1.50 up to $3 per pound. The Ault & Wiborg Company made some elegant silver-white ink for Mr. John F. Earhart for use by him when engaged on his inestimable "Color Printer." That is the kind of white ink we recommend in this case, and we also recommend that it be used with glue and molasses printing rollers which have been fairly well seasoned.

A CASE OF BAD WORKMANSHIP.—C. C., of Orange, New Jersey, has sent us a printed sheet of a form of sixteen small pages, containing reading matter and a number of half-tone cuts. The presswork has been done on a sheet of good supercalendered white paper. This sheet is printed on both sides, as his letter indicates, but the printing is anything but commendable. Here is what he writes: "I inclose herewith some half-tone cut work that gave me trouble. The criticism was made that the cuts lacked snap—the lights were not light enough, and the blacks were not dark enough. I cut out the lights and overlaid the black parts, but it did no good whatever; so when I printed a second installment of the job I did not cut out or patch up the cuts, and the sample I send belongs to the latter lot. The work was done on a press with two form rollers; the ink used was George H. Morrill's half-tone ink; the speed was 500 an hour, and we had to smut-sheet the job. One side of the sheet I send you is, purposely, printed blacker than the other, to help you form an opinion. Please tell me what the trouble is, and if I could do anything to dispense with the smut-sheets?" *Answer.*—Your sample is a very poor specimen of printing. If the edition printed with overlays, etc., was any worse, then it must have been very disappointing to you and the critics. This form should have been made ready with cut-out overlays on the several half-tones, as that is the only method by which a proper result can be secured from such illustrations as appear on this sheet. In making your overlays, it is quite likely that you have used *too thin* a paper to produce effective reliefs to the darker ones. These cuts require considerable treatment, for, with a couple of exceptions, they are quite intricate, and depend mainly on the skill of the pressman to develop properly for pictures. The cylinder of your press, as well as the inking rollers, require setting: the former impressing the taking and leaving ends of the pages too strongly (or you

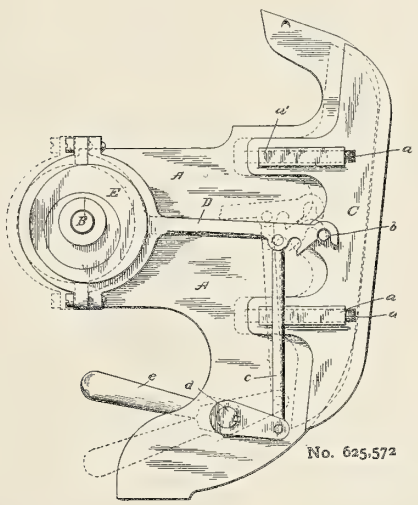
may be carrying a little too much packing); and the rollers, because they are set too low on the form, which causes the "fill-up" apparent on both sides of the sheet. Attention is also directed to the "slurring" on the top and bottom of all the pages in the form. If your make-ready had been properly carried out, you could have run the job with considerably less color; yet hardly enough to relieve you of "smut-sheeting" the work, unless you had employed a specially made ink — the ink used on the supercalendered paper is good. Two-roller presses, especially of the "pony" size, are not adapted for good half-tone printing, opinions to the contrary notwithstanding. Take a few lessons in half-tone cut overlaying from some competent pressman, and also adjust the press cylinder as soon as possible.

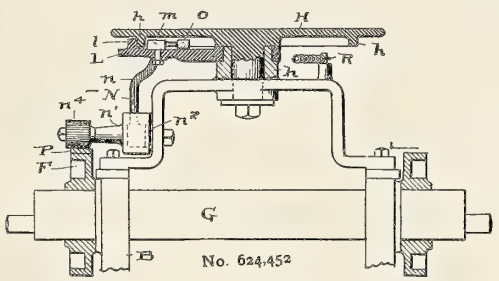
WANTS OUR OPINION ON HIS PRESSWORK.—A. E. C., a regular reader in the State of New York, has sent us half-a-dozen printed cards, about which he writes: "I am a reader of your paper, although not on your subscription list. I get it regularly through the newsdealer in our city. I am always very much interested in reading it, especially in reading the pressroom notes, which are a great aid to me, as I often find. I inclose some samples of cards printed on a 10 by 15 inch Gordon (C. & P.), from a zinc etching. I used a rather stiff black ink, mixed with a dark-blue ink, into which I put a little lard to keep the ink from pulling off the face of the stock or from picking off. I would be pleased to have you criticise the cards in your 'Pressroom Queries and Answers.' Have had no complaint from the job, but would be pleased to hear from you, inasmuch as I have used the lard in the ink, which I see you recommend in your paper. Also, would like to know if a person used a set of rollers on a Gordon press for about 15,000 impressions, with copying ink, if it would have any tendency to make a light-red ink look dark after thoroughly washing the rollers, etc. The rollers were rather soft, and were new about six months ago. Can they be used to do good work after having been used on such a long run of copying ink, especially when trying to print bright-colored ink? The color of the copying ink is dark purple." *Answer.*—The cards are not well printed. You have not succeeded well in bringing out the phantom background of the design, which is one of the special features requisite to qualify the job to the dignity of "artistic." In omitting to do this you have been forced to crowd and fill up the light lines with a surplus quantity of ink. In doing as stated, you have also filled up "Manufacturing Co., cots and spiral spring beds." The ink looks satisfactory, being of a soft and intense black finish, which is really rich and well laid on in the black panel. There is no trace of the ink pulling up the face of the stock, and this proves the efficacy of a little good lard. The results here suggested can only be obtained by proper overlaying and trimming away the light lines where necessary. We do not believe that rollers used for copying-ink printing can be washed clean enough to work light-red ink and not show defect in color. Old rollers should always be kept for copying ink, because the aniline colors used in such inks will permeate the roller composition for a considerable distance and later work out to the surface. If rollers covered with copying ink are well washed with soap and clean water several times, and then left to dry for a while, they may be improved in their cleanliness and be rendered less liable to discolor bright inks, if a good coating of reduced white ink is used and allowed to distribute on the disk of the press for a while, and is afterward washed off with turpentine, tarcolin or petroleum.

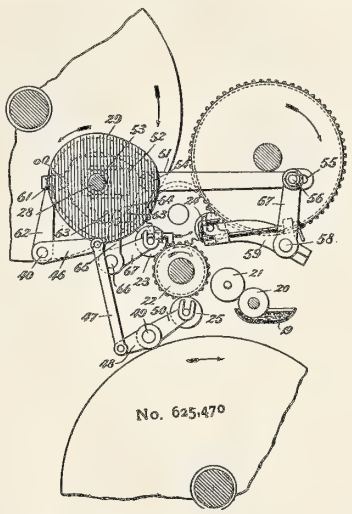
PATENTS.

Walter Scott, in patent No. 625,470, shows an offset mechanism for multicolor web presses. For the purpose of preventing offset on the cylinders they are kept oiled, and he applies the oil from a fountain, as 19, and carries it by means of rollers in much the same manner as ink is transferred and distributed. The arrangement is such that Mr. Scott is able to oil all the cylinders, on which offset might occur, from a single oil-fountain.

A disk-rotating mechanism has been patented (No. 624,452) by F. A. Burnham, of the Chandler & Price Company.


No. 625,572


No. 624,452


No. 625,470

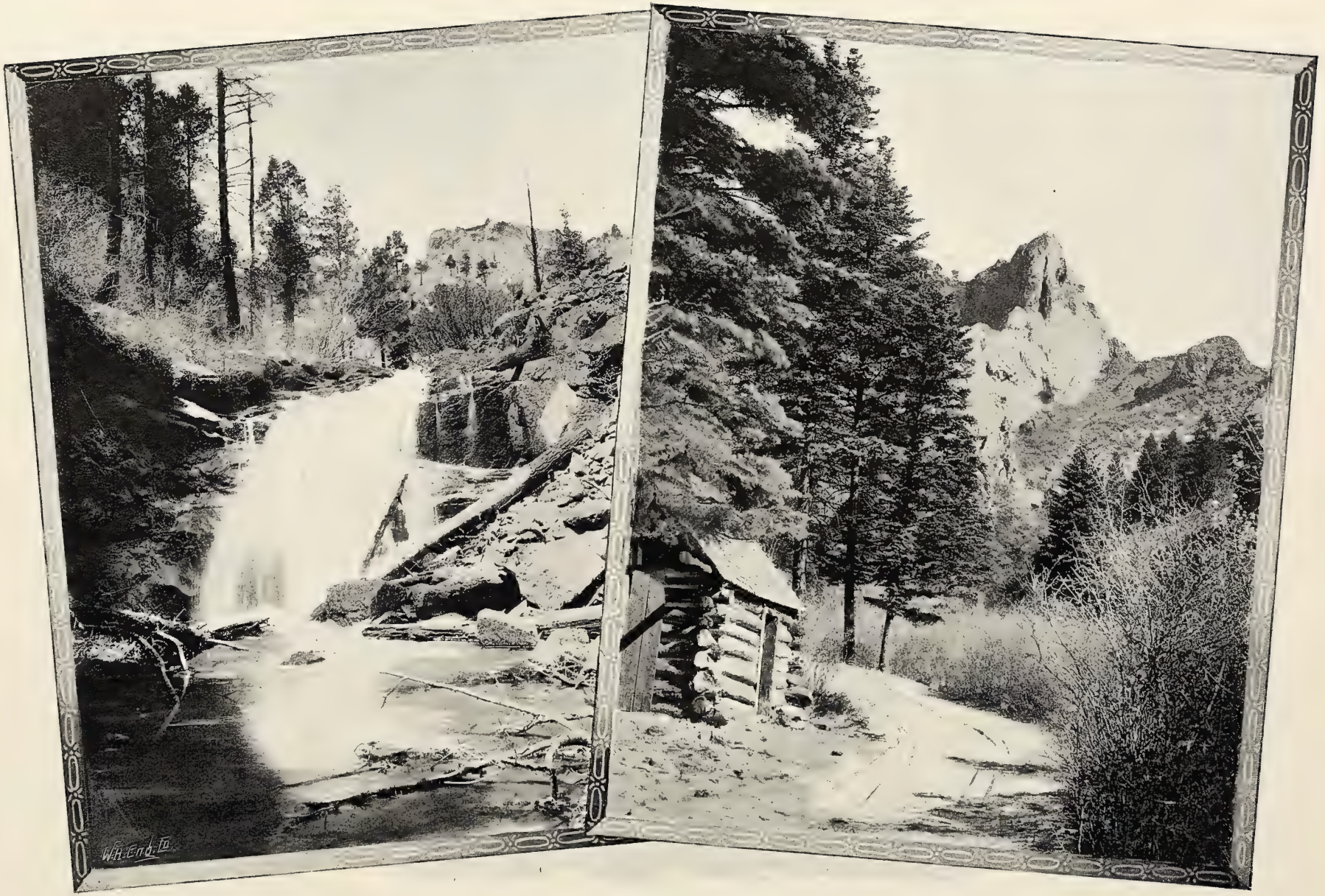
Instead of the usual pawl and ratchet, which make a disagreeable noise, a flat-sided rim, *h'*, is made on the under side of the disk H, and this is periodically clamped between *l* and *m*, so as to give the disk a partial revolution without undue rattle.

A device for throwing off the rollers from the form is the subject of C. A. Lanier's patent, No. 625,572. The drawing shows it as applied to the Chandler & Price Gordon. The slide C is thrown up to take the rollers off the form by the eccentric E, when the impression is thrown off or when the hand lever *e* is thrown.

"NAZARETH."

The illustration on page 450 of this number of THE INLAND PRINTER, entitled "Nazareth," is a reproduction from a photograph of the original painting by Mr. W. J. Edmondson, a promising member of the Society of Western Artists. A number of very fine platinum prints have been made of the original and are on private sale. Mr. Edmondson has lately completed an excellent mural painting for the Chamber of Commerce of Cleveland, Ohio. His permanent address is 143 Euclid avenue, Cleveland, Ohio.

IT takes time to kick and time is unredeemable. He who stops to club each barking dog may miss his train.—*S. O. E. R.*



TWO COLORADO VIEWS.

Half-tone by
THE WILLIAMSON-HAFFNER ENGRAVING CO.,
1633 Arapahoe St., Denver, Colorado.

ECHOES FROM THE PRESS CLUB OF CHICAGO

BY FREDERICK BOYD STEVENSON.

IN the good old days of the Chicago *Times* under Storey, newspapers were conducted with the sole idea of getting the news and all the news. It happened then that Charlie Andrews was telegraph editor of the *Times*. The old building at the corner of Washington street and Fifth avenue was probably the warmest news nest in the United States. Andrews for awhile moved the telegraph desk out into the hall on the top floor, and placed the back of it flush with the railing that overlooked the deep shaft that led up with the stairways to the dome of the — in those days — tall building. One hot night Charlie sat with his coat off just patching up the telegraph stuff at the rate of forty miles an hour, as he was short-handed and away behind. He had a long-winded story from Washington that was coming over the Associated Press wires and was being transcribed on very thin paper, known in the vernacular of newspaper offices as "flimsy." Charlie had pasted it together, sheet by sheet, and had edited it as fast as it had come. For convenience he had let the stuff hang down the shaft, and there was a string of it that reached to the bottom floor.

A messenger boy had just dumped another batch of the dispatches on Charlie's desk. Charlie was still grinding away.

"Gimme a chaw 'er terbacca," said the messenger boy.

Andrews was busy shoving the copy down the shaft.

"Gimme 'er chaw, I tell ye," insisted the boy, emphasizing his demand by striking Charlie familiarly on the back of the neck.

Usually Charlie Andrews was mild-mannered and gentle. This night he was working under high pressure. He said nothing, but as he shuffled up from his chair there was something in his eye that warned the lad that it might be dangerous to linger. With a whoop like a wild Indian the messenger boy sprang for the railing and mounting it at a bound glided down with the rapidity of a limited fast mail. Old man Storey was coming up the third landing. The heels of the flying messenger boy struck him amidships and he went down with all colors at his spars. The messenger boy howled with delight as he sped downward to safety. On the ground floor he deftly struck a match on the seat of his pants and applied the flame to the hanging sheet of "flimsy." There was a whiff of smoke and the fire burned Charlie's fingers, while wafted on the still night air came to him the cry:

"Ye won't gimme 'er chaw terbacca, eh?"

Speaking of the Chicago *Times* recalls to mind one of its most famous managing editors, "Uncle" Charlie Dennett, some years dead. "Uncle" Charlie was always outspoken and gruff, but he had the best "nose for news" that ever went up the *Times* office stairs. Behind his rough exterior he had a warm heart. He always spoke his mind, no matter what he happened to think. Some years ago Fred Dunekee, who is now on the New York *World*, came to Chicago to look for work on the newspapers. He had spent some little time in Louisville, Kentucky — just enough to make him think that he knew as much about the newspaper business as the next man. So he went to "Uncle" Charlie for a job.

"Can you read telegraph?" asked "Uncle" Charlie.

"Oh, yes," said Dunekee, with all the confidence born of youth.

"How many columns can you read in a night?" asked old Charlie.

"Twenty," said Dunekee without hesitation.

"You're a d——d liar," murmured "Uncle" Charlie; "go into the local room and see what the city editor can do with you."

A young Irish newspaper reporter who recently went from San Francisco to New York sacrificed a possible chance for a position through his love of "coming back" at a man in authority who had asked him a question that he did not consider quite proper. The reporter had a letter of introduction to a managing editor of one of the big dailies. The editor sent out word for the young Irishman to come into the office.

"Where did you come from?" asked the editor.

"From San Francisco," said the reporter.

"Why did you leave there?" asked the managing editor.

"Why, I didn't know you were a native of New York, sir," said the young Irishman in apparent surprise.

"I am not, sir," said the managing editor, at a loss to understand what the young fellow was driving at.

"Well, sir, why did you leave wherever you came from?" ejaculated the Irish reporter, and he walked out in search of a job elsewhere.

Sam Freeman is doing horse notes for the *Morning Telegraph*, of New York. Freeman always was a great wag. He had a habit of starting in seriously to explain some complicated matter to a person. He would begin very deliberately and clearly, setting forth each point on the ends of his fingers in rotation. Then he would lead off into some long sentence that became more and more involved as he progressed. He used big words and his sentences sounded easy and reasonable, but no one for the life of him could make out what Freeman was talking about.

"I beg pardon," his listener would say, "but will you please go over that again?"

"Certainly," Freeman would answer, and then he would go all through it again and this time it would be worse than ever.

This would be repeated three or four times, Freeman apparently waxing more eloquent, but in reality becoming more and more incoherent, until finally his victim would either throw up his hands and flee in self-defense or face it out and become a driveling idiot. Freeman is responsible for a great deal of the overcrowding of the insane asylums.

Once upon a time Freeman was doing the horses for the old Cleveland *Herald*, dead these many years. A young man named Voltz was the sporting editor of the Cleveland *Leader*. Several of the newspaper boys, among them Freeman, were sitting in the Central Police Station one night, when in came Voltz. He nodded all around, and more for the sake of something to say than anything else, he queried Freeman:

"Still doing horses on the *Herald*, Sam?"

"Wh-h-y," began Freeman in his drawling way, "I am on the *Leader* now."

Voltz had just come from the *Leader* office. He knew every man on it and he knew Freeman was not connected with the paper. So he said:

"On the what?"

"On the *Leader*," replied Freeman, cutting himself off a piece of plug tobacco.

"You're not on the *Leader*," said Voltz.

"I'm on the *Leader*, all right," quietly rejoined Freeman.

"No, you are not," said Voltz, positively. He felt secure in his position because he knew there was but one sporting man on the *Leader* and he knew he was that man. In those

days a man held his job so long as he behaved himself and did his work properly.

Freeman sort of hunched up his back and remarked:

"I'll just bet you I'm on the *Leader*—I'll just bet you a dollar I'm on the *Leader*."

"I'll take that," said Voltz, as he smoothed out a paper dollar on the sergeant's desk.

Freeman covered it, and then he slowly got up, and on the bottom of the chair on which he had been sitting was a copy of the *Leader*, nicely folded.

"Didn't I tell you I was on the *Leader?*" said he, as he shoved both dollars into his clothes.

Fernando Jones has been made an honorary member of the Press Club of Chicago. Everybody knows Fernando Jones who knows Chicago. He was here before Chicago. If a newspaper man wants to know anything about Chicago he goes to Fernando Jones. If a real estate firm is not satisfied with the title outlined in the abstract, it goes to Fernando Jones. That's the way of it all over town. Jones knows what other people do not know. Jones is pushing eighty. He looks forty. Years ago he ran a newspaper in Michigan, but he is as young now as he was then.

Not long ago he was talking with his doctor.

"I am feeling first-rate," Jones was saying. "There is only one thing that bothers me. That comes around every year, and I can't get rid of it."

"Hay fever?" asked the doctor.

"Worse than that," said Jones. "I just wish it only was hay fever."

"Must be rheumatism," queried the doctor.

"Oh, worse than that. Say, I'd give anything if it was only rheumatism."

"Well, well," said the doctor. "That must be pretty bad. You tell me all about it and I'll prescribe for you."

"You can't help it, doctor."

"Oh, well now; we can try. It isn't spring fever, is it?"

"Worse than that."

"Lumbago?"

"Worse than that."

"Well, what is it?"

"My mother used to call 'em birthdays, and I am quite sure nobody can stop 'em," chuckled Jones.

PROOFROOM NOTES AND QUERIES.

CONDUCTED BY F. HORACE TEALL.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

BIGELOW'S HANDBOOK OF PUNCTUATION gives full information regarding punctuation and other typographic matters. 112 pages; cloth bound; 50 cents.

COMPOUNDING OF ENGLISH WORDS.—By F. Horace Teall. When and why joining or separation is preferable, with concise rules and alphabetical lists. 224 pages; cloth bound; $1.25.

ENGLISH COMPOUND WORDS AND PHRASES.—By F. Horace Teall. A reference list, with statement of principles and rules. 312 pages; cloth bound; $2.50.

PENS AND TYPES.—By Benjamin Drew. A book of hints and helps for those who write, print, teach or learn. 214 pages; cloth bound; $1.25.

PUNCTUATION.—By F. Horace Teall. Rules have been reduced to the fewest possible, and useless theorizing carefully avoided. 194 pages; cloth bound; $1.00.

PUNCTUATION.—By John Wilson. For letter writers, authors, printers, and correctors of the press. 334 pages; cloth bound, $1.00.

POSSESSIVE FORM.—G. M. S., Springfield, Ohio, writes: "Will you please inform me whether the word 'Coblentz's' in the following sentence is punctuated correctly? If not, what is the correct way? 'Call at Guy Coblentz's drug store for ice-cream soda.'" *Answer.*—"Coblentz's" is the right form, as it takes the apostrophe and *s* to form the singular possessive. It is wrong to speak of it as being "punctuated." There is no punctuation in it.

PERVERTED SPELLING.—Orthography seems to be one of our most curious words. It means, etymologically and literally, correct writing; but of course every one knows that here writing is taken to mean spelling. The inherent sense of correctness is the especially curious phase of the word, not alone in the fact of general application making the word stand for any spelling, right or wrong, but because spelling in many instances seems almost to defy a choice between right and wrong. Nothing in human perversion is harder to correct than perverted spelling. A forceful illustration of this is supplied by the writer's experience as proofreader on a New York newspaper. The editor received a letter saying that a word was continually misspelled in the paper; that both Webster and Worcester had "conferree," and the paper always printed "conferee." And the only answer that editor could print was that he would see that it did not occur again! How the two lexicographers evolved their crazy spelling "no fellah can find out." No more reason can be found for it than for "referree," yet no one ever so perverted "referee." The latest Webster (the International) has the right spelling, and so have all the recent dictionaries. Another word of like formation that has suffered, primarily at the hands of lexicographers, is "employee." It was falsely assumed, because there was a French word "employé," that the only way for English to have such a word was to borrow the French one, and some printer who did not know the value of the French accent printed the word without it—an error nearly as bad as using a wrong letter—and now "employe" is frequently seen in print, although it is not a word at all. What possible objection can hold against "employee," an English formation as good as any of those that have the same ending? A different kind of word commonly perverted is the one that should be "guerrilla," but is often printed "guerilla," just because Worcester's Dictionary contains the absurd spelling. It is a Spanish word, diminutive of "guerra," and means, literally, a little war, but is not used with its literal sense. All the other dictionaries have the right spelling.

A QUESTION OF FORM.—W. M. G., Moundsville, West Virginia, asks: "Do you write as a compound word 'breaking-out,' meaning an eruption of the skin? I failed to find it in the Standard Dictionary." *Answer.*—I do not compound the term in question, but many persons think it should be a compound, and they could give plausible reasons for thinking so. The only large dictionaries in which it is given are Worcester's and the "New English Dictionary," often called Murray's. The need of compounding in such terms is questionable. Some technical terms (like "biting-in" in etching) seem to be of real utility as compounds, but common terms of the kind seem much better considered as idiomatic uses of the separated words. Goold Brown made this very remarkable statement, in an appendix to his "Grammar of English Grammars," on page 1,053: "Nouns are often derived from participles in *ing*, ... and occasionally one is formed from such a word and an adverb or a perfect participle joined with it; as, 'The turning-away,'—'His goings-forth,'—'Your having-boasted of it.'" It may well be doubted that "having-boasted" will ever be widely adopted as a noun. The name in the example is not complete without the other two words; if there is a noun in the clause, it should be "having-boasted-of-it." Some uncertainty there must be in the cases mentioned, but the distinction between common idiomatic expressions and technical names seems a good one—unless, indeed, the technical names be included in the first category and no compounding be done.

FINAL READING.—Some time ago the *Nation*, New York, published an article written to show a need of final revision of printed matter by "revisers of accurate and comprehensive scholarship, who are competent to detect errors which a proofreader might be excused for letting pass unnoticed." The writer said: "Sometimes a word is displaced by another

of similar appearance, as 'laws' for 'lands,' 'divided' for 'derived,' 'national' for 'natural,' 'Edwin Burke' for 'Edmund Burke,' 'yield' for 'wield,' 'impart' for 'import,' 'arisen' for 'risen'—all of which are found in an excellent book on French politics issued by one of our best publishers. 'Shown' for 'shone' and 'affect' for 'effect' are good specimens of this variety. Sometimes it is the misplacing of words which does the mischief. I could give several sentences where the word 'not' has been omitted. In a recent reprint of a valuable historical work the word 'which' has been omitted from one passage, 'but' from another, and 'than' from a third." For the correction of such errors as these no special scholarly reviser, such as the writer had in mind—namely, one who should rank as far superior to the proofreader in qualification and in pay—is needed. All the errors noted in our quotation should have been corrected by the proofreader. The fact that books contain such errors is attributable to one cause only—inefficient proofreading. No important book should be allowed to go to press without a careful final reading by the regular printing-office proofreader, after the author has passed the work as ready for the press. In doing this reading great care should be exercised against making changes not desired by the author. Anything that can be construed to make sense should never be changed without the author's knowledge. If the author cannot be consulted, matter that is merely subject to suspicion, and not clearly erroneous, should not be changed after final approval by author, editor, or customer. Substitution of the wrong word for the right one must, in each of the instances quoted, make nonsense of the matter, although it often happens that a wrong word may be used without such effect. Not only should every competent proofreader be able to see that these were wrong words, but he should correct errors even harder to detect than some of them. This would be only justice to his employer, and should be demanded by the employer. But justice must not be one-sided—in fact, cannot be, for then injustice would intrude. Final proofreaders must not be pushed in their work unduly, although of course good ones will never waste the employer's time. Employers even should insist that sufficient time be allowed for a thorough understanding of every sentence by the proofreader, which time will be considerably more in some cases than in others. An accurate reader without great speed is far better for good book-work than a speedy reader without accuracy. Finally, the really good proofreader is worth a great deal more pay than one out of a hundred—nay, one out of a thousand—now gets, and the competent proofreaders are they to whom larger emolument should be awarded, not some interloping and strictly unnecessary outside reviser. Of course the really good proofreader has "accurate and comprehensive scholarship," although it is true, as the *Writer* (Boston) said in referring to the *Nation* article, if absolute and unvarying accuracy is to be demanded, that "the right figure [as salary] for a thoroughly competent man would be about $50,000 a year, and his expenses."

A HUMOROUS WIFE POSTER.

A copy of the old Connecticut *Courant*, of Hartford, forty-four years old, yields this legally advertised warning against trusting the advertiser's wife:

Julia, my wife, has grown quite rude—
She has left me in a lonesome mood,
She has left my board,
She has took my bed,
She gave away my meat and bread;
She has left in spite of friends and church,
She has carried with her all my shirts.

Now, ye who read this paper,
Since she cut this reckless caper,
I will not pay one single fraction,
For any debts of her contraction.

THE CITY OF TAGASTE.

The thing that hath been, it is that which shall be; and that which is done, is that which shall be done, and there is no new thing under the sun.—Ecclesiastes i, 9.

That which hath been is now; and that which is to be, hath already been: and God requireth that which is past.—Ecclesiastes iii, 15.

Civilization moves in cycles: what happened to nations gone, may happen to us.—*Alfred Russel Wallace.*

TAGASTE, at one time, was the very hub and center of civilization. Books were so common in Tagaste that the municipality supplied them gratis to all children, and when you went to a drug store and bought a tooth-brush, the proprietor presented you a book.

Pliny, the elder, relates that once, in Tagaste, a book agent called on a man and asked him to subscribe, and the man said, "I don't want your book."

And the agent said, "Buy it for your children."

And the man said, "But I have no children."

"Then buy it for your wife."

"I have no wife—and look here," said the man, "if I bought your book, do you know what I would do with it?"

"No, what would you do with it?" asked the agent.

"I'd throw it at the cat!"

"Put your name right here!" gleefully cried the book agent.

And so books became so cheap that men utilized them to throw at the cat. Instead of spelling it missals, they spelled it missiles.

In Tagaste they used to cut down a tree, saw it into blocks, feed them into a machine, make the sawdust into a dried paste, and print a newspaper on it, all in forty-six minutes by the watch.

The rage for invention increased—typesetting machines came in, and typesetters by the thousand, too old to learn a new trade, were taken from their cases and walked the streets looking for work, and not finding it prayed for death. By the use of photography, the engraver was abolished in many instances, and the illuminator had long turned to dust. Even the bookbinder got up one morning, and, like Othello, found his occupation gone: paper made to look like leather was pasted by machinery over boards made from wood pulp, and being fed into a machine by a girl, who was paid two boboli a day, were stamped in gaudy red or blue. The books were stitched on specially made sewing machines, and no sheets of paper were folded by hand—all were fed into a machine. And so in a factory where 10,000 books a day were made, there was neither a printer, an illustrator, an illuminator, nor a binder. There were sad-eyed girls, and yellow, haggard boys, who stood all day and fed sheets into a machine, week after week, month after month, twelve hours a day, and they were paid just enough money to keep them from starvation.

And to us who view the condition through the dim lapse of time, it seems curious that there should have existed such a mad rage to make books cheap. Was the country so poor that buyers could not afford to pay more than the price of a ham sandwich for a volume? Not at all—this happened in the richest country in the world, and in cities where there were hundreds of homes that cost upward of 100,000 dinars each. But the rage for cheapness was in the air—not how good can this be made, but how cheap, was the motto.

Society had gotten itself separated into two distinct classes—those who worked with their hands, and those who worked with their heads. And those who worked with their heads thought it disgraceful (or at least very bad form) to work with their hands. All those who used their heads flocked to the cities, and called the people who lived in the country names—such as Hayseed, Rube, and Buckwheat.

Those people who used their hands, after the day's work was done, had no energy left, or inclination to use their heads; and they often grew dispirited, dissipated and



CARLOTTE LEORDIAN MASON.

vicious; and those who used only their heads, suffered from Bright's disease, paresis and nervous prostration. Both classes ceased to live in the open air.

But the wealth drifted into the possession of those who used their heads. They lived in a sort of barbaric splendor, like Turkish Pashas; and were much given to buying things. They were unhappy and restless, and always in search of some new thrill which might make them forget the misery of their condition. To kill time, the women did what they called "Shopping." That is, they passed through the streets where the shop windows were temptingly filled with things, and the rich women whose husbands worked with their heads clawed over things and bought things — they bought things to put in their mouths, to put on their heads, and on their backs. And then they ordered other things put into bundles and sent to their homes. Of course they did not need all these things, and the result was that their houses got so full of things that many servants had to be employed to take care of them. And these servants were more of a care than the things. Then the owners still finding themselves uneasy, restless and discontented — not knowing what was the matter — concluded they had not bought the right things. And the husbands of these women who bought the things schemed eternally with their heads to get money to pay the servants who looked after the things, and to buy more things, and sometimes these men, noticing that in the library a shelf was not quite full, telephoned down to the dry goods store: "Send me up three dozen books — all discounts off — rush!"

These people who worked only with their heads, often drove horses with half a tail; the women bought birds to decorate their bonnets, and no one seemed to know that a bird in the bush is worth two on a woman's hat; and the men so conducted the civil engineering of the cities, that all the sewage and filth of the factories were run into the rivers and the fish all killed. To talk of bathing in a river was a big joke to them. They also polluted the air so that a city could be located fifty miles away from the cloud of dirt that hovered over it; and so thick was this dust, dirt and poisonous vapor, that no valuable work of art could be safely kept in the municipality. Then they sent out gangs of men to devastate the forests, to get wood to make books and things.

At last, in desperation, certain fanatics got laws passed to preserve the forests; to protect the fish in the rivers; the birds in the air, and the horses' tails, and to do away with the dust and dirt and vapor, so the works of art would not be ruined and the people's lives shortened or dimmed by the absence of sunshine. But these laws were executed only every little while — and not always then — for the fish in the river were all dead—dead as reconcentrados—and the birds had mostly been caught, and the forests were gone, and as for the gas and soot and smoke, why, the people were getting used to it.

And all the while sad-eyed girls bent over machines, and yellow, humpbacked boys, Polyponesians and Abyssinians, fed book covers, made of paper to look like leather, into hoppers, and the din of wheels and pulleys, and the jangle and roar of machinery, nearly drowned the voice of the proprietor, who only worked with his head, as he called over the telephone to his foreman, "Have those 50,000 books ready for Seagull-Kuper Company, Saturday night!"

And in a hundred cities, 500 publishers printed on great rolls of the wood paper, records of the murders, stealings, scandals, and vile doings of the day. These records were called newspapers, and they were in size and extent actual books, containing on an average about 50,000 words each. And on the Holy Day, or Seventh Day, called by many the Lord's Day, the paper was five times as large and ten times as nasty — it was a tale of crime, and grime, and blood, and woe, and death. And if the things did not really happen they were invented.

I have said these papers were equal in size to books, and this was so, for a novel of 100,000 words is a good-sized book. But in a city called Gotham, there were newspapers printed on the Lord's Day which contained over 200,000 words. It was a veritable book, and was given away for a pittance, for the profit to the publisher was in the advertisements of bargain-day things. Of course it was not bound, for there was no time for that, as the people wanted it hot and smoking from the press, and then, as it was thrown away after dinner, there was no need to preserve it. And so it could not even be used to throw at the cat. These papers were taken into most of the homes, and they were read by children, young girls, and women.

And when at long intervals some man spoke of the uselessness of such records of ephemeral happenings, he was regarded by his neighbors as a mild lunatic. But no one knew better the worthlessness and uselessness of the papers than the men themselves who made them. And they only made them because they had to get bread and butter whereby

they might exist; they never expressed themselves — they simply expressed the things the proprietor thought would sell the paper. Possibly a few of these newspaper workers were deluded by the vain thought that the facility in writing acquired in a newspaper office would lead to literature. But once caught in the mesh they seldom escaped until all the ambition and life was squeezed out of them; and when they were thrust out into the streets they were like the typesetters — too old to learn another trade, and without the vim and buoyancy to succeed in something else. Into the maw of the newspapers and commercial sweat-shops were fed the bright, ambitious country boys; and heat, fever, unrest and broken hours did their work, and they came out cripples, poor in purse, broken in health and spirit, or better — they died and received, at last, the rest that life denied.

The city of Tagaste, centuries ago, turned to dust and ruin. Over its walls now creep the ivy and clinging wild flowers; serpents make their homes among its broken columns; and crawling lizards bask in the sun where once royalty and boundless wealth held sway. Tagaste died because she sacrificed her brightest and best in the mad rush to gain wealth by making cheap things that catered to the whims, depraved tastes and foolish tendencies of the worst.

Where once proud Tagaste stood, green weeds wave in the empty casements; the chance-sown seeds of thistles sprout, and blossom, and bloom, from between the mosaics of its courtways; on the deserted thresholds, lichens and brambles cling in a brotherhood of disorder; while the filmy ooze of a rank vegetation steals over the interlaced spider-threads that covers all. The damp and the dust, the frost and the sun, the fret of flooded waters, and the slow, patient inroads of the mosses, have combined to obliterate the work of man and make his name but as a sound blown upon the breath of the winds.

Tagaste is gone — gone like time, gone past recall. Tagaste is but a memory, tinged by a dream.

So here endeth the lesson in the life and death of Tagaste. — *Fra Elbertus, in the Philistine.*

ADVERTISING FOR PRINTERS.

BY MUSGROVE.

I want the experiences of advertising printers, with samples. I will criticise and suggest when samples are sent. Readers desiring samples of things mentioned in this department should address the printer, with 5 cents in stamps to pay postage.

THE Pinckney (Mich.) *Dispatch* sends out a blotter which says: "It is the best and only advertising medium in this section." There's no proof with the assertion that it is either, so we'll see.

IF I had a printing office I'd never send out a bit of advertising unless it had a picture or a design on it. This is the age of pictures, and to be thoroughly up to the minute a picture or a design must go with the printing; or you must send out printing that is "as pretty as a picture." I do not mean that in any frivolous sense at all, but really pretty as a picture. Lots of the printed matter that daily comes to my hands is pretty and picturesque to a degree — symphonies in colors and graceful examples of line composition.

"PRINT SENSE" is the name of a square booklet that the Rieker print-shop, of Portland, Maine, sends me for comment and suggestions. Portland is a fair-sized city, and it is reasonable to suppose that its people are fairly well educated as to what constitutes good printing. The Riekers say they have one of the best print-shops in Portland. I would not have made such a claim in the booklet before me, for I am certain that this booklet is not one of the best pieces of printing in Portland; therefore the two things do not go together. Especially do I object to the wretched little silhouettes of printers which are printed in a loud red ink on each page in the upper right-hand corner. The cover is the best part of the whole performance, and that is rather unfortunate when run on a dark purple in a green and silver ink. The little talk is good in the main, but somewhat lacking in brightness and a flavor of individuality.

I REPRODUCE here an advertisement which I consider unusually well displayed and excellently worded for a piano advertisement:

Fine Art Pianos

NOW-A-DAYS it is not enough to produce a perfect playing piano, or a piano perfect in tone. The exterior of the perfect piano engages the attention of famous artists in the designing, and of the most expert wood carvers in the execution of effects.

The
Mason & Hamlin Pianos

are the perfection of years of experience and a lavish outlay of money.

Some of the most eminent musicians of the world have indorsed this piano for its superb tone and playing qualities.

In Philadelphia we have sold Mason & Hamlin Pianos to our foremost musicians, and have on file most enthusiastic indorsements.

Charles H. Fischer

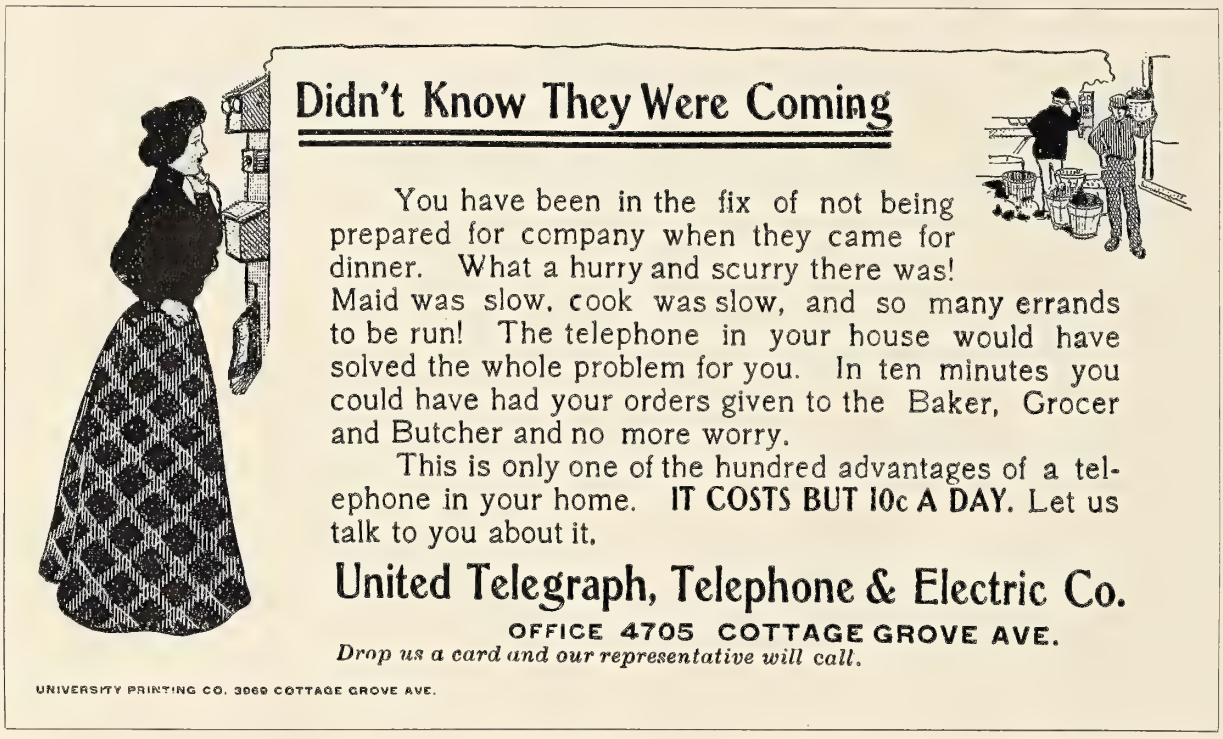
1710 Chestnut Street

Pianos Rented, Exchanged and Sold on Easy Payments

LAST month's little talk about blotters seems to have stirred things up a bit. Printers are proverbially bad advertisers, according to some people's way of thinking, but I have found that printers who amount to anything in their own towns are pretty good advertisers in one way or another. There are several ways of advertising, either by soliciting work personally, the way a majority of printers do it, or by appealing to a much larger audience, the way some of the more progressive printers do it. How to advertise, is the same old question everywhere. I am asked this every day, until I commence to believe that even those who are the most successful know the least about how they are successful. Study your business carefully, not from the inside, but from the outside — find out what your people's needs are, and try to organize your business with the sole object in view of giving them just what they want, but in the very best style: educate them to style and quality of work, by showing them good work. It would be a good idea to let some of your best customers see THE INLAND PRINTER once in a while. Its handsome pages will convey a host of ideas to the mind of the ordinary thinking man. Endeavor to bring specimens of handsome work to their attention: educate your people by the means of sample and example. The latter is very important — for you make a mistake if you send out printed matter for yourself that is not up to the very top notch. Get out ideas — give your own advertising a twist that will make a man say — "That's good — I wonder if Smith couldn't get up something like that for us?" That is the sort of thing that makes little printers become big ones; it is not the eternal plodding and modest self-forgetfulness of the back number, that makes success nowadays. People forget you, never think about you, unless you make them. It is a question of *make them*, not "If you please, kind sir, give a poor

printer an order"; or, "we shall be happy to help you do your printing, sir," but "we can do your best printing and make it a little better than you think it can be done for the money — we don't want you to believe us because we say so, but because we do it for you — give us a chance." I've talked to advertisers all sorts of ways, and I know that the last brings business every time; while the hat-in-your-hand method never does. Get a move on your business; "hustle," but if you value your good reputation don't send out paretic, run-down-at-the-heel printing to do it.

THE United Telegraph, Telephone & Electric Company, of Chicago, is sending out a series of very attractive blotters. Here is the first one:



I do not remember ever having seen the advantages of the telephone to the household advertised in this way before. I think the idea is well carried out. Family men well know what a flurry everything gets into at home when unexpected "company" drops in about tea or dinner time. These designs and wordings are sent out on blotters, once a month.

BOOKS AND PERIODICALS.

In this department special attention will be paid to all publications dealing entirely or in part with the art of printing and the industries associated therewith. While space will be given for expressions of opinion on books or papers of general interest which may be submitted for that purpose, contributors will please remember that this column is intended in the main for reviews of technical publications. The address of the publisher, places on sale, and prices should be inclosed in all publications sent for review.

THE initial number of the *Maine Scenic Magazine* has made its appearance. It is published every month by the Scenic Magazine Publishing Company, Portland, Maine, F. W. Wardwell being the editor. The first number is a creditable one, and if it is an indication of what other issues are to be, subscribers may expect a treat. The illustrations are excellent and all well printed.

"THE EMERALD ISLE ALBUM — GEMS OF THE KILLARNEY LAKES" is the title of an exceedingly handsome publication issued by William Lawrence, photographic publisher, Dublin, Ireland. Forty-eight half-tone plates of the most picturesque region in the world are shown, and the technic is certainly beyond criticism. In brilliancy and softness the work could not be excelled. The decorative cover and the letterpress are in admirable keeping. To every one concerned in its preparation the book is highly creditable.

"A REFERENCE BOOK OF PRACTICAL PHOTOGRAPHY," PART II. — F. Dundas Todd, the editor of the *Photo-Beacon*, has turned out a number of the most practical and useful books for photographers conceivable. His magazine is the most practical of the many photographic magazines, and the clarity of his explanations leaves the student in no doubt as to just what he means. The second part of "A Reference Book of Practical Photography" is one of the handiest things that the professional or amateur could have for ready reference. The price of the book is 50 cents, and being fully indexed and up-to-date, will command a sale that will doubtless equal the popular "Exposure Tables."

THE June edition of the *Art Amateur* is a very fine issue, it being the twentieth anniversary number. Several reproductions of Henry Mosler's paintings are shown, an article about him being one of the features, and the cover having one of his pictures as its center panel.

Pearson's Magazine for July presents as one of its features some pictures in colors, the printing of which it is to be hoped will be improved upon in future numbers. The number contains several very interesting articles, among them being: "The Strongest Ship Afloat," "How Soldiers Shoot," "Signaling Through Space," "Fish Culture on Wheels," and "Nell Gwyn, Comedian." The article on "Human Architecture," by Turner Morton, will prove valuable to students in drawing.

HENRY LEWIS JOHNSON, who will be remembered by readers of THE INLAND PRINTER as editor of the *Engraver and Printer* during the first few years of that publication's existence, contributes an article on the exhibition of the Society of Art and Crafts, Boston, in the June number of *Brush and Pencil*. This publication, by the way, is having much success. Its interesting articles and illustrations, and especially the colored insert sheets, are adding rapidly to its subscription list.

THE Chasmar-Winchell Press, New York, has printed for the Pennsylvania Railroad a summer excursion book for

1899, containing 230 pages. It gives summer excursion routes to almost all the summer resorts the tourist would wish to reach, in connection with a trip over the Pennsylvania road. The book is printed upon enameled paper, and illustrated with a number of very excellent half-tones. A folding map of the territory covered by the tours adds much to the usefulness of the work. The cover, in brown and gold, on a stippled surface paper, forms a covering worthy of the contents.

Some railroad companies spend large sums of money in advertising, knowing that the average tourist is influenced largely by the character of the literature sent him. The country through which the road passes must be placed before the reader in good form, so that its advantages may be readily appreciated. The 1899 pamphlet, "Summer Homes," issued by the New York, Ontario & Western Railway, is one of the modern publications which presents the features of that line in very attractive shape. It contains 172 pages, with the text in brown and the beautiful vignetted half-tones in black, the whole inclosed in a tasty cover. The work was done by the American Bank Note Company. J. C. Anderson, the general passenger agent of the line, is to be congratulated upon the excellence of the work.

MISS LOIS KNIGHT.

It was intended to present a sketch this month of one of the foremost women engravers of the world and embellish the sketch with a picture of her studio, reproductions of some of her designs and exhibits of her exquisite engraving. But on the day before the one appointed for the interview, the papers announced the sudden death of Miss Lois Knight in New York. So these paragraphs become an obituary.



Photo by Miss Floride Green.
MISS LOIS KNIGHT.

Miss Lois Knight was born in Utica, Michigan, about thirty years ago. She was the daughter of Dr. P. A. Knight of that city. After studying art in the Cooper Union Art School, she was graduated and went to Providence, Rhode Island, where she worked in a large engraving and illustrating house. Going to New York, she undertook and successfully executed the engravings of a jewelry catalogue, which immediately established her fame as a designer and engraver. Business came to her in such quantities after that that she actually died from overwork. She was the inventor of an instrument for finishing half-tones, which she used so successfully that many of the best process-engraving firms sent her their finest engravings that she might give them a few finishing touches. As a designer she was also in great demand. The last work that fell from her busy hands, the day before she was taken from her studio to the hospital, was a book-cover design for Kipling's novel, "The Light That Failed." Despite extreme exhaustion she dashed the design off in a moment of inspiration.

In speaking of Miss Knight's death, a friend who knew and loved her well said: "She seemed to have a premonition of an early death, for notwithstanding the work increasing upon her she found pleasure in making a study of religion. She was so happy after being confirmed by Archbishop Corrigan only a few days before her death; and recalling Lois Knight's rich, unfulfilled promises here, it is sweet to those to whom she was near and dear to reflect that her dreams will find fruition in that immortal atelier of which she was wont to quote:

"'And no one shall work for money, and no one shall work for fame;
But each for the joy of the working, and each in his separate star,
Shall draw the thing as he sees it, for the God of Things as they are!'"

MACHINE COMPOSITION NOTES AND QUERIES.

CONDUCTED BY AN EXPERT.

Under this heading will be given, from month to month, practical information, notes and queries, relating to type composition by machinery. The latest inventions will be published, and the interests of manufacturers, printers and operators sedulously cultivated. All matters pertaining to this department should be addressed to The Inland Printer Company, 212-214 Monroe Street, Chicago, in order to secure prompt attention.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

The Linotype Operator's Companion; a treatise on how to operate and care for the linotype machine. By E. J. Barclay. $1, postpaid.

The Mechanical Details of the Linotype, and Their Adjustment. By Frank Evans, Linotype Machinist. $3, postpaid. The Inland Printer Company, Chicago and New York.

No diminution in the sales of the linotype machines is noticeable.

Mr. Lorenzo Dow, father of the inventor of the Dow composing machine, is seriously ill in New York City.

There are fifty-four machine offices under the jurisdiction of New York Union, No. 6, according to official list of union offices.

The June number of the *Printer and Bookmaker* makes a very creditable typographic appearance in its dress of new linotype matrices.

The Goodson Type Casting & Setting Machine Company promises an early marketing of their machine. New officers, new company and ample capital will now assist this meritorious machine in making its bow to the trade.

The Philadelphia *Record* used the same linotype matrices upon that paper for six consecutive years, and it is claimed that they were then in fairly good condition. It must be borne in mind, however, that the *Record* has in its employ one of the brightest linotype machinists obtainable.

The Gibbs-Brower Company, 150 Nassau street, New York, state that they have overcome the difficulties heretofore experienced in the manufacture of the Chadwick Typesetter, and are in position to place a machine upon the market. They claim the machine will do all that it is advertised to do.

A large number of the metropolitan dailies are now having the different galley slugs copper faced to prevent the possibility of being overlooked by the make-up. A daily paper, where this system was probably not in use, recently appeared with a "Hold for Sunday" slug immediately preceding the death notices.

Captain Orchard, late of the 102d New York Regiment, reports increasing sales of the Orchard linotype burner. The captain recently purchased the Eastern Brass Type Foundry, and is busily engaged in the perfecting of the manufacture of this kind of type. His long experience as superintendent of the mechanical department of Farmer, Little & Co's type foundry is of great advantage to him in this new departure.

Matrices Not Responding.—"Operator" writes: "In the machine I run it frequently happens that a matrix comes down in the second or third line from the time I struck the key. What is the cause of it?" *Answer.*—If you observe closely you will see that when the matrix is released it rubs against a partition in the front plate, and is sometimes held. Slightly bend the top of the partition. Your trouble, no doubt, is only with the thick matrices.

The Unitype machine, now under course of construction by the Unitype Company, gives promise to more than meet the expectations of its promoters. Its mechanical construction gives it an appearance which creates confidence, while an investigation into its detail mechanism impresses the most prejudiced in favor of its ability to meet the requirements of the most exacting composing room. It is uncertain at present when the machine will be ready for the market, as its promoters are old hands in the typesetting machine business and

will not hazard the placing of an imperfectly built machine in the field, regardless of the time it may require to perfect it.

It is gratifying to announce that the merits of the "Simplex" are being recognized and that quite a number of orders are being placed. The "Simplex" is quite properly reaching for that enormous field of small dailies and weeklies which have insufficient means or composition to justify them in employing a high-priced machine. The Unitype Company, which is manufacturing and marketing this machine, has one on exhibition in each of its offices located in New York City and Chicago.

Wrong Fonts.—"Foreman," New York City, desires to know how it is possible that he has occasionally a wrong-font matrix passing through his machines. *Answer.*—The nick at the lower end of a matrix is in a different position in each of the sizes, except agate and bourgeois, which are the same, and the font distinguisher in the distributor box is adjusted so that the nick passes over it. Should the distinguisher be broken off there is nothing to prevent any matrix from getting into the magazine.

A "Point" in Type and Linotype.—A correspondent asks concerning the difference in type and linotype measurement. A typefounders' pica em is .166 of an inch, while the linotype pica em, as applied to the thickness of the slug, is .168, making a difference of .002 in each pica em. Before the adoption of the present point system pica was understood to be one-sixth, or .166⅔, of an inch. However, at a meeting of the Type Founders' Association it was found that a majority of the foundries were using .166. The length measurement of the linotype slug is .166⅔. The .168 measurement is used because of convenience, as each point is .014 of an inch, the type point being .01383; thus in type agate is .0768⅓ of an inch while linotype agate is .077. The linotype measurement is always an even number of the thousandths of an inch. "Type high" is .918 of an inch; high spaces, .840; low spaces from .750 to .800, and "shoulder high" radiates around .876, owing to the size of the type.

In many newspaper shops, when the transition from hand to machine composition was going on, men were paid the full scale while they were learning the mysteries of the keyboard. Opportunities were opened to many who failed to take advantage of them, and they have been kicking themselves ever since. Some places gave matinee performances for the benefit of would-be operators, the men working for the privilege of learning and the office picking up what they set. But as the regular forces became expert, the chances of the beginners' practicing grew slimmer, until now one is lucky indeed who has the opening to acquire a new trade. Offices no longer give seances, and about the first question a foreman asks a new man is how much an hour he can set. If his speed is less than a galley of nonpareil an hour he gets the marble heart. Consequently, the business is largely restricted to those who are already good operators. One proprietor wants a fee of $100 to let a printer learn on his machine; but up to date he hasn't had a single pupil.

Observations of a Proofreader.—It hardly seems possible that a proofreader could be able to say anything that would interest or instruct an operator or machinist, yet the writer has been a reader of machine composition for several years, and has made a few observations. There are several different machines in use, but the one I refer to is the linotype. As machine work is largely done on time, the proofreader's marks are corrected at the expense of the office, and he is therefore instructed to "let it go if it is good enough!" Little attention is paid to divisions, as it necessitates resetting two lines, and it often occurs that a worse error is made than the original one. A comma marked out can be cut off, but a comma marked in means that a new line has to be set. A single letter now takes the place of the diphthong. No attempt is made to avoid two-letter divisions, as it requires the line to be spaced by hand. Small caps and italics, also having to be inserted by hand, are used very sparingly, although I understand they are now added to the machines when desired. Accented letters are dealt with in the same manner. It is necessary to set a new line to correct a defective letter. Of course, it is understood that more care is demanded in revising a proof with entirely new lines than one in which the single letters have been changed.

Apparently there is a great lack of business enterprise at the present time in the neglect of establishing schools of instruction for printers to be taught to operate typesetting machines. Since this department has been established letters by the score have been received from printers asking where they can learn operating. The typesetting machine companies appear indifferent to the appeals of these men and justify their attitude by asserting that offices prefer teaching their own operators taken from their old employes. While this sounds very nice, still it is not good business policy, for an office adopting typesetting machines can realize a profitable income by their use the first day they are installed if they employ experienced operators. On the other hand, where green men are taken from the case and placed in front of machines, it is weeks before any profitable income is derived from their use. If schools of instruction were instituted and made available so that practical printers could be taught to operate machines during stated hours of the day or evening, as best suited their convenience, proprietors would soon find operators among their employes and these would be valuable whenever he would adopt machines. That some of the numerous typesetting machine companies will eventually find it to their interest to thus provide purchasers of their machines with experienced operators is firmly believed by many persons who have investigated this question and have expressed themselves upon it. The time is surely coming when it will be required that experienced men shall be furnished with the machines, as competition is becoming so keen that proprietors cannot afford the time and expense incident to training new men when changing from hand to machine composition.

The possibilities of rule-and-border effects are now only limited to the ingenuity and skill of the compositor. The expense heretofore attached to brass rules and borders made this class of work unprofitable and, consequently, their use for design work was discouraged, for, when once bent or twisted, they were afterward practically worthless. With the advent of the linotype this objection to their use was eliminated by casting rule and border faces on metal slugs which, after being used, can be cast over and over again *ad infinitum*. This method of production not only reduces the cost to a minimum, but obviates the necessity of a restriction to design effects and allows the compositor perfect freedom in their manipulation. The faces of the borders are cast from single matrices. The matrices having faces alike, can be assembled in the order necessary to form a plain or simple border, or any of those having different faces, of which there are ninety-six now made, can be alternated. It will not be far from the truth to say that a thousand and one different combination borders can be thus obtained, a fact which will not only add to their utility, but will prove to be a practically inexhaustible source of supply from which to draw for varied and artistic effects. The alignment being perfect, the faces uniform, sharp and clear, with the additional advantage of always being new, these borders, the latest and most useful production of the linotype, are all that can be desired for the purposes intended. An important feature, and one that would make them superior to brass for design effects, even if of equal cost, is the fact that they possess such a degree of pliability as to require but very little effort in bending or twisting them into any conceivable shape or form. This ease of manipulation enables the compositor to produce a

multiplicity of original and striking design effects, suitable for covers, title-pages, etc., which were not only impossible to obtain with brass, but were entirely too expensive to be even attempted. Thus, to users of the linotype rules and borders, the cost is insignificant and the quantity limitless, and, when it is taken into consideration that there is a saving of fifty per cent in the time consumed to produce this class of work, the objection to their use must necessarily narrow down to the individual preference of taste and not, as formerly, to the cost attached thereto.

Among the entire industries of the world none presents a more favorable outlook for future business than that of manufacturing typesetting machinery. The transition from hand to machine composing will soon be an accomplished fact. The economical advantages alone will cause their universal adoption. To the uninformed, the bulk of the trade has already been done by the Linotype Company, but to any one who has the means to obtain the knowledge of the vast number of printing offices which are yet to be supplied with means of rapid composition it will soon become evident that the industry is but in its infancy. True, all the large and many of the smaller newspapers throughout the land are provided with machines, but their number is small when the book, job and magazine offices and the small country dailies and the large country weeklies are taken into consideration. This means simply the employment of thousands of machines, the manufacture and sale of which will involve large sums of money, and the profits to the manufacturers will undoubtedly be all that is desired. Even at the present day the printer with sufficient composition to justify him in purchasing this class of machinery has got no argument to sustain him in not adopting them. Take any of the existing machines which are now upon the market; each and all of them are more economical than hand composition. This the printer is rapidly realizing, and he is simply forced by competition to adopt them, knowing already from sad experience in seeing his former work going elsewhere, that to remain in the business he must be equipped to keep up to the progress of the age. Inventors and wide-awake manufacturers were long ago cognizant of this inevitable transition in this industry, and have labored hard and have expended fortunes to meet the requirements when the proper time arrived; and although many appear slow in perfecting and placing their respective machines upon the market, still, when it is once understood the immense number of machines which will be required to perfect the revolutionizing of this great industry, it will be readily seen that no one concern can hope to alone accomplish the change, however meritorious their machine or with what energy it is being marketed. It is within the memory of many when the same changes were made in the pressrooms and a great press manufacturing concern was thereby created which, apparently, would control the building of the presses required for all time to come, but other and infinitely smaller concerns asked for a recognition of the merits of their machinery and secured it, and many of these companies are now wealthy and prosperous, but with no apparent injury to the prosperity of the pioneer company.

All good Americans are supposed to hold with Tennyson that "fifty years of Europe" (or America, rather) "are worth considerably more than a cycle of Cathay," but the love of progress is very frequently, even on this side of the Atlantic, qualified by personal idiosyncrasy. We as a people welcome with enthusiasm the latest discoveries in science and invention in the industrial arts, but there are always with us the lovers of the "good old way," unable to see the merit in anything introduced since their own prime, and in too many cases ready to do their little possible to "burke" the latest heirs of human invention. Many of this class met the introduction of the steam locomotive with angry ridicule, and in our own generation we know many who are only half reconciled to the phonograph. This kind of Toryism may be amusing, and even assume a tinge of romance in fictitious literature, but in the affairs of the practical, everyday world it is sometimes not only irritating but harmful. In the printing industry these obstructives are to be found, as in all professions and every branch of business. The man who not so very many years ago could not be persuaded to furnish his pressroom with the cylinder press now assumes the same attitude to that revolutionist of the composing room, the typesetting machine. Or, to be more exact, he would assume that attitude if his more progressive competitors in business had not long since driven him out of the trade, just as the master printer who today refuses to avail himself of the advantages offered by the different composing machines must infallibly give place to the one who has the sense to see and the enterprise to seize those advantages. The mental mood of these unprogressive gentlemen is not one difficult to understand, nor is it unnatural. A man who has been in business twenty or thirty years, and has succeeded in equipping what he considers a thoroughly modern printing office, is not very likely to listen with great good will to the one who comes to tell him of the one thing still lacking. Assuredly age is not the season for "hazards of new fortunes," and one may spare a little kindly sympathy for the obstinate conservative, even while devoutly wishing that in some way or other he may be got out of the way of progress. Most certainly he will not be allowed to block the way for any great length of time, for if he be not wise enough to remove himself of his own free will, the grinding, remorseless methods of modern business will soon eliminate him from the struggle for existence. For, if there are some who refuse to see what typesetting machines may do for them in the competition for composition, which is more keen today than ever before, there are many more who have well weighed all those advantages, and are eager to avail themselves of them. These are they who represent the "young blood" of the publishing business. Generally blessed with more brains and enterprise than cash capital, they are often checked at the very start by the difficulty of procuring tools. Typesetting machines cost a tidy bit of money, and so far the dealers have by no means appeared inclined to pursue a generous policy toward the beginner. They have seemed rather to be actuated by a desire to save the old-established houses from the dangerous competition of youth and energy. This seems rather a poor policy for themselves, for no argument could be more effective with the "old fogy" than to see his "cases" standing lonely, while the machines of the youthful upstart, who has had the audacity to compete with him, have all the work they can do. But the chances are that no argument will have any effect on the bigoted adherent of methods which already seem antiquated to this pushing generation, and the shortest way to put him out of misery and clear the way for effective work in the future is the establishment of a competitor, who by means of the advantages afforded by typesetting machines will soon leave him without sufficient composition to justify him in keeping his shop open. This is cruel, perhaps, but progress generally involves more or less individual suffering; and after all, the man who is thus forced out of the business to make room for the publisher of the future has only himself to thank for his misfortune. He has had full opportunity to see the trend of events, and none but the wilfully blind could have failed to see some time ago that a typesetting machine plant of greater or less dimensions was soon to be the *sine qua non* of continuance in the printing business. They have their chance even yet to save themselves, but very shortly it will be a case of "Time has been." No discouragement on the part of the sellers of the machines can long keep back the young fellows who see the opportunity that command of the machine will give them, and in a few years more they will be in control of the business. The Napoleonic maxim of "The tools to him

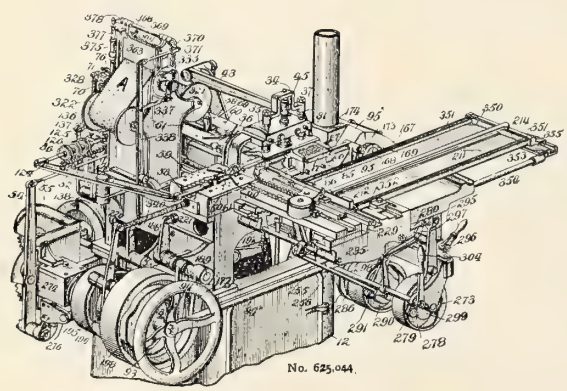
who can handle them," is a mighty good one for general practice in this rough world, and as a rule the capable man does manage to get hold of the machinery, whether of a political party or of a printing office. It looks as though it always would be so in the future, as it certainly has been in the past; and on the whole the gentlemen who have the control of composing machines would possibly do the best thing for themselves as well as for the public at large by allying themselves rather with the printer whose face is turned to the light of the future than with him whose rigid gaze is fixed immovably on the glories of the past.

PATENTS.

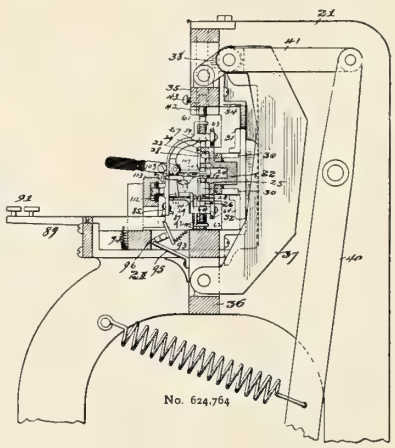
An improvement to the Lanston monotype mechanism is the subject of patent No. 625,044, by W. A. Lorenz. It deals with the galley and devices for transferring the type thereto as it is cast. It is principally of interest because the accompanying drawing gives a very good idea of the Lanston casting machine. The perforated paper strip A furnishes the information to the machine as to what letters are to be cast and set, and also as to the justification. The perforations permit the passage of air through certain pipes, and set the fingers 50, 61 and 60, thus determining the position of the mold plate 17, which forms the face of the type cast. The type is then pushed out into the galley at 86 and composition proceeds.

A sort of composing machine, which the inventor, Joseph S. Duncan, of Chicago, modestly styles a machine for making printing plates, has been patented as No. 624,764. It is a sort of heavily built typewriter for impressing the type characters on metal plates, and is specially designed to produce matter for an addressing machine. As such, it may be a success, and it is certainly refreshing to find that the patentee does not expect to set up newspapers on the machine, as is usually claimed by inventors of this class of machines. Raised letters are produced on the metal plate, and the printing therefrom resembles that of the typewriter.

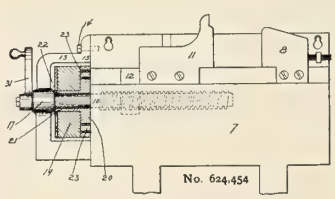
A linotype improvement has been devised by C. A. Hollenbeck and R. F. Wilson, of Albany; patent No. 625,679. In order to set tables of several measures and preserve the vertical alignment with accuracy, they mark the assembling slide 13 in ems and half ems, and provide a temporary adjustable upright 5, against which the justification of part of a line may be effected before the other part is composed. The first part of the line is practically hand justified, and the rest justified with the expansible spaces.



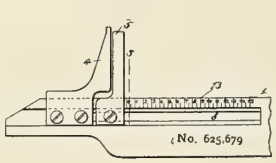
No. 625,044.



No. 624,764.



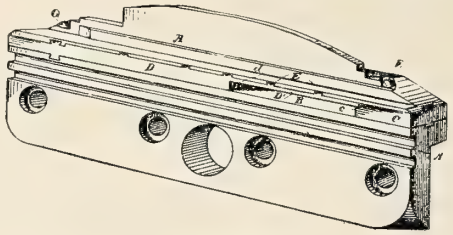
No. 624,454.



No. 625,679.

An addition to the numerous methods of adjusting the length of line on the linotype machine is shown in No. 624,454, by L. M. Chapman and J. M. Gelatt. The line-holding vise is made adjustable on one end, much as the common bench vise is adjusted, with a crank 31 and screw 10, by which the jaw 11 may be shifted.

John D. Harvey, of Salinas, California, in patent No. 625,445, describes a linotype-mold adjuster, as shown in the



No. 625,445.

drawing, in which D is a liner that may be replaced by one of a different length, thus altering the measure.

NEWSPAPER GOSSIP AND COMMENTS.

BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects to O. F. Byxbee, 165 Fair street, Paterson, New Jersey. "For criticism" should also be written on papers when criticism is desired.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

STEPS INTO JOURNALISM.—By Edwin L. Shuman. Treats of newspaper work as a more or less exact science, and lays down its laws in an informal way for beginners, local correspondents, and reporters who do not already know it all. Cloth bound; $1.25.

GEORGE W. PECK is to revive *Peck's Sun*, which was suspended ten years ago.

"NONE like it; yet all like it" is a novel "ear" on the Camden (Mich.) *Advance*.

THE Adrian (Mich.) *Telegram* has enlarged its Saturday issue to an eight-column folio.

ONE hundred years of its history were completed by the Greensburg (Pa.) *Democrat* on May 24.

THE De Kalb (Ill.) *Advertiser* issued an "Early Summer Number" just previous to Decoration Day, consisting of twelve five-column pages and cover, one-half of the whole being nicely displayed advertising.

THE Memorial Day edition of the Anamosa (Iowa) *Prison Press* was a nicely executed number.

THE *Post* and *Telegram*, the oldest and youngest daily papers in Camden, New Jersey, have consolidated.

THE first number of *Star of Hope*, issued from Sing Sing (N. Y.) prison, April 22. By far the greater portion of the contents was written by the prisoners themselves, and reflects

great credit on their ability along literary lines. The mechanical work was excellent.

THE Waukon (Iowa) *Standard* has increased its size from a six to a seven-column quarto. It is a neat, progressive-appearing paper.

SATISFACTORY results from half-tones are obtained by the *Mail and Breeze*, Topeka, Kansas — in fact, good presswork is a feature of that paper.

THE Skagit County *Times*, Woolley and Sedro, Washington, which was criticised in May, has given the presswork attention and now appears much improved.

FORT PLAIN (N. Y.) *Standard*.— The *Standard* was criticised in February, and the same remarks still apply. If correspondence was graded it would be a most commendable paper.

MARK R. PLAISTED, for eight years publisher of the Riverside (Cal.) *Enterprise*, has sold that property, and will hereafter devote himself exclusively to the Fresno (Cal.) *Democrat*.

ON May 4, the Brookville (Ind.) *Democrat* gave a description of the Midland Paper Company's mills, at that city, the issue being printed on brown wrapping paper of their manufacture.

THE Harvard (Ill.) *Herald* published an interesting article in compliment to its foreman, Rea Hamilton, for having been accorded a place among the leaders in Ad. Setting Contest No. 4.

M. R. TRIPP, formerly in partnership with Vincent L. Tripp in the publication of the Cohocton (N. Y.) *Index*, has, on account of ill health, sold his interest to his partner and purchased a farm in North Carolina.

BEGINNING May 1, the Milwaukee (Wis.) *Daily News* was issued from its own handsome new building, built especially for its use. It is a fine structure, in which the various departments are most conveniently arranged.

A "GOOD TIMES EDITION" was published by the Greenville (Tex.) *Messenger* on May 19. It consisted of twenty-four pages filled with illustrated descriptions of the industries of Greenville and a generous supply of advertising.

SOL OLSEN, Ames (Iowa) *Times*.—There is no fault to be found with the presswork on your paper except that the register is not perfect. Typographically it is neat and quite satisfactory. Good use is made of labor-saving rule in the ads.

A NOVEL scheme of coöperation has been adopted by the *Herald* and the *Leader*, of Menominee, Michigan. The publishers, believing the field too small for two dailies, have each agreed to issue a tri-weekly, the papers appearing alternately.

BLISSFIELD (Mich.) *Advance*.— Another very satisfactory paper. If the correspondence was as nicely graded as the local items and personals, there would be practically no faults in it. News features, ad. display and presswork, are all above criticism.

ON May 25 the Greensburg (Pa.) *Press* issued a special edition of twenty-four pages to commemorate the one hundredth anniversary of the founding of the borough of Greensburg. The number was a most interesting one, containing many pages of artistic ads.

TOM CHARLES, Republic City (Kan.) *News*.—The *News* has improved remarkably since it was criticised in December, particularly in the presswork and ad. display. There is not sufficient difference in the size of display and body of Craft & Baxter's ad. to afford proper contrast. It would, however, have been quite neat if proper care had been taken in constructing the border. The ad. of M. Boughner & Son is much better than that of B. R. Brassfield, principally through its having more prominent display. Other ads. are neat. If correspondence was graded the appearance of this department would be improved one hundred per cent.

SEDAN (Kan.) *Lance*.— A good showing of advertising, with many pleasing effects in display. The arrangement of the bank ads. is good, but the celtic is not a suitable letter for newspaper work. You should make more room for local news, even if it is necessary to print two additional pages "at home."

HINSDALE (Ill.) *Doings*.— Several copies of this paper, which has on a number of occasions been given attention in these columns, have been received for criticism. It is as neat a little paper as comes to my table. The ads. are well displayed, the presswork above criticism and make-up quite satisfactory.

CRESTLINE (Ohio) *News-Democrat*. — The presswork and make-up are good. Ads. follow too closely the long-line, short-line style. Celtics do not look well in a newspaper, particularly when gothics are used. The half-page ad. of F. W. Czarnetzki should have been broken up by placing portions in panels.

MONROE COUNTY *Mail*, Fairport, New York.— There are many points of excellence in the *Mail*, and exceptionally good presswork and ad. display are not the least of these. Grading of the good supply of correspondence is certainly advisable, and the dashes between local items are not necessary — two leads would be better.

IT is estimated that $2,000,000 are annually diverted from the advertising columns of newspapers and magazines by advertising signs in street cars. The newspaper association of the State of New York is taking steps to compel the removal of these signs, and the press associations of other States should take similar action.

EL CAJON (Cal.) *Once-a-Week*.— A newsy little paper, carefully made up. The rules following head lines should be used either above the head or omitted. This fault is more noticeable on the last page, where the heads are set in roman caps and have the appearance of signatures to the preceding articles. A more perfect register is needed.

J. A. RUGABER, Chicago.— The *Avondale Council Tidings* is a very neat little paper; presswork, make-up and ad. display are all excellent. The six-story head on the second page is too long for such a short page — the second and third parts could have been advantageously omitted. Your cards are neat and show good color schemes.

HARVARD (Ill.) *Herald*. — Good, sensible, clear-cut ad. display is a prominent feature of the *Herald*. I have nothing but words of commendation for the mechanical appearance, or for the contents of the paper. In curtailing the amount of matter in the publisher's announcement it is not wise to eliminate the line stating the frequency of publication.

BUFFALO (Wyo.) *Bulletin*.—The improvement in the ads. since the *Bulletin* was criticised last August is quite noticeable. Do not be afraid of using white space and roman type in the ads. That of C. N. Walters is much better than either of the two following. Commendable care is shown in the make-up. The pressman should see that low cuts are underlaid.

TRAVERSE CITY (Mich.) *Eagle*.— Ads. are set in a distinctive style and show bright, original ideas. The 6-point black rule is too heavy for use in small ads. Make-up is well handled except in the length of the plate columns, which are about a pica too short. This difficulty is easily overcome, especially if the column has a display head at the top. Have the base the proper length for your columns, and then saw off the display head and insert a brass dash after it, filing off the face to match the dashes used in the head. Where the column does not contain such a head, a short



A LOS ANGELES LAD.
No. 1.



A LOS ANGELES LAD.
No. 2.



HIS FOURTH OF JULY
COSTUME.



LEAH.



A LESSON IN DRAWING.



WATCHING THE ENEMY'S SHIPS.



A YOUNG NIMROD.



A CRITICAL INVESTIGATION.

THE INLAND PRINTER'S CHILDREN'S PAGE FOR JULY.

article should be sawed out and a longer one inserted. This trouble should certainly be taken in order to have these columns harmonize with the otherwise neat general appearance of the paper.

Ed A. Smith, Oakes (N. D.) *Republican*.—Ads. are attractively written and displayed. The initial letter does not add to the business cards, and "Oakes, North Dakota," is a little large. If I were the advertiser I should prefer the space occupied by C. M. C. all in one large ad. The *Republican* is a very readable paper, both from point of contents and make-up. Items under "North Dakota Press" are well selected.

Dawson City is to have a daily newspaper. H. G. Steel, of the Shamokin *Herald*, is to have charge, and a full, modern equipment, including enough news paper to last a year, is to be sent up the Yukon river at an expense of nearly $10,000 for transportation. It is said to be the intention to sell the new paper for 50 cents per copy, which means that those buying in this way will pay about $150 a year for their home paper.

Several samples of jobwork are printed on the first page of the Miltonville (Kan.) *Press*. They do not appear to the best advantage on a medium quality of news stock. A better plan would be to send copies of the originals, with a neat booklet or circular, to business men who might be induced to become customers. If nicely printed and neatly presented they would be examined with interest and no doubt result in many orders.

D. W. Knickerbocker, Homer (Mich.) *Index*.—Your paper compares favorably with other weeklies. The first page looks well, although the display heads are spaced a little too much. Correspondence should be graded. Ads., as a rule, are good. That of F. E. Strong & Brother is an exception. "We Would All Like It" was the proper line for display, and the balance of the displayed matter should have been set in the 10-point roman.

The Edinburgh *Scotsman* has in process of erection a block of buildings which probably has no equal as a newspaper property in this country. Views of the projected buildings, as published in that paper April 13, present a very imposing appearance. £120,000 was paid for a portion of the site alone, and the total cost is expected to exceed £300,000, the whole space cleared for the buildings being a little short of half an acre in extent.

Mount Clemens (Mich.) *Advertiser*.—The possibilities of what may be obtained from half-tones have seldom been better illustrated than in the issue of this paper of May 11. Many excellent cuts were used, illustrating an exhaustive historical sketch of that city. Only one thing mars the good work on this number, and that but slightly—some of the advertising plates were too high, causing an uneven impression, particularly on the eighth page.

Bunceton (Miss.) *Tribune*.—Nicely made up and well printed. The ads. are all good with the single exception of that of the Bunceton Elevator Company. In an ad. of this kind, where there are a number of clauses apparently of equal importance, it is a good plan to select one for display arbitrarily, providing display is absolutely needed, putting the others small. A light-faced parallel rule makes the best division between reading matter and advertising.

V. L. Tripp, Cohocton (N. Y.) *Index*.—Your paper has the news, not only from the local field, but from the surrounding territory as well, and that is the most important feature of the successful newspaper in point of subscribers. The make-up shows care, and if the different departments are always to be found in the same columns I would suggest little change. It would be a good plan to get plate matter all together, preferably on the eighth page. As to the model paper, I do not call to mind any one which I would consider in every respect beyond improvement. I could, from memory, mention many very acceptable papers, but in doing so would no doubt neglect many others of equal merit. You could undoubtedly secure many good points by sending to publishers for copies of papers which are commended in this department for features which you would like to improve.

William Leggett, Sanilac County *Times*, Peck, Michigan.—Your new paper starts with a good supply of ads., which are attractively set and arranged. Do not put ornaments on either end of lines to make them longer. If such lines cannot be run to one side it is better to leave them centered and short without ornamentation. The paper is nicely made up and printed. Such heads as "What We Know About Farming" would look better if occupying less space. "What We Know" should have been a little larger.

C. E. Cunningham, Brandon (Miss.) *News*.—Your ads. are very pleasing and show many original ideas. The pointer preceding "Gayden & Co." could have been omitted to advantage—in fact, I can see nothing artistic about this particular flourish. The only weak ads. in the paper are those under "Legal" and "Medical." There is not enough contrast between the name and the business in these. If such lines as "Brandon, Rankin County, Miss." were set in caps and small caps of 6-point roman it would improve them.

"No Free Tickets" is the way the Delavan (Wis.) *Republican* heads an article in which it sets forth a new ruling. All church and charitable entertainments where an admission fee is charged will be given local mention not exceeding five lines free, but all notices of greater length must be paid for at 5 cents a line. No complimentary tickets will be accepted in payment. This plan might be looked upon as "splitting the difference" between free notices and no notices without pay. It is certainly a very fair proposition to the churches and charities.

Northwestern Creamery Journal, Minneapolis, Minnesota.—This sixteen-page monthly, which has about completed its first year, in point of contents keeps close to the trade it represents, covering all matters of interest in a thorough manner. Mechanically it shows the effects of careful work in all departments. I should avoid dividing the word "Buttermakers" in the publisher's announcement, and the rules in this need attention. There are very few instances where two or more lines of roman caps can be run solid and look well; the three lines in the ad. of Samuels & White appear particularly bad.

Harry H. McIlroy, Huntingdon, Pennsylvania.—The Decoration Day number of the *Reformatory Record*, published from the Pennsylvania Industrial Reformatory, was an appropriate and creditable issue. In a few details it might have been slightly improved. All the head rules on the first page should have been in black; another lead is needed on either side of the parallel rules in the publisher's announcement, and there should be more leaders used and less space between the columns of figures in the baseball standing. Your boys are doing exceptionally well, particularly when it is considered that some of them have had but five months' experience.

Otto Kney, *American Thresherman*, Madison, Wisconsin.—That the *Thresherman* appears at the close of the first year of its existence doubled in size, with the amount of advertising tripled and a circulation of 50,000 is a sufficient guarantee of its being published along lines acceptable to advertiser and reader alike. The first anniversary number with its fifty pages, thirty or more of which are advertising, is in every way neat and pleasing. As a class publication it fills its mission perfectly. The mechanical execution is good, the presswork, ad. display and arrangement all receiving careful attention. It is advisable to run an additional lead

on either side of the brass dashes, and in many cases after headlines.

CRITICISMS.—From the time that THE INLAND PRINTER first offered to criticise newspapers in this department up to the present the interest has continued unabated, and there are no evident signs of its diminution in the near future. In the twenty months that this custom has been in vogue, nearly four hundred publications, the great majority being daily and weekly newspapers, have been criticised, not including special editions commented upon. Many of these have adopted suggestions made and sent in copies for further criticism. While the aim has always been to point out defects and suggest improvements impartially, it has also been the policy to direct attention to commendable features in order that the impression might not be given that a paper was lacking in all that goes to make it a successful and acceptable publication, and to this plan no doubt is due the continued interest. The plan is to be continued, but it is necessary to again urge publishers not to become impatient at a seeming delay in giving their papers attention. They may confidently look for mention of their publications in the first issue of THE INLAND PRINTER after four weeks from the date of their receipt. To avoid delay, they should observe carefully the directions at the head of this department as to address and marking.

NOTES AND QUERIES ON LITHOGRAPHY.

CONDUCTED BY EMANUEL F. WAGNER.

Correspondence relating to this department is respectfully invited from lithographers, lithographic artists, and others interested. Individual experiences in any way pertaining to the trade are solicited. Differences of opinion regarding answers given by the editor will receive respectful consideration. Mark letters and samples plainly E. F. Wagner, 4 New Chambers street, New York.

BORDER WAX FOR WALLING IN STONES FOR HIGH ETCHING.—G. W. C., Eastport, Maine: "In etching up lithography for metal printing I have used putty to wall in the work, but find that the oil in it greases up the edges of the stones and makes things very uninteresting. Besides, the putty gets hard and cannot be used again. Would be thankful if you could supply me with some kind of wax used for that purpose or tell me where I can buy it." *Answer.*—Dissolve over a slow fire ¼ pound asphalt, add 1 pound of beeswax and ½ pound of paraffin; mix thoroughly and pour into warm water. Warm each time when using it.

REPRODUCING AN ORDINARY NEGATIVE UPON A GRAINED STONE.—A. M., Milwaukee, Wisconsin: "Can you describe to me the process of making the proper printing plates from an ordinary negative upon a grained stone?" *Answer.*—A perfectly flawless lithographic stone is carefully polished and grained, and when thoroughly dry a sensitive ground, either sensitized albumen or sensitized asphalt, is very thinly and evenly spread upon it in the darkroom. When dry, the negative is laid upon it and it is exposed—in the first case a short time, in the latter case a longer time, according to strength of light. This is best got at by experience. Then the stone is either rolled up in the first case as already described in previous issues in this department of THE INLAND PRINTER, or developed as also before described. The nature of the grain in your picture is dependent upon the grain in the stone. Practical printing plates have not yet been produced upon a stone surface in this way, because when the grain is held rough and open the picture looks coarse, when the grain is fine the picture lacks decision and force. For limited editions and careful hand proofs you may obtain very choice results. The proper method for producing practical grained color-plates is the gelatin process.

BOOKS, PLATES AND COLORS IN PHOTO-PROCESS LITHOGRAPHY.—A. M., Milwaukee, Wisconsin: "Inclosed please find $1.50 for George Fritz's 'Photo-Lithography.' Please let me know where to get the proper plates for three-color work. Is there a way of reproducing a sketch in four colors, in red, blue, yellow and black, making grays and other tints without the aid of the latter?" *Answer.*—The proper materials, plates, screens and filters for the work you describe can be obtained from E. & H. T. Anthony & Co., 591 Broadway, New York. Yes, you can reproduce it in the three colors—red, blue, yellow. By employing the proper color-filters you can optically extract the right amount of color from a sketch, and produce three printing plates, which, when properly etched and printed with the exact colors, will give you reds, blues, yellows, orange, purple, green, browns, grays, olive, etc., in great variety. The process is very interesting, but requires a tremendous amount of preparation, skill and patience, for really good results. If a fourth color is employed it makes it more practical in the printing press, as this color (a brown, or deep warm gray) serves as key plate, giving detail and decision. See specimen of four-color printing in June issue of THE INLAND PRINTER. Your third question is answered elsewhere, under its proper head.

REASONS OF SUCCESS OR FAILURES IN MODERN LITHOGRAPHIC FIRMS.—A large plant, possessing at one time unlimited capital, having the best of facilities and producing a fine class of process work, has failed, and I have been asked why such a thing is possible. The reason is very simple. To make three-color plates, which this firm made, and produce fine proofs, if you have expert hands to do it with, is one thing; but to sell these plates to the ordinary printer, who is attached to old, favorite, easy, routine methods, and cannot, therefore, adapt himself to new wrinkles, is another thing. Where the latter gets to work on the former's plates he will condemn the same as useless, and he will fall back on the old style of work. Had the art company referred to taken the trouble to educate a set of printers in the practical handling of these plates, and then turned out the finished product themselves instead, there would have been a different showing in the enterprise. The present generation of color printers will not create a great showing in making process work general. The combination that will seize upon the right method, get new machinery, instruct men anew and will select the proper spheres of their work, so as to be able to handle it on a manufacturing basis, so that every hand will know exactly what to do from day to day and will do that thing perfectly, that is the plant that will succeed and control the field of manufacture. In that line the writer is acquainted with a concern which makes the lithography on paper boxes—nothing else—and although no one else can compete with this firm on boxes in any quantity, still they make money simply by the perfection of their routine and the certainty of their economy in production. Likewise I can cite an envelope manufacturing and printing concern that will print and make up a large or small quantity of printed envelopes, of various styles, cheaper than the blank envelopes can be bought for ordinarily; and so on through the list. It must be either art lithography or manufacturing lithography, and should again be subdivided into specialties or seasons. It is plain, then, that the small business can only exist by a thorough knowledge of basic principles. The facilities for routine work in a well-planned, large establishment, when the division of labor is carried to its greatest extent, will be victorious every time, even over a large competitor, if he has not the strict discipline necessary.

THE SIMPLICITY OF METHOD IN LITHOGRAPHY.—To produce an etching, a steel engraving, or a wood engraving, a special training in technic is essential. The wood engraver must learn to draw lines with the graver or burin—a difficult task; the etcher must learn to bite in with acid the lines he draws with a point—an uncertain proceeding. Not only

this, the work on wood or metal does not show during its progress the design as it will appear when printed, nor does the block of wood or the plate of metal resemble the print in color. It is not until a proof is pulled that the artist can see the reproduction of his original. In lithography, however, the artist's every touch upon the stone or paper is visible to him and will appear in print, exactly as he puts it down. The drawing grows under his hand on transfer paper, on stone, or grained plates, precisely as on drawing paper or canvas; his every touch is there, his every individuality, or his every mannerism. There is but one thing for him to learn — reverse his design when necessary, and he who etches or engraves on metal or draws or engraves on wood must also learn to do so. In a word, it is because lithography technically is so simple, so straightforward, that it fell for years into the clutches of the business man, and consequently into the domain of the trade-unionist. Where real honest art rules the profession will take care of itself. Where a pantograph, photograph or tracing does the work there can be no idea of artistic individuality and expression. The lithographic artist of today can do a cigar label, show card or Christmas card without knowing even how to draw, for in no form of reproductive engraving can such delicacy and strength be obtained with so little trouble as in lithography, and there is no end to the dodges that can be played with a lithographic stone. It may be stumped or rubbed all over with the chalk in powder and treated (scraped) like a mezzotint; or, having been covered with an even tint of black, a drawing in white line with a point can be made upon it, like a wood engraving. Skies can be wiped in with a dirty rag or wiped out with a clean one, so long as no grease touches it except the grease of the chalk. One may apply that grease in every possible way, knowing that every line, or every smudge, tint or tone, will show just as you put it in on the stone or plate. As far as pen drawing in lines is concerned there is nothing to learn for the artist, except to use litho or "autographic ink" instead of india ink. Even plain paper can be drawn upon with litho ink and transferred to stone.— *Free after Joseph Pennel in Lithography and Lithographers.*

The Action of Gum Solution on Stone, Zinc and Aluminum Plates.— A Manufacturing Company.— Regarding the sample of gum solution received, I would say that I cannot recommend it for very fine work on zinc plates or aluminum, especially where the latter is used with a crystalline deposit of the salt of aluminum. The explanation lies in the greater or lesser porosity of the printing surfaces, and is really based more on a mechanical principle than on a chemical one, in my estimation. Stone is an infinitely porous substance and allows free entry to most any slimy, adhesive mixture, embracing the same firmly. Gum, not possessing any affinity to grease, repels that agent energetically in the early stages of its application, thus forming the printing surface. Your 000 solution seems to contain also a few parts of a chalky substance, which renders it peculiarly fit for regular lithography. On this basis I can explain why your sample solution works well on stone. Still, when we come to work on metal plates we are confronted with a substance of a different degree of porosity, a denser mass giving the gum a lesser chance to imbed itself within the pores. This explains the easy tinting of plates during printing. I find from very close experiments that the gum arabic dissolved in distilled water and strained has the greatest adhesive fineness and adheres the best to metal plates, but even then the greatest care must be exercised during printing not to let the plate, be it zinc or aluminum, lay without gum even for five minutes. With stone it is not nearly so dangerous, as one can let a stone lay for hours without gumming. In putting away a stone or litho-plate for a long time, the same should be covered with a thin layer of gum and pasted up with a piece of stout paper having no printing on the side toward the stone, and kept in a dry, airy place. The effect of gum on stone or metal plates is only temporary (for reasons explained above). Gum absorbs more or less moisture from the air, and therefore becomes decomposed in time. Your sample solution absorbs water more freely than the regular gum arabic. In printing from stone, zinc or aluminum plates the gum is of course not always used singly. In the first instance it is mostly used with nitric acid, the effects of which upon gum will be explained at another time; in the second instance, gallic or phosphoric; in the latter with fluoric or hydrochloric in addition to phosphoric. I have used your sample solution with each of these on the different surfaces named and find no appreciable change in condition and effect, except the above noted, regarding the lesser penetrating power on metal plates. Another drawback was the unclean condition of your gum solution, it being impossible to use it from the can, and I had to strain it for my experiments.

Can Counter-etching be Accomplished on Aluminum Plates, and How? — Every lithographer knows of what great advantage the method called "counter-etching" is in adding anything to a drawing or transfer after it has been etched. The changes that occur in the surface of a lithographic stone after the gum and nitric acid are put upon a drawing or transfer have the object in view of absorbing and holding moisture and repelling ink, so that no addition could easily be made on any part of a stone so prepared were it not for the knowledge that an organic acid, like fruit juice, vinegar, citric or acetic acid, extract and destroy the gum preparation and leave the stone again in a susceptible state, in which any addition can be made with touche or crayon, and finally reprepared with the original gum and acid and made ready for printing, as if nothing had intervened. But this cannot be done on aluminum plates; once a drawing made and the plate prepared, no new work will hold again. The strongest touche or crayon will wash off, leaving no trace behind, and the application of the devices employed on stone are without avail. The only way changes can be made thus far is by thorough eradication, with caustic soda and nitric acid, or polishing with Scotch stone, and adding the new work with liquid asphaltum (the only thing thus far that will take firm hold and stand etching in such a case). The writer is familiar with the methods employed in various lithographic establishments, where aluminum is used, and has often heard the claim made that this or that person possessed the secret of an effective counter-etch, but so far it has not been demonstrated as a fact. Having made many experiments in this direction we have been led, however, to believe that counter-etching on aluminum is possible. If we examine the philosophy underlying the principles of surface printing, whether on stone or metal, it is always the same. First, the surface must be sensitive to either grease or gum; second, the grease having been placed upon the sensitive surface by either transfer or drawing, and having found a sufficient lodgment in the pores and crevices of the surface, the plate is prepared by a gummy solution, which, however, is made more effective by having an acid added thereto which will *bite* itself into the plate to a small extent, fixing a firm hold for the gum to rest. This has also been fully accomplished on plates. Third, if we now wish to again dislodge the gum from its intrenchments on the stone, we employ, say, lemon juice; this decomposes the gum and dissolves sufficient of the chalk and lime in the stone to create a grease sensitive surface, *while, however, it did not injure any of the first work on the stone*, provided the counter-etching had been properly tempered and timed. Fourth, then the preparation of gum and acid can be again applied, with the effect, as at first, of rendering the blank parts of the stone susceptible to moisture and consequently repellent to ink. If we now compare the process on aluminum plates with the above, the same tallies exactly until we wish to extract the gum from its lodgment. Here we signally fail, and the reason lies in the fact that we

have no organic acid that, in dissolving aluminum and in decomposing the gum, will at the same time leave the work, already on the plate, unharmed. Going back to my former experiments, I have found that we must get rid of the gum as far as possible by the same organic acid which we employ on stone, and then find another substance which will combine with the aluminum on which we wish to work, thus rendering a freshly renovated surface insoluble in water. This substance we can find in either alum, ammonia, chloride of magnesia, clay earth, etc., if either of them *are added to a solvent of aluminum*. The only thing which we must learn to do is to find a knack of applying the solutions in such a way that the work on the plate will not be injured by the aluminum solvent.

PATENT.—A method of preparing lithographers' transfer paper has been patented by Charles H. Veale, of Ireland, in this country, as No. 625,524. He describes it as a composition or coating for lithographic transfer paper, to be used for moist transfer work of all kinds, consisting in the following treatment of ingredients in the proportions substantially as specified: first, boiling 6½ pounds of fine wheat pastry flour with 24 pints of water, and adding, when boiled, 1 gill of purified carbolic acid; second, mixing sixteen pounds of French mordant white and ½ ounce of vermilion with 1½ pints of No. 2 pure glycerin; third, beating up 2 pounds of ground gypsum or plaster of paris in 8 or 9 pints of water, and permitting the same to stand about twelve hours, then pouring off the superincumbent water, adding 6 ounces of Russian glue and raising the plaster and glue to a boiling heat; fourth, mixing all the ingredients, except the flour, and grinding the same together; fifth, adding the boiled flour to the ground ingredients, mixing the same thoroughly, and finally straining the entire composition.

IRONICAL RULES FOR THE PROPER CARE OF ROLLERS.

BY JOHN S. PINNEY, ST. PAUL, MINN.

MY limited type foundry experience and observations among printing offices in about twenty States strengthen the belief that some alleged printers seem to adhere closely to these rules for the proper care of rollers:

If too hard, place them close — very close — to a hot stove.

If too soft, store them in a damp cellar or basement.

When coated with dry ink, rub down with strong lye and a stiff brush, if no sandpaper be handy.

If they shrink, from several years of hard usage, fill the low places with glue, and tell the maker he used a warped mold.

If they crack on rulework, pour in melted glue and ask the type foundries why they make rule so high, anyhow.

If flattened by contact with forms or disk over night, press on the opposite side, and growl because presses do not automatically remove forms and rollers.

When ordering new rollers, do not give name and size of press, or diameter of rollers. Any foundry knows all that, or should know it.

Don't give return shipping directions. Then, if returned by freight, kick; if by express, kick.

Never wash rollers, or rub oil over them, especially after working copying ink. If the ink dries hard, as some ink will, tell the inkmaker he is a swindler and doesn't know his business.

If rollers show signs of wear after working day and night a year, send off a regular calliope roar to the maker. We all know that machinery requires rest, but rollers never.

If cores are bent by the kids while prying up boards in the floor, or in other useful work, roast the foundry, and demand that the cores be straightened and rollers recast, free.

And always between kicks whoop-'er-up to the luckless fellow that made the rollers, and tell him plainly that he ought to be making ditches or something, instead of rollers.

Then send the next batch of cores to another roller-maker, and begin this set of rules all over again.

A PRESENTATION TO H. R. WILLS, FISHERMAN.

H. R. Wills, of the Hoyt Metal Company, St. Louis, received quite a shock when in Chicago a short time ago. He is usually ready for surprises of any nature, but this time the boys rather got ahead of him. C. S. Partridge, of the Electrotypers' Association, informed Mr. Wills that he had a matter of great importance to present, and arranged for a



meeting at the Monroe Restaurant at noontime on June 2. Mr. Wills was promptly on hand, expecting, no doubt, a good order for metal. There he met several gentlemen connected with the association, and all repaired to one of the private dining rooms, where a fine fish dinner was served. At the close of the repast the surprise was sprung, Mr. Wills, who is an ardent fisherman, being presented with a Devine handmade, twisted, split bamboo fishing rod, the finest that could be found in the city, inscribed as follows: "To our Bald Headed Friend, from George H. Benedict, C. S. Partridge, Frank Nahser, E. D. Mong, J. O. Anderson, E. C. Williams, O. M. Blomgren, C. W. Eberhardt." To say that Mr. Wills was taken rather unawares would hardly express it, but he regained his composure sufficiently to thank the gentlemen for their evidence of esteem. Friends of Mr. Wills are expecting some unusually startling fish stories now that he has a first-class rod to work with.

NEVER TAKE MY NAME FROM THE LIST.

I inclose herewith $2, for which please continue my subscription to THE INLAND PRINTER. Never take my name from the list until I ask it done, which I hope will be a good many years from this date. I would not be without it.—*H. J. Holness, Ballston Spa, New York.*

WHEN Robert Bonner took a page advertisement in the New York *Herald*, to boom the *Ledger*, his pastor thought he was insane. In reality he had made a great discovery. Get a few years in advance of man's growth, and you will be called mad.—*S. O. E. R.*

POINT-SET MODERN ROMAN SERIES

ROMAN NO. 26—CAST ON STANDARD LINE AND HALF-POINT SETS

12-POINT ROMAN NO. 26

GREAT DESIRABILITY OF SYSTEM IN THE WIDTHS OF TYPE

ONE OF the problems most vexing to both printer and typefounder has been that of spacing and justification. It has always been fully recognized that if there could be devised a perfect system of widths for the spacing-material and the various letters and characters of every font cast, this part of the compositor's work would be very much simplified and lightened, and that, therefore, in a given time, he could set considerably more type. At various earlier times studious craftsmen have devoted time and brain tissue to this problem, but the working out of a satisfactory system was impossible before the day when the scale of point bodies was adopted, because the great irregularity in the proportions of the various bodies to one another *made it impossible to find a satisfactory basis for a general application of the principle to all fonts*

11-POINT ROMAN NO. 26

ONE OF THE EARLIER ATTEMPTS

NO DEFINITE basis for a system of type sets could be hit upon in connection with the old bodies. But before the general introduction of the point bodies, a solution was attempted by using a scheme of widths which was based, for want of a better unit, upon a fractional part of the width of the common 13-em pica newspaper column. Obviously, such a system would not do for a 12-em, a 14-em, or any measure which *was not a multiple of 13 ems of the pica that was used*

10-POINT ROMAN NO. 26

A SECOND FRUITLESS EXPERIMENT

THIS ATTEMPT, highly unsatisfactory as a solution of the problem, was followed by one in which the unit was made a fraction of a single pica. However, instead of having the unit one of fixed dimension, it was made to vary, from 7-to-pica up to 12-to-pica, including in the gamut units of 8-to-pica, 9-to-pica, 10-to-pica, as well as the odd 11-to-pica. Practically, the unit was not a unit at all. It varied according to the leanness or fatness of the face, and therefore lacked the definiteness which is *such a very essential feature of systematic type widths*

9-POINT ROMAN NO. 26

DEFICIENCY IN UNCERTAIN UNITS

WHERE THE unit of width is different for every body and every face it is certain that no satisfactory solution can be expected. The spaces, quads, figures, fractions, and the references, dashes, braces, marks, etc., are peculiar to each face, and can not be used interchangeably with any other face cast on the same body. Any mixture of the spaces and quads of two fonts on the same body would cause endless confusion, and destroy instantly any real advantages which *might be possessed by such a scheme of systematic type widths*

8-POINT ROMAN NO. 26

ANOTHER OF THE PROPOSED PLANS

AMONG OTHER schemes of systematic widths was one made some years ago by a contributor to the pages of THE INLAND PRINTER. It was to make the unit a fraction of the width of the lower case m of every individual font. But, luckily, this idea was never put into practice. As the m varies according to the fatness of each font, the units would consequently have been as variable as they are under the system spoken of in the preceding paragraphs, and the system every bit as much of a disappointment. Clearly, the unit used as a basis must never *change, remaining the same for all the various bodies and faces*

7-POINT ROMAN NO. 26

AN EARLY CONSIDERATION OF THE PROBLEM

ALOIS AUER, a noted European student and introducer of ideas calculated to advance the typographic art, who was for many years director of the Austrian National Printing Office, at Vienna, about 1840 published a treatise on the subject of uniform type sets, which was accompanied by an extensive series of mathematical tables, in which the widths and proportions for every body and every letter were painstakingly figured out. Altho he based his scheme on a scale of bodies similar to the French or Didot point system, he made the mistake of taking the one-sixteenth of his own point as a unit of *set, which was much too small to be of practical value to the compositor*

6-POINT ROMAN NO. 26

COMING VERY CLOSE TO THE CORRECT SOLUTION

THE FIRST attempt to use the point as the unit was made, so far as we are aware of, by R. F. Haller-Goldschach, of Berne, Switzerland, who, in July, 1887, published a pamphlet describing and advocating his plan. He used the Didot point, and had quite a number of Roman and German faces cast for his office according to the scheme planned by him. He exhibited his type at the Paris Exposition, in 1889, and distributed pamphlets wherein he contrasted the new system of sets with the old unsystematic type, and demonstrated beyond a doubt the superiority of the point as a unit. But he erred in thinking that there should be a low limit to the number of sets provided for each font. He had only six different widths of letters, which were inadequate for the proper fitting of the various characters of any type *face; hence, some of the letters were proportionally too wide and others too narrow*

ORIGINATED AND MANUFACTURED ONLY BY THE

INLAND TYPE FOUNDRY, SAINT LOUIS

The Binner

For Sale at all Branches and Agencies of the

American Type Founders Company

6 Point	H	24A 36a $2.50
8 Point	H	22A 30a $2.75
10 Point	H	20A 26a $3.00
12 Point	H	16A 20a $3.25
18 Point	H	10A 16a $4.00
24 Point	H	8A 10a $4.50
30 Point	H	6A 9a $5.00
36 Point	H	5A 8a $5.50
48 Point	H	4A 5a $7.75
54 Point	H	4A 5a $10.25
60 Point	H	4A 5a $12.25
72 Point	H	4A 5a $17.00

'TIS THE

QUICK

PERCEPTION

FOR which printers are noted that is mostly relied upon for appreciation of these beautiful types. The perfect gradation of the 12 sizes comprised in the full series is shown, with prices and schemes, in the panel at the left, and the contiguous lines speak volumes in themselves. Popular beyond measure, it seems superfluous to enumerate features so evident as here illustrated. The Binner Letters are in stock and

FOR SALE BY THE

AMERICAN TYPE FOUNDERS CO.

COVERING THE CONTINENT

Borders used on this page are 30 Point Barta Border, No. 243, 20 in. $1.50
6 Point Florentine Border, No. 169, 54 in. $1.50

American 1899 Specimen

6 Point Viking 60 a 30 A $2.00

EXCELLENCE IN EVERY DETAIL IS A PREDOMINANT CHARACTERISTIC IN THIS HANDSOME TYPE SERIES

SOME very striking contrasts appear in the printing done in these days and that of many years ago. Nearly all the different branches of typography have made rapid strides during the past ten years and there seems to be no limit

8 Point Viking 35 a 25 A $2.25

THE ARTIST TYPOGRAPHERS PRINTING FROM TYPES THAT ARE OF SUPERIOR STRENGTH

NEW and elegant typographical designs adorn the printing of day, and the neatness of display is the artist compositor of the present remarkable on the modern posters

10 Point Viking 30 a 25 A $2.50

THIS IS A FACE THAT MAY BE USED ON ALL MODERN JOB PRINTING

IT is a letter that will never grow old or become tiresome to the eye, and makes an excellent type for book work of antique character

12 Point Viking 30 a 18 A $2.75

IT LINES AT BOTH TOP AND BOTTOM

BEING a type cut on a uniform line that may be used in combination, thus increasing its varied utility greatly

16 Point Viking 25 a 15 A $3.00

IT BRINGS VERY GOOD RESULTS

THE character of this series is in harmony with latest ideas of composition

VIKING SERIES

NEW TYPE MADE AND PATENTED BY H. C. HANSEN 24-26 HAWLEY STREET, BOSTON

30 Point Viking 10 a 6 A $4.50

MOST DURABLE
Harmonious Letter

24 Point Viking 15 a 10 A $4.25

UNIQUE PRINTER
Displayed Excellent

48 Point Viking 5 a 4 A $5.60

SIGN Cutter

18 Point Viking 20 a 12 A $3.30

SUPERIOR MATERIAL
Figures Point Thickness

36 Point Viking 8 a 5 A $4.75

MODERNIZED
Casting Machine

HHHHHHHHHH
HHHHHHHHHH

H. C. HANSEN

TYPE FOUNDER
24-26 HAWLEY ST.,
BOSTON, MASS.



CONVENTION COMMITTEE, INTERNATIONAL PRINTING PRESSMEN AND ASSISTANTS' UNION CONVENTION, INDIANAPOLIS, INDIANA, JULY 19–23, 1899.

CONVENTION OF THE INTERNATIONAL PRINTING PRESSMEN AND ASSISTANTS' UNION.

THE International Printing Pressmen and Assistants' Union of North America, which met in Indianapolis June 19-23, in its eleventh annual session, found the Hoosier capital a hospitable convention city, and for its daily deliberations the convention was furnished the most pretentious chamber in the entire State, that of the Hall of Representatives in the statehouse. Each of the sixty-five delegates was given one of the huge mahogany desks occupied biennially by the Indiana solons, and President James H. Bowman, of Chicago, sat on the high canopied seat of state. Governor James A. Mount gave the visitors a warm welcome to the State, and Mayor Thomas Taggert added the information that the city officials had taken off all the doors of the city for the pressmen, volunteering further that there was not a sheet of paper printed in the city which is not turned out by a press run by a union pressman. The governor told the delegates that the Typographical Union was well represented among the State officers and assistants, while he himself appointed as private secretary a union printer.

There was some slight friction in settling the matter of credentials on account of certain local dissension among the New Yorkers, but the full delegation was seated temporarily. The list of delegates was as follows:

PRESSMEN.

Washington — Norman C. Sprague.
Detroit — Will G. Loomis, Frank Kelly.
Chicago — S. J. Storfer, William Moran, Peter Dienhart, William Neuses.
Philadelphia — Thomas A. Collins, Charles E. Blelock.
Milwaukee — Walter Allen.
Atlanta — Dennis Lindsey.
Toronto — J. W. Williams.
Cincinnati — William Richards.
Grand Rapids — William McLeod.
Indianapolis — C. E. Heizer, John T. Corcan.
Memphis — Charles B. Sowers.
Minneapolis — George P. Gunn.
Albany — William Mahoney.
San Francisco — S. P. Kane.
Galveston — John Connell.
Buffalo — John C. Herman.
Louisville — V. B. Smith.
St. Paul — John J. Clinton.
Springfield, Illinois — M. Fagin.
Omaha — John T. Hart.
Nashville — W. L. Hamilton.
Rochester — Daniel Dawson.
Seattle — Walter Mitchel.
Denver — Charles W. Young.
Akron — D. J. Guillet.
Portland, Oregon — Grant McDonald.
New York — Charles Winnacott, William J. Donovan, Brooklyn; James T. Maloney, Brooklyn; Joseph D. Boylan, Brooklyn; Frank H. Stevens, Jersey City, New Jersey; J. T. Moran, Brooklyn; Benjamin Thompson, Brooklyn; William J. Webb, Brooklyn.
Montreal — P. A. Boudreau.
Dayton — Joseph Sifferlin.
Little Rock — Harry B. Tipton.
Baltimore — Harry Nau.
Columbus — J. W. Butterfield.
Pittsburg — F. G. Zeutch, Henry Pfeil, Allegheny City, Pa.
Syracuse — John A. Burns.
Boston — Martin P. Higgas, Charlestown Mass.; James T. Roche, Charlestown, Mass.
Peoria — Otto J. Wolfram.
Houston — Henry Breleth.
Worcester — Charles B. Day.
Erie — George E. Feisler.
New Haven — D. K. Fitzgerald.
South Bend — C. E. Miller.
Zanesville — Edward Schreiber.
Springfield — D. M. Johnson.
Des Moines — W. S. Jones.

WEB PRESSMEN.

St. Louis — Christ. Schmidt, Albert Meyer, Jr.
Boston — James M. Meehan, Robert H. Kelly, West Somerville, Mass.
Buffalo — Herbert B. Williams.
Chicago — Joseph Bichl.

JOB PRESSMEN.

Denver — William H. Pechman.

WEB PRESS ASSISTANTS.

Chicago — Otto Woltersdorf.

FEEDERS.

Toronto — Robert Whitcomb.
Omaha — Charley Jansen.
Grand Rapids — Thomas D. Adams.
Minneapolis — Paul W. Bordeaux, William Trombly.
St. Paul — Joseph E. Hoffman, William McEvoy.
Dayton — Frank Bittner.
Denver — W. T. Scott.
New York — George Kenney, Ignatius Robinson, Chris J. Cavanagh, Daniel Caulfield, John J. McGrath, Andrew F. Sullivan.
Milwaukee — Charles A. Harmel.
Chattanooga — John H. Ross.
Duluth — Frank Richardson.
Indianapolis — Harry Thomas, J. B. McGeary.
Detroit — A. G. Conden, W. S. Leavitt.
St. Louis — John Warrington.

In his annual report, President Bowman referred to the agreement with the United Typothetæ for a shorter workday. The increased influence of the union label was commented on. He did not think it feasible to establish a joint board among printing organizations to issue and control labels. The death benefit feature of the organization has been running behind. He urged that a membership should be at least six months old before being entitled to the death benefit. As to the Lansing, Michigan, strike, of long standing, he recommended that the strikers accept the best terms obtainable. He suggested that in sending delegates to the American Federation of Labor hereafter, men living near the place of meeting should be chosen. What the president said about record-breaking feats by pressmen seemed particularly timely. "It is a well-known fact," said he, "that artistic workmen are becoming scarcer and more in demand every year. And yet we are continually reading in the trade papers of the feats of the 'long-distance' pressmen who perform seemingly impossible feats on this or that press, which feats are of as much practical value as those of the six-day bicycle rider. This puts a premium on the work of the 'hustler,' who can manufacture so much printing in a given time, and has a tendency to lower the standard of workmanship and arrest the production of the careful, painstaking, artistic workman which the development of modern printing has created such a demand for, and whose skill has made the pressman's craft the leading one in the production of printing. I wish to sound a note of warning against this idea, and to say that the stock of first-class, capable workmen will die out if mediocrity is to be striven for, and the 'hustler' and 'hurdle-jumper' is to be made the ideal of the craft; and I would further call on all members to set their faces against this 'new movement,' inaugurated by rival press dealers, and tending to destroy that skill and ability which alone has served pressmen's unions to withstand the onslaughts of their enemies both in and out of the ranks of organized labor."

The report of Theodore F. Galoskowsky, St. Louis, secretary-treasurer, showed $1,574.45 in his hands June 1. On the same date there was a deficit of $1,574.45 in the death benefit fund. During the last year twenty charters were issued to new pressmen's unions, while the feeders organized fourteen unions. The increase in membership was 1,132 pressmen and 1,049 feeders, a better gain than in the preceding year.

Vice-President Will G. Loomis, of Detroit, followed the secretary with an address congratulating the union on its success thus far toward a shorter workday. The first day's session was concluded with an address by Eugene V. Debs, the noted labor leader, on the benefits of unionism and the need of the various unions working together.

The usual request of the job pressmen for permission to organize branch unions came up, and as usual was voted

down. The matter came up on a report of the law committee adverse to a change in the constitution, providing that five job pressmen in a city could organize a union and secure a charter. At another time during the convention the job pressmen made a further effort to get legislation. They wanted the constitution amended so as to forbid cylinder pressmen from working on job presses in towns where the job pressmen have organizations. The job men claimed they were paying per capita tax to the international union



SOLDIERS' MONUMENT, INDIANAPOLIS, INDIANA, WHERE GROUP PHOTOGRAPH OF THE PRESSMENS' CONVENTION WAS TAKEN.

without receiving any consideration. Again were the job pressmen defeated. The row in the New York delegation took up a considerable portion of the convention's time, but the credentials committee finally ruled in favor of Union 51, of New York. Franklin Union, 23, of the same city, composed of pressmen's assistants, claimed the more powerful union was trying to disrupt the weaker one.

The election of officers resulted in an extremely animated contest for secretary-treasurer, some feeling being displayed the preceding day when nominations were made. The New York delegation presented the name of one of its delegates, W. J. Webb. The retiring officer, Theodore F. Galoskowsky, proposed Will G. Loomis, of Detroit, remarking that this official should not be elected from a branch union that, at one time, had refused to pay its per capita tax. As a result of the log rolling, the vote for secretary-treasurer was exceedingly close, 33 votes being cast for Webb and 32 for Loomis. The result of the election:

President — James H. Bowman, Chicago.

First vice-president — Henry Pfeil, Pittsburg.

Second vice-president — D. J. McDonald, Boston.

Third vice-president — John A. Burns, Syracuse, New York.

Secretary-treasurer — William Webb, New York.

Delegates to American Federation of Labor — J. H. Corcoran, Indianapolis, and J. E. Hoffbauer, St. Paul.

The social side of the convention was a feature of the gathering. Tuesday afternoon the local union, headed by Charles P. Froschauer, chairman of the committee on arrangements, took the delegates about the city on trolley cars and entertained them at the parks. Wednesday evening the local committee served an elaborate banquet at the Grand Hotel. President Gompers, of the American Federation of Labor, and Samuel B. Donnelly, of the International Typographical Union, were guests of honor. John F. Geckler was toastmaster. James H. Bowman responded to the toast "The International Printing Pressmen and Assistants." Mr. Donnelly spoke for the big typographical organization. Theodore F. Galoskowsky talked of the organ of the union, the *American Pressman*, and William B. Burford, of Indianapolis, one of the most extensive employers of printers and pressmen in the State, spoke on "The Employing Printer," while Mr. Gompers' subject was "The Allied Trades." T. J. Corcoran and Frank Sexton and other local speakers were on the programme.

After the election of officers was out of the way, the convention transacted considerable routine business. The salaries of the president and secretary-treasurer were raised $200 annually. Thursday afternoon the convention went into secret session and discussed the shorter workday.

Late Friday afternoon the convention adjourned, after deciding to meet in Milwaukee the third week of June next year. Columbus, Ohio, was the only other city competing for the honor. In concluding its work, the union reduced the pressmen's death benefit from $200 to $150, while the benefit for assistants will remain at $100. This action, however, is not final, as the entire matter will be submitted to a referendum vote within the next three months. The convention approved the "tripartite" agreement between the pressmen, the International Typographical Union and the bookbinders' organization. The approval was in the form of the following resolution:

WHEREAS, Section 1 of the Tripartite Agreement guarantees to the International Printing Pressmen and Assistants' Union regulation and control over all pressrooms in the United States and Canada; the International Brotherhood of Bookbinders control over all branches pertaining to the bookbinding trade, and the International Typographical Union control over all composing-room employes and the right to charter and legislate for all other branches of the printing trade connected with that body; therefore, be it

Resolved, That the International Printing Pressmen and Assistants' Union hereby notifies organized labor, publishers and employing printers that they will exert every effort within their power to enforce the provisions of Section 1 of the Tripartite Agreement, and the International Printing Pressmen and Assistants' Union will expect the same support from the International Typographical Union and the International Brotherhood of Bookbinders in its endeavors to control and legislate for all pressroom employes.

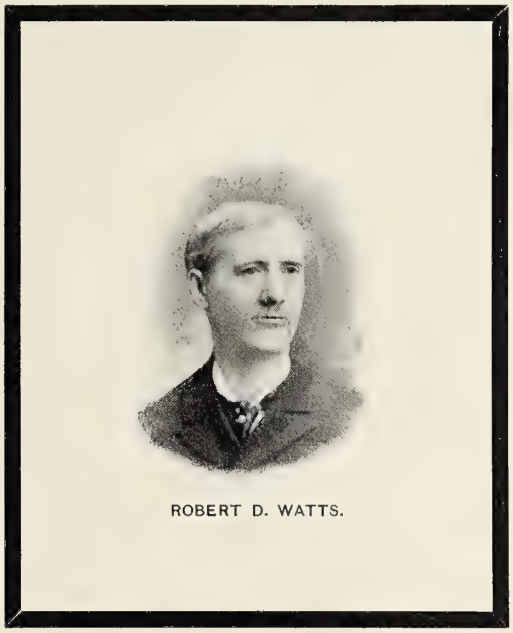
This resolution is construed to be a support of the Typographical Union in its fight to bring linotype machinists into the Typographical Union.

An assessment of $1 a month on each pressman and 50 cents on each assistant was ordered levied to support the union in its demand for a shorter workday. This fund will be used in case there is a strike anywhere next November as a result of employers refusing to grant the reduced hours.

The official souvenir of the convention, a seventy-page pamphlet, published under the auspices of the Indianapolis Printing Pressmen and Assistants' Union, distributed at the convention, received favorable comment from the delegates.

DEATH OF ROBERT D. WATTS.

Robert D. Watts, the chief of THE INLAND PRINTER proofroom, and an ex-president of the Chicago Society of Proofreaders, died at his home, 38 North California avenue, Chicago, June 1, 1899, after a short illness. Mr. Watts was born in Shullsburg, Lafayette County, Wisconsin, October 26, 1850, and entered a regular apprenticeship to the printing trade in the office of the *Times*, Sedalia, Missouri, in 1866. Three years later he went to Kansas City, Missouri, and entered the job department of the Kansas City *Times* to work under instruction, and here he ran the first printing press operated by steam in that city. He was soon admitted



ROBERT D. WATTS.

to apprentice membership in Typographical Union No. 80, and in January, 1871, was admitted to full membership in Typographical Union No. 119, at Jefferson City, Missouri. In May, 1874, he entered the United States Signal Service, in which two years were spent, doing duty in Memphis, Tennessee, Washington, D. C., and Pittsburg, Pennsylvania. In the spring of 1881, while working in St. Louis, a position in Santa Fe, New Mexico, was offered to him, which he accepted, but remained there only until July of the same year, going thence to San Francisco. After four years spent principally in Colorado and New Mexico, Mr. Watts returned to St. Louis, and in 1888 came to Chicago, entering the proofroom of The Henry O. Shepard Company, in June, 1892, and in April, 1893, being promoted to chief reader, which position he occupied at the time of his death. Mr. Watts gave the final reading to the pages of THE INLAND PRINTER, as well as the other publications printed by the firm, and very little of the vast amount of railroad and general printing turned out by them has gone to press without his O. K.

Mr. Franklin Price, of the passenger department of the Chicago & North-Western Railway, Chicago, a reader and great admirer of THE INLAND PRINTER, and a personal friend of Mr. Watts, says: "I was pained and shocked to learn of the death of Mr. Watts, whose acquaintance I had hoped to have continued for many years. I have every reason to believe your company has lost one of its valuable and able assistants, and the family one that was greatly beloved and depended upon. Fate! Fate! That of our friend awaits all."

The above voices the sentiments of many of the old friends of Mr. Watts, and those who knew him better than Mr. Price did, if asked to say a word concerning him, would undoubtedly express themselves even more strongly than this. Mr. Watts had the rare faculty of making and retaining friends wherever he happened to be, and all who had the pleasure of his acquaintance heard with deepest sorrow of his decease.

The funeral was attended by a large number of Mr. Watts' old friends and associates, which gave evidence of the high regard in which he was held. The remains were buried at Graceland cemetery.

The following "In Memoriam" announcement, sent out by the Chicago Society of Proofreaders, indicates the regard which this society had for Mr. Watts:

CHICAGO SOCIETY OF PROOFREADERS,
June 14, 1899.

For the first time since the organization of this Society, death has entered our ranks, and has taken from us one of our best-beloved friends. Less than a year ago we expressed our sympathy with our friend, who had but just before been bereft of his much-loved wife. Today we weave chaplets to his memory.

Mr. Watts was one of the founders of this Society. For one year he served as secretary, and for two years as president; and how well he served we all know. Proud of his chosen calling, he took a deep interest in the Society's affairs, and we owe much to his wise counsels and timely suggestions.

Robert D. Watts was one of the kindliest of men. His affection for his family and his friends was deep and abiding. Even in the long months of his later years, when his body was racked with disease and pain, the same kindly spirit governed him, the same willingness to do for others.

Mr. Watts was a masterful man in his profession. He was thorough in his methods, ever striving conscientiously for the highest excellence in the discharge of his duties. In this respect he left an example worthy of emulation; for he was faithful in all the relations of life.

To the doubly orphaned young daughter, to the sorrowing brothers and sisters, to the bereaved one who was to him a "Mother," with all the tenderness that the word implies, and to all his friends, we offer this weak expression of our sorrow and sympathy. Their loss is also our loss, and we mourn with them.

SAM K. PARKER, President.
HENRY R. BOSS, Secretary.

The following memorial was jointly adopted by the book and job chapels of The Henry O. Shepard Company, and by motion copies were ordered furnished the surviving members of Mr. Watts' family:

The grim reaper Death has again entered the ranks of our working force, this time claiming for his victim our chief proofreader, one of our hardest workers, Mr. Robert D. Watts, at the age of but forty-eight years, when he should have been in the prime of manhood. "Bob" was possessed of many manly qualities, and it can be truly said he was an honest man and a very capable and conscientious proofreader. On April 26 he relinquished his arduous duties, with the intention of seeking rest and recuperation of health; but on June 4 we had the melancholy duty of laying him to rest in Graceland cemetery, by the side of his beloved wife, who had preceded him by but a short year.

The book and job chapels of The Henry O. Shepard Company, therefore, in joint meeting assembled, hereby declare and offer to her who was to Robert a loving mother, to his orphaned daughter, and to his other sorrowing relatives, our deepest sympathy in this their time of bereavement.

S. K. PARKER,
K. M. GRISWOLD,
A. R. ALLEXON,
Committee.

OBITUARY.

The death is announced of W. M. Clapp, the inventor of the "Success" case bearing his name. Mr. Clapp was well and favorably known in the printing trade. He was the founder of the *Bergen Index*, of Hackensack, New Jersey, now edited by his brother, Mr. S. E. Clapp. Mr. Clapp had been the guest of his brother for some weeks before his death, and it was hoped that his illness was but temporary, but he gradually sank and died on the afternoon of May 2. He was born in Troy, New York, and one of the first papers—perhaps the first—he was connected with, was the *Budget*, of that city. During the last few days of his life, when his mind wandered, he talked of the "Budget," but those who heard him did not understand. He lived in New Jersey most of his life. His wife died eight years ago. Two daughters are left to mourn their loss.



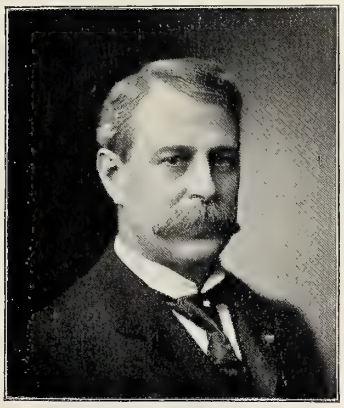
VIEWS OF THE DENNISON MANUFACTURING COMPANY'S CHICAGO HOUSE.

(See opposite page.)

DENNISON MANUFACTURING COMPANY.

THE recent removal of the Dennison Manufacturing Company's Chicago house from 90 Wabash avenue to 128-130 Franklin street, where they have a six-story and basement building devoted especially to their use, makes mention of this branch interesting at the present time. The group of illustrations upon the opposite page will give the reader a general idea of the exterior of the building, and of the various departments of this important branch of the Dennison Company.

The first floor is devoted to the retail salesroom, the counting room, manager's office and general sales department. The tissue department on this floor, with its attractive fitting up and large assortment of novelties in this line, is a feature of importance. The office and other fittings are of oak, and the same general character of trim is carried out in all the shelving and cases. Here are kept samples of all goods carried by the company, as well as a small supply for immediate delivery to the retail trade, without the delay that would necessarily be caused by sending to other floors. All departments are in close communication with the office by means of telephone, and a small elevator for carrying lighter articles makes it possible to deliver goods in the office with the utmost promptness.



J. F. TALBOT.

The stationery department is on the second floor. Here can be found an immense assortment of merchandise tags, tag envelopes, gummed labels, gummed paper, pin tickets, paper fasteners, American and imported tissue papers, special clasp and coin envelopes, initial seals for correspondence purposes, sealing wax in nearly one hundred shades, and numbers of other goods that cannot be mentioned in a notice of this kind.

The third floor is devoted to the jewelry box department. Here are carried findings of every kind for jewelers, such as paper boxes, cases, tags, cards, cotton, roll paper, etc. The printing of boxes and stamping the name in gold are also looked after on this floor.

The fourth floor is the baggage-check room where a special roll ticket press is in operation, which turns out tickets at the rate of seven thousand per hour, punching the hole for strap, perforating, numbering, printing both sides and delivering the tickets cut and ready for shipment. A very large stock of paper napkins and crêpe is also stored on this floor.

The fifth floor is the printing department, where two Harris automatic presses, a paper cutter, five job presses and other machinery are kept busy on tags, cards and labels. The stringing and wiring of tags are also looked after on this floor.

The sixth floor of the building contains the tray shop and woodworking department, where jewelers' trays, cases, etc., are made on special orders. The woodworking department is fitted up with special machinery for making boxes in the most approved manner, the machinery being operated by a 15-horse-power electric motor. The making of paper lamp shades and flowers is conducted on this floor.

In speaking of the manufacturing of baggage checks, jewelers' trays, tags, cards, labels, and a number of other things which are made at this branch, it would be well to state that nearly all of the goods of the Dennison Manufacturing Company are made at the factory in the East, and that the manufacturing done here is simply for convenience in the prompt filling of orders that cannot wait to be sent to the factory. While the facilities for manufacturing at this branch seem large to a visitor, the goods turned out form but a very small part of the specialties which the company is constantly preparing for the market.

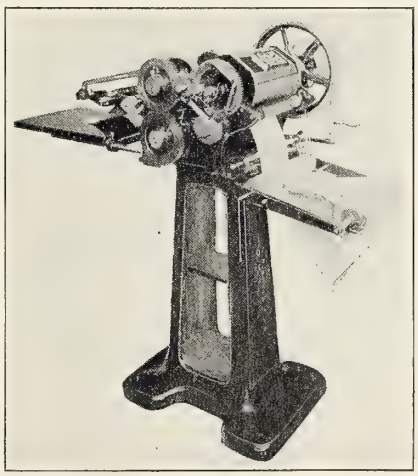
The building is well lighted, well arranged, and well suited to the business; and the two elevators, run by electric power, the low-pressure boiler for furnishing steam heat for the entire building and for pumping water to the tank on the roof to furnish power for the hydraulic lift, by means of which goods are taken from the basement to the first floor, and the Luxfer prism lighting, are a few of the features that make the building very complete for the purpose intended. The shipping is done in the basement, and in this part of the house an immense stock of tags is carried.

Mr. J. F. Talbot, manager and vice-president of the company, whose portrait we have pleasure in presenting in connection with this brief mention, is to be congratulated upon the quarters this branch now occupies, and for the excellent system and facilities enjoyed for the prompt filling of orders. It is interesting to note that Mr. Talbot started with the Dennison Manufacturing Company, 66 Milk street, Boston, September 14, 1867, remaining until September, 1869, when he went to Chicago. From there he went to St. Louis, in January, 1876, to look after the St. Louis branch. He returned to Chicago in January, 1886, and has been in that city continuously since that date.

Mr. Talbot's efforts in Chicago are ably seconded by Mr. E. C. Thomas, the assistant manager, by Mr. J. S. Balfour, the business cashier, and by a large corps of salesmen and employes, each one of whom seems determined to make this part of the Dennison Company an important one in the chain of houses covering the country.

THE MERRILL JOB PRESS.

An INLAND PRINTER representative had the opportunity recently of examining a new printing machine called the Merrill patent platform rotary press, which is on exhibition at 269 Dearborn street, Chicago. The machine rotates two flat forms of common type adjusted to opposite sides of the cylinder, at the rate of 10,000 times an hour, making 20,000 perfect impressions every sixty minutes. It feeds automatically from the roll, and rewinds or cuts as desired. It can use any kind of paper, from the heaviest manila to the most delicate tissue. The paper, after being printed, is cut automatically by a knife and deposited on the table, unless it is desired to have it rewound, when the sheet is attached to the rewinding device and the knife connection thrown off. The press referred to takes a sheet 10 by 15 inches, but larger presses are being made to take as large as 30-inch webs. H. S. Merrill is the inventor of the machine. A company has been formed to market the press, and arrangements are being made as rapidly as possible for its manufacture. The accompanying illustration shows the machine with one of the forms exposed to view.





"MOSQUITO LAGOON" HOUSE OF REFUGE, UNITED STATES LIFE-SAVING STATION, OAK HILL, FLORIDA.

A LIFE-SAVING STATION AND ITS PRINTERY.

The accompanying illustration shows "Mosquito Lagoon" House of Refuge, United States life-saving station, situated at Oak Hill, Florida, in charge of Capt. E. S. Coutant, of the United States life-saving service. Captain Coutant is a reader of THE INLAND PRINTER, and believing other readers of the magazine would like to know of the little print-shop he is running in connection with his other work, has furnished THE INLAND PRINTER with this view of the house. He says: "I think I may claim, with safety, to have at least one of the smallest, if not the smallest, printing office for job-work in the United States, which I use to employ spare time not needed for official duties. My office is only 6½ by 10 feet in size, and contains an 8 by 12 rotary jobber, 19-inch Challenge paper-cutter, two cabinets of job type, and other accessories, besides a cot or lounge. This room is strictly a 'one-man' office. My jobwork comes to me from a distance of one hundred and fifty miles south and fifty miles north along the coast. It may also be interesting to know that it was only a few yards from this station that twelve men of a crew of sixteen, belonging to a small boat from the foundered steamship 'General Whitney,' were drowned on April 22 last, while attempting to make a landing through a heavy surf of the ocean. There is no crew employed at this station. Only the keeper and his family reside in it the entire year."

PATENTS OF INTEREST TO PRINTERS.

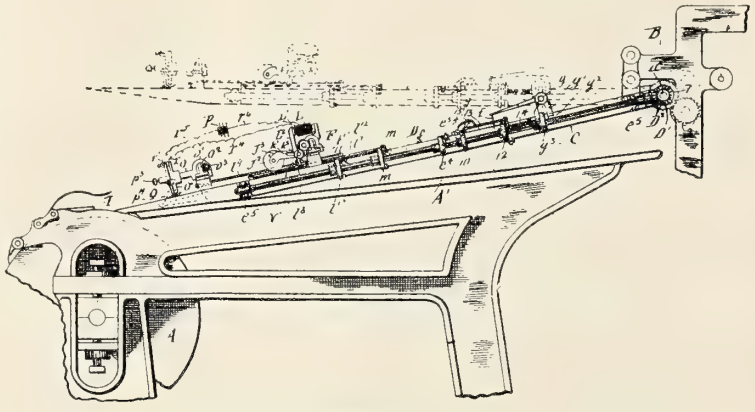
BY CHARLES H. COCHRANE.

(For other patents see the various departments.)

A GREAT grist of patents relating to paper-feeding machinery has been run out of the Patent Office the past month. Talbot C. Dexter has, in No. 623,769, an enormously long and technical document comprising eighteen pages of drawings and sixty-two new claims. The machine is on the same lines as described in previous patents, the improvements relating to numerous minor details of construction. He has improved the buckling devices, added friction blocks for holding back by friction the under sheets which may have a tendency to follow the top sheet, placed a governor on the device for automatically regulating the height of the pile of paper, adapted the machine to the more ready handling of different sizes of paper, and improved the means for stopping the feeder altogether should the sheets go wrong. In the drawing selected, the sheet of paper P is shown on the point of being advanced by the separator 260. At 241 is an electric device for giving warning if two sheets reach that point together.

Mr. Dexter's patents, Nos. 625,092 and 625,095, pertain to a paper-registering instrument for a feeding machine. He improves upon previous construction by a combination of the drop-roller R, and the pointing instrument supported movably independent of each other to and from the plane of sheet supports.

In patent No. 625,093 Mr. Dexter shows his latest slitting and registering mechanism, attachable to a printing press,

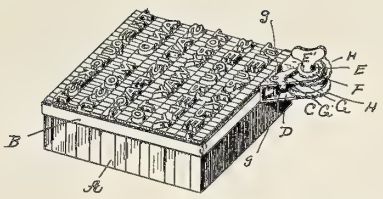


No. 625,093.

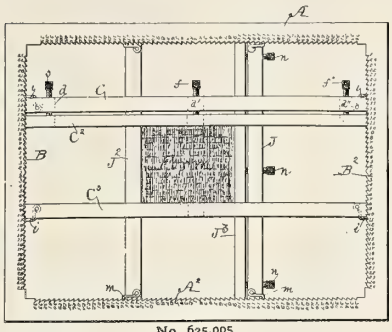
and calculated to cut a registering perforation in the paper as it is conveyed along.

A delivery guard for a feeding machine is shown by Mr. Dexter in patent No. 625,094. This is designed to protect a printing press from injury if two sheets are started in together. An electric calipering device notes the extra thickness of paper, and sets in operation mechanism for throwing off the motor and stopping the press.

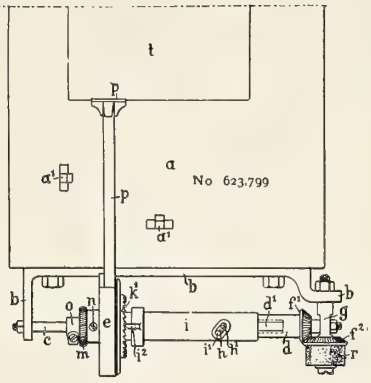
George F. Leiger has three patents this month. No. 624,227 describes his pneumatic sheet separator and feeding



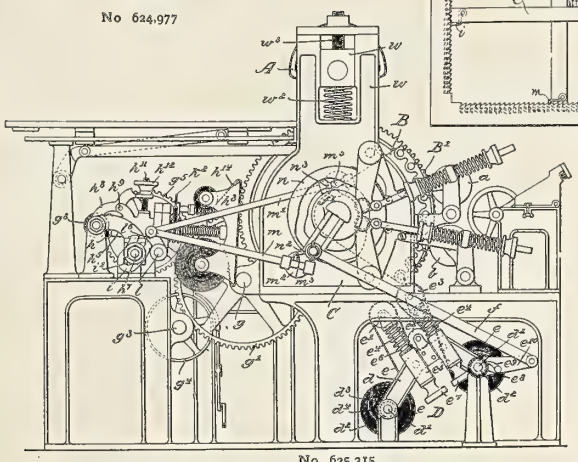
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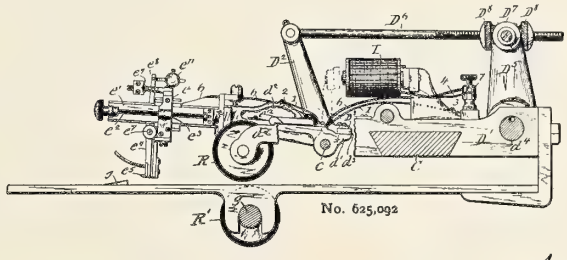
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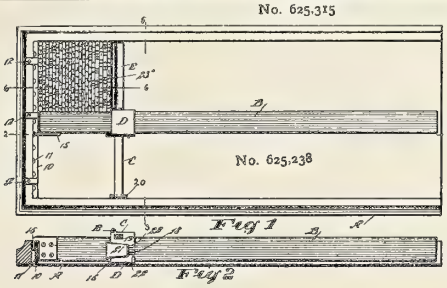
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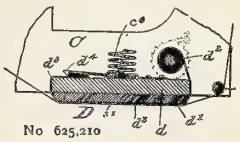
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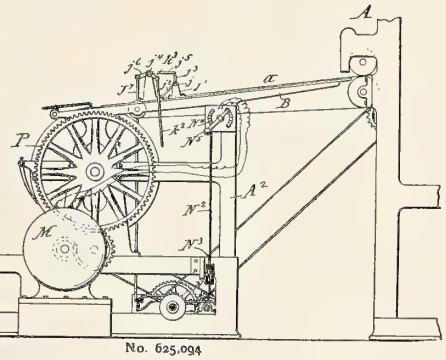
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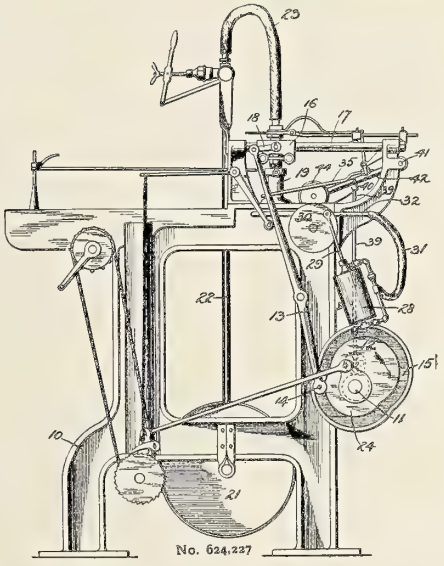
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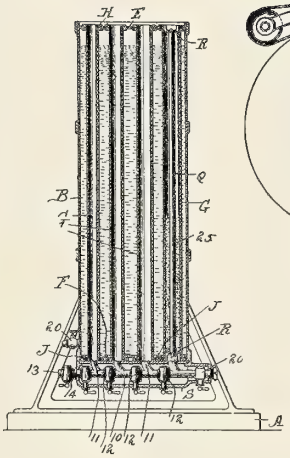
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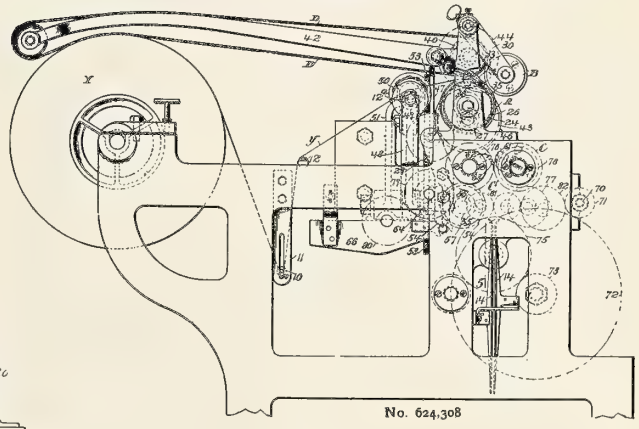
No. 625,094



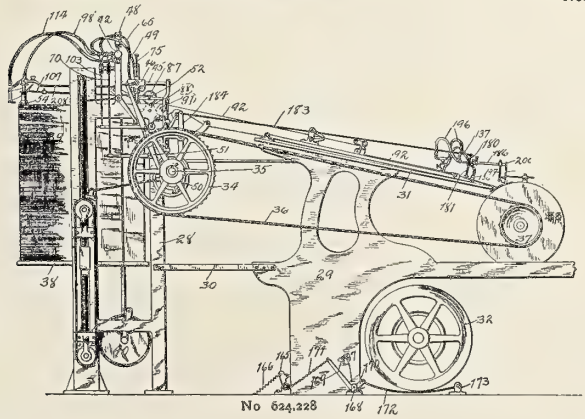
No. 624,227



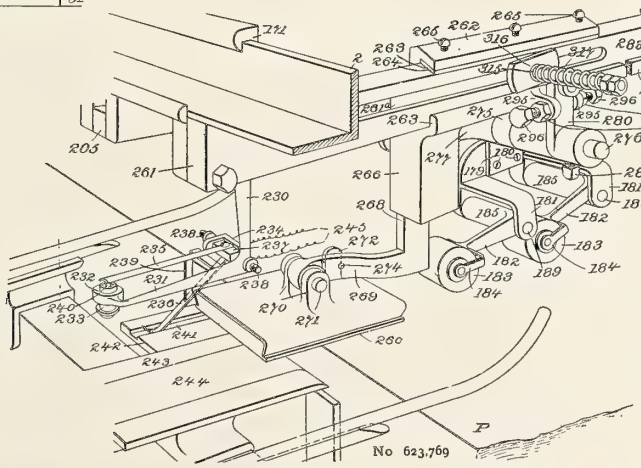
No. 623,538



No. 624,308



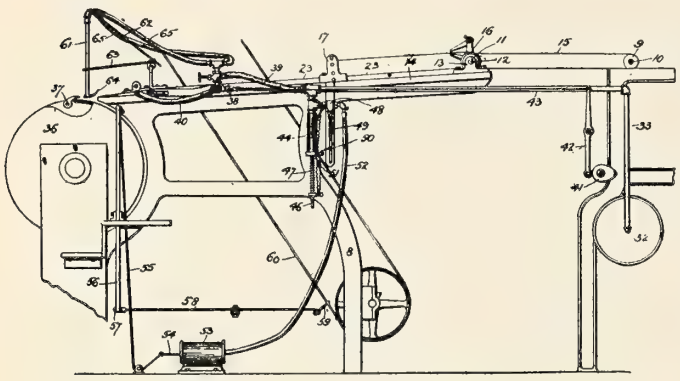
No 624,228



No 623,769

PATENTS OF INTEREST TO PRINTERS.

machine. The pneumatic picker is shown at 19, slidably mounted upon an air tube. It is connected by a flexible tube with the vacuum chamber, 21. The cam 15 determines the time at which the picker shall pick up and feed a sheet. As soon as the sheet is fairly lifted, the air pump 28 sends a blast under it, to effect a complete separation from the sheet below. Patent No. 924,228 shows the entire Leiger machine with recent improvements for securing positive action and correct register. If the sheet is imperfectly or improperly



No. 624,229.

seized by the press cylinder, the press is stopped automatically. Patent No. 624,229 shows the sheet-registering mechanism.

A web feeding and pasting mechanism by Luther C. Crowell, of Hoe & Co., is the subject of patent No. 624,308. It is designed for use in feeding wrappers to a newspaper-wrapping machine, and the paper Y is driven by a belt D, to unwind it at such a speed that it may be slack when it enters the feed rolls C C′, and adjust itself to them without wrinkling. The line of paste is applied in connection with the feed rolls, at which point the paper is also cut.

E. S. Bradford, of New York, has taken out three patents on machinery for rotary plate printing. It is apparent from a very casual inspection that he is bringing this mechanism to a position were it will greatly lower the cost of steel-plate printing. No. 625,315, here illustrated, shows his machine in side elevation; No. 625,316 describes his method of securing the plates to the cylinders; No. 625,316 shows the paper-feeding devices, and No. 625,317 the inking apparatus, scrapers, etc.

J. P. Stevens, of Atlanta, Georgia, in patent No. 625,210 describes a plate-printing press having improvements in the inking and wiping devices. The drawing shows a cross-section of the wiping platen.

The rollermaking machine of L. Groff, of Chicago, is patented as No. 623,538. One of the pipes is designed to supply hot water, air or steam to the interior of casing or chamber B and in the space surrounding the tubes G. Another of the pipes is to supply cold water or air, and the third is to exhaust or drain the water or other material contained in the chamber or casing B.

The latest substitute for page cord is the type tie of H. E. Reeves, of Indianapolis, patent No. 624,977. It is a simple band B, tightened by a thumbscrew E′.

W. C. Barnes' galley lock is No. 625,238, and is explained fully by the illustration.

The printers' chase and form lock of G. W. Wilkinson appears like a good thing for a little form in a big chase, but printers have never taken to these sort of devices. See drawing, No. 625,005.

J. H. F. Markman, of Germany, has sent clear over to America to get patent No. 623,799 on an odd little device for pushing a sheet, as *t*, off the platen *a* of a job press by means of a strap *p* and spring *e*.

NOTES ON JOB COMPOSITION.

CONDUCTED BY ED S. RALPH.

Under this head will appear, each month, suggestive comment on the composition of jobwork, advertisements, etc. Specimens for this department must be clearly printed in black ink on white paper, and mailed flat to Ed S. Ralph, 18 East Liberty Street, Springfield, Ohio.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

VEST POCKET MANUAL OF PRINTING. 50 cents.

THE COLOR PRINTER, by J. F. Earhart. Reduced to $10. The Inland Printer Company.

MODERN PRINTING.—Section 1. The Composing Room. By John Southward. A handbook of the principles and practice of typography and the auxiliary arts. $1.50.

MODERN LETTERPRESS DESIGNS.—A collection of designs for job composition from the *British Printer*. Vols. III, IV and V. 60 cents each. Specify which volume is wanted.

JOB COMPOSITION; Examples, Contrast Specimens and Criticisms Thereon, together with a brief treatise on display. By Ed S. Ralph. A most useful and instructive book. 50 cents.

DESIGNS AND SUGGESTIONS FOR JOBWORK.—A 50-page pamphlet, 6 by 9 inches, with handsome cover, giving 86 designs for job composition, taken from the *British Printer*. Printed in fine style by Raithby, Lawrence & Co., Limited. 50 cents.

DE MONTFORT PRESS SPECIMENS.—A magnificently printed specimen book, 9 by 11 inches in size; bound in flexible cloth, containing 50 sheets of artistically executed samples of typographic art, color printing and engraving. Specimens of half-tone colorwork by various processes are also given. $1.10.

COST OF PRINTING, by F. W. Baltes. This book presents a system of accounting which has been in successful operation for ten years, is suitable for large or small printing offices, and is a safeguard against omissions, errors and losses. Its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown. 74 pages; 6¾ by 10 inches on 100-lb. S. & S. C. book paper; cloth bound; $1.50.

R. L. PAYNE, South Haven, Michigan.—The Lewis card, example No. 1, which you say was set by a printer having fifty years' experience at the business, is anything but good,



No. 1.

although it shows that he had considerable late material at his command. The No. 2 example, which was reset by you, is an improvement. However, you should have employed



No. 2.

one less type-face than you did. We do not like the appearance of the gothic capital T used in the main display line. We also think, had you placed the proprietor's name in the

upper right-hand corner of the card, the form would have been in better balance.

E. P. Ferté, Butte, Montana.—The envelope corner is a good specimen.

J. D. Munroe, Fall River, Massachusetts.—Your blotter is a very attractive one.

Alfred Jackson, Boston, Massachusetts.—Your card is a very excellent and artistic one.

W. C. Hawkins, Weatherford, Oklahoma.—Your card is an excellent example of rule-designing.

F. B. Kimbal, Providence, Rhode Island.—Your envelope slips are all good, both as to design and composition.

A. L. Gould, Babylon, Long Island, New York.—Both of the card specimens are very neat and well displayed.

O'Connor Bros., Fort Plain, New York.—The Saturday Afternoon Study Class brochure is neat and well printed.

Harry J. McSheehy, Logansport, Indiana.—The two specimens submitted by you are neat and well displayed.

L. A. Chandler, Mayfield, Kentucky.—There are some very excellent features of your composition and they are harmony of the type-faces employed in conjunction, excellent balance and whiting out. We would like to reproduce the copy and reset letter-head specimens of the Mayfield Medicine Company, but the copy is in such a bad state of pres-



No. 3.

ervation that an etching could not be made of it. Your work on this job is very creditable and a vast improvement over the copy. We reproduce the Van Schaack postal card and have no hesitancy in saying that it is one of the best and most forcefully displayed jobs of this class that we have seen in many days. As to the habit of your competitor copying your ads. we would quote the old "saw"—"imitation is the sincerest flattery." Perhaps the manager of the firm whose ad. this is instructs the other paper to reset his ads. and follow your style. Do not get out of sorts at such things, but be pleased to know that your work is worth copying.

Fayette M. Herrick, Watertown, New York.—Good balance and neatness are evidenced in the specimens you submit.

H. A. Holmes, Brockton, Massachusetts.—Your designs are all creditable. The May blotter is quite unique and artistic.

John D. Migeot, Philadelphia, Pennsylvania.—Your blotter is a very good one. Your other specimens are quite creditable.

Thaddeus S. Walling, Freehold, New Jersey.—Neat and well displayed are the four specimens which you send for criticism.

Claude C. Bishop, Nashville, Tennessee.—Your specimens are neat, well displayed and have good balance, taken as a whole. The panel on the Russell note-head is a trifle too prominent, caused by the border; we think it a bad plan to make borders on this class of work so prominent.

Will U. Mackey, Carson City, Nevada.—The proclamation forms are properly treated and there is not too much border employed.



No. 4.

A. L. Chipman, Poland, Maine.—We reproduce two of your 1899 specimens, together with the same jobs as set by you in 1898. Nos. 4 and 6 were set in 1898, and Nos. 5 and 7 in 1899. We are very much pleased to note the improvement, which shows that you have studied well during the past year. In a recent letter Mr. Chipman says: "I believe that whatever improvement there is in my work is due to careful study of your department in The Inland Printer." Mr. Chipman has sent specimens to this department regularly for the past year and has always been glad to have his weak places pointed out. The aim and constant endeavor of The Inland Printer is to make better workmen and improve conditions. We are always pleased to know when our labors bear fruit. The cut in the No. 5 example was printed in red, balance of matter in black.

Adam J. Rosgen, Waterloo, Iowa.—The Parrott card is a good one. The other specimens, while not so good, are quite creditable.

Lisle R. Morehouse, Washington, Iowa.—Your blotter top is good as to design. You should try to make better joints in your rules.

C. T. Lemen, Dansville, New York.—Your specimens are all artistic, and we regret that we cannot reproduce one of them, owing to lack of space.

E. H. Winney, Janesville, Wisconsin.—Many thanks for your kind words of encouragement. Your specimens are all



No. 5.

creditable and show painstaking care. The catalogue cover of the Janesville Machine Company is your best piece of composition and is quite artistic.

Frank S. Stuart, Binghamton, New York.—We hold the opinion that it is not a wise policy to print a job in a

color of ink which renders the text illegible. Therefore, we think the cover printed in bronze and black the best. The design is a very artistic one.

W. H. DIETRICH, Geneva, Ohio.—There is not a great deal of difference between the two statement headings which you submit. Both are quite neat.

R. H. DIPPY, Philadelphia, Pennsylvania.—Artistic treatment has been accorded every specimen which you sent us for criticism. They reflect much credit.

F. H. TOWNSEND, Baltimore, Maryland.—It would have been better to have employed no border on the booklet. There is also too much wording on the first page, as is also that you should study, and that is the harmony of the different type-faces.

J. H. MOONEY, South Bend, Indiana.—Your card specimens are especially good and correct in form. This also applies to the specimens of commercial stationery, etc.

JAMES D. GORDON, New Orleans, Louisiana.—The specimens which you submit, and which we judge to be the work of the students in Straight University, are quite creditable.

W. B. FULLER, Lewiston, Michigan.—Your specimens are neat and good as to design, but we would advise you not to divide the words set in a narrow measure as you did on the note-head of George F. Sachs. It is better to set the

P. O. ADDRESS: INTERVALE, MAINE.

New Gloucester, Me., _____ 189

Mr. _____

To J. S. TRUE, Dr.,

— DEALER IN —

Grain, Groceries, Flour, Grass Seed, Cedar Shingles,

Also All Kinds of Poultry Feed. Agent for Osborne Farm Implements.

INTEREST AFTER 30 DAYS.

CUSTOM GRINDING DONE ON TUESDAYS.

No. 6.

the case with the title-page. You should strive more for simplicity and shun the elaborate.

THE *World*, Coburg, Ontario.—The programme is too profusely ornamented. The letter-head is good, and would have been better in a two-color scheme.

"YIPE" MOLER, Iowa City, Iowa.—You made excellent time on the museum diagram, and we consider the work well done. The other specimens are very neat.

NEWS-DEMOCRAT PRINTING COMPANY, Crestline, Ohio.—Letter-head for the Crestline Fanciers' Association is your words in a smaller size type. It is not so bad to make one division of a word, but the division of every syllable should not be thought of.

C. H. MAY, Knoxville, Illinois.—The register of St. Alban's Academy is a very neat piece of work as regards the composition, and the presswork is all that could be desired.

M. M. OSBORN, Pittsburg, Texas.—The samples now before us show a decided improvement over those previously examined. You have improved in all your reset jobs. We think the book that will do you the most good is the one

P. O. Address: Intervale, Me.

New Gloucester, Maine, ... 189

Agent For
OSBORNE
FARM
IMPLEMENTS.

CUSTOM
GRINDING
DONE ON
TUESDAYS.

Mr.

To J. S. TRUE, Dr.,

....DEALER IN....

Grain, Groceries, Flour, Grass Seed, Cedar Shingles,

Also All Kinds of Poultry Feed.

Interest After 30 Days.

No. 7.

best specimen. The matter is well displayed and makes an attractive heading. The other specimens are creditable and neat.

HERBERT S. BRIDGE, Bond Hill, Ohio.—Taken as a whole, we think your specimens very creditable, especially so in view of your experience. The work shows that you have a talent for the printing business. There is one thing published by The Inland Printer Company, called "Job Composition."

ART E. PELTON, Grand Junction, Colorado.—We do not approve the practice which some firms have of placing the office imprint on stationery. The Bryans card is neat. As to plan, you made an improvement in the Strouse heading, but we must call your attention to the importance of the

firm name in stationery work. It should be given more prominence than the business engaged in.

GEORGE S. MURPHY, Chicago, Illinois. We reproduce your letter-head of the Royal Tailors, No. 8. This is an excellent example of neatness and display. We also show your cover-design, No. 9. It was designed for a cover 3¾ by 6 inches, and to have a margin of half an inch at the top and side. It was printed in the upper left-hand corner. Designs of this class are not only appropriate for covers, but can well be employed on numberless other pieces of printed matter with good effect.

IMPORTERS AND MANUFACTURERS
FINE WOOLENS

ARTISTIC SARTORIAL DESIGNERS

THE ROYAL TAILORS

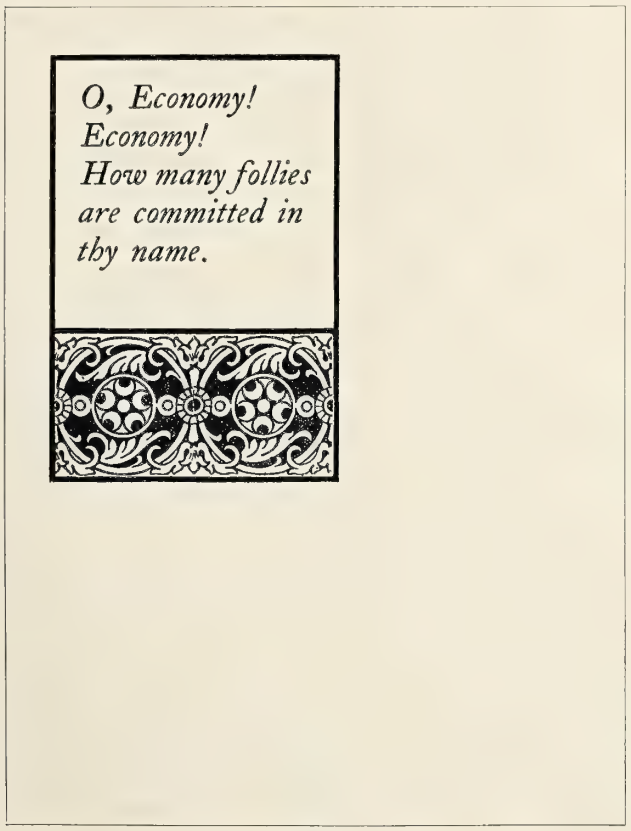
12TH STREET AND MICHIGAN BOULEVARD

TEL. SOUTH 682 OR SOUTH 129.

CHICAGO. U. S. A.

No. 8.

GEORGE C. BOWEN, Salem, New Jersey.—The Bowen letter-head is your best specimen. The Gayner note-head is poorly balanced and presents a ragged appearance. The composition on the fourth page of the folder is excellent.



No. 9.

CHARLES J. SCHULTZ, Newark, New Jersey. — More prominence should have been given the line "Family Outing" on the placard of the Senate Club, of Harlem. With this exception the card is all right. The other specimens are neat.

W. G. WILKES, Biloxi, Mississippi.—Your specimens are much better and neater than those previously submitted for criticism. You deserve credit for the progress you have made. Do not be discouraged because of adverse criticism. Send in specimens regularly and we will do our best to put you on the right track.

A. B. HANSON, Lamoni, Iowa.—The Johnson ad. inclosed in the fancy border is decidedly the best as to plan and composition, but the border is not as appropriate as the one employed on the other ad. Your letter-head specimen is neat.

A. S. C., Boston, Massachusetts.—The idea of the folder showing good and bad printing is a good educator, and if it is followed up regularly it will undoubtedly bring the desired results.

REESE PRINTING COMPANY, Elberton, Georgia.—Considering the age of your job compositor and his experience, we think he has considerable talent. The specimens are very creditable.

R. T. HICKMAN, Spangler, Pennsylvania.—The Barnesboro Planing Mill bill-head shows considerable improvement over the reprint copy. Do not make "To" and "Dr." so prominent.

THE SCARF, TAG, LABEL & BOX COMPANY, Ypsilanti, Michigan.—Your brochure for the Michigan Whist Association is a very neat, artistic and attractive one, both as regards composition, presswork and color scheme.

W. H. MARSH, Sioux City, Iowa.—The bill-head and letter-head of the *Sun* are both good as to design. The card is not good. While the balance of this job is all that could be desired, yet the composition is weak and ineffective. Too much prominence is accorded the subscription price, and the main line should be more forcibly displayed and the bands of border omitted.

JOHN N. HARBAUGH, Kern, California.—Barring over-ornamentation, your stationery specimens are good as to design and composition. Be careful of this, as it often ruins the appearance of an otherwise good piece of composition. The ornamentation on the sides of the central panel of the Martha Washington card, together with the Flame border, spoiled the job. You should have employed a 1-point rule. With these two corrections the card would have been excellent, and artistic as well.

CHARLES A. FITCH, Chehalis, Washington.—The majority of your specimens are excellent, both as to plan and composition. We think it a bad plan to use such large and condensed type as you did on the Hansen card. The border on the Rush letter-head either should have been omitted entirely, or a 2-point parallel rule used in its stead. While your blotter is all right as to plan, yet there is too much border on it. We would not advise the practice of using border within border.

CHARLES M. BERKHEIMER, Osterburg, Pennsylvania.—With very few exceptions, your specimens are neat and creditable. Your equipment is not so bad. There are a few instances wherein you could make improvements. Your

Engravers' Roman would have been better than the italic for the names of officers on the Eureka Store note-head. The border on the envelope corner of St. Clairsville Lodge should have been omitted. The reason is that the type-face employed does not permit the use of border.

GEORGE C. HICKS, Berlin, Wisconsin.—The Teske billhead, No. 10, which we reproduce, is a fair specimen of your neat work. We consider this an excellent "General Merchandise" example, and reproduce it, because this especial form is very annoying to most compositors. We have one No. 12 a new way of handling the committee and No. 13 a unique form for the order of dances. The printing was in two colors, the main display in red and the rules and balance of wording in black.

TRADE NOTES.

PHILADELPHIA has a new firm of designers and illustrators, Lowenheim & Thompson.

JOHN B. UNDERWOOD, formerly foreman of the *Patriot* office, Carrollton, Illinois, has severed his connection with

Established 1866. PRINCETON, WIS. 189

Terms Cash.

Bought of G. TESKE & SON,

GENERAL . . . MERCHANDISE

No. 10.

small criticism to make. We prefer to see the small capitals lined up at the bottom of the larger ones, and we do not think it wise to employ a smaller capital for the State than is used for the name of the town. When a cap and small cap combination is made use of, the small cap bears the same relation to the capitals that lower-case does, and no one would think of commencing the name of a State or town with a small letter.

J. FRANK FACEY, Cambridgeport, Massachusetts.—Your brochure is a very neat and artistic one, the original treatment being very pleasing. We reproduce three pages from it, Nos. 11, 12 and 13. No. 11 shows an excellent title-page,

that publication, and has purchased and is now publishing the Virden *Reporter*, in the same State.

THE Paper Mills Company, formerly in the Marquette building, has removed to 215 Wabash avenue, Chicago.

THE Habbin Electrotype & Engraving Company has removed to new quarters at 75 Woodward avenue, Detroit, Michigan.

ALFRED M. HESSER, a gentleman well known to the photo-engraving trade, has associated himself with the Photo-Electrotype Company, 232-238 William street, New York, as secretary. Mr. Hesser's long experience in the

SUBSCRIPTION ASSEMBLY

BEING the gathering of the *Past and Present Members* of SAINT PAUL'S *Parish*, CAMBRIDGE, MASSACHUSETTS, Wednesday Evening, April the nineteenth, Eighteen hundred and ninety-nine, eight o'clock

PATRIOTS' DAY

Cambridge, Union Hall, Central Square, Connor's Orchestra of Malden, ten pieces

No. 11.

Floor Committee

DIRECTOR
Red

TIMOTHY W. GOOD

ASSISTANTS
Blue

JOHN J. SULLIVAN *BENJ. LANTIGUA*
WILLIAM T. PHELAN

AIDS
Purple

TIMOTHY M. SULLIVAN
RICHARD FITZMAURICE
STEPHEN J. McFADDEN
CHARLES S. MULLIN
EDWARD P. BRENNAN
JOHN P. LEONARD
JOHN P. GOOD, Jr. CHARLES MANNING
DAVID A. BARR EDWARD A. FACEY
JOHN J. WHITE JAMES FITZPATRICK
JAMES D. HILL JEREMIAH CORKERY
EDWARD QUINN WILLIAM P. DAVIS
CHARLES J. HORAN
JOSEPH O'DONNELL
EDWARD E. DWYER
EDWARD CARR
EDWARD DONAHUE
HARRY W. DAVIS
JOSEPH E. BURKE
HORATIO BELUCHE
JEREMIAH SHEA
FRANCIS J. CARNEY
JOHN J. BRASSIL
THOMAS BRENNAN
DANIEL REGAN
EDWARD O'BRIEN

No. 12.

Order of Dances

	MARCH AND CIRCLE	
1	*Selection* W	
2	*Quadrille*	
3	*Selection* G.	
4	*Lanciers*	
5	*Selection* P.	
6	*Portland Fancy*	
7	*Selection* S.	
8	*Quadrille*	
9	*Selection* W. G.	
10	*Virginia Reel*	
11	*Selection* G.	
12	*Quadrille*	
	INTERMISSION	

No. 13.

several branches of photo-engraving will make his services valuable to the customers of that company.

C. W. CRUTSINGER, the printers' rollermaker, formerly at 18 North Second street, has removed to 21 and 23 South Third street, St. Louis, Missouri.

THE Bates Manufacturing Company, makers of hand numbering machines, formerly located at 1137 Broadway, New York City, have removed to 135 Fifth avenue, corner Twentieth street, that city.

ROBERT E. GREENE, formerly connected with the American Type Founders Company, Buffalo, New York, has taken a position with the Western office of the Unitype Company, 188 Monroe street, Chicago.

THE Chicago office of J. M. Huber, manufacturer of printing ink, is temporarily in charge of C. F. Hein, on account of the sudden death of A. P. Daly, who had charge of that branch for several years.

J. A. BRADY, Statesville, North Carolina, writes to THE INLAND PRINTER that he is in the market for machinery for the making of paper boxes, and that he desires the correspondence of manufacturers of that class of machinery.

THE INLAND PRINTER acknowledges with thanks the receipt of complimentary ticket to annual outing and field day of the Woodward & Tiernan Relief Society, St. Louis, which took place on June 17. These annual outings have become popular and successful.

INDIANAPOLIS, Indiana, has a new ink concern called the Indianapolis Printing Ink Company. The circular announcing the formation of the company states that the firm proposes manufacturing everything in the printers' ink line, including news and job inks, half-tone inks, and all colors used in the trade.

IN order to better accommodate its Pacific Coast trade, the J. W. Butler Paper Company, Chicago, has opened a branch office at 210 Sansome street, San Francisco, California, in charge of J. H. MacCafferty, a gentleman well known to the trade in that section. Patrons of the house are now assured of prompt service.

THOMAS GARNAR & Co. have been awarded the contract to supply the Government Printing Office at Washington, D. C., with bookbinding leather, law sheep, American Russia, moroccos, title leather, colored skivers and roans, bark-tanned skivers, fleshers, etc., for the year commencing July 1, 1899. This firm has held the contract for the past seventeen years.

THE Barnes-Crosby Company, illustrators and engravers, Chicago, have established a branch in St. Louis, with offices at 610-611 Mermod and Jaccard building. It is their intention to make their St. Louis house one of the notable institutions of that city, and that branch will produce the same high-class designing and engraving which has made the firm so well known in Chicago.

CHICAGO has a new school for teaching ad. writing, called the Page-Davis College of Advertising, located in Medinah Temple, with an enrollment of twenty students, consisting of newspaper men, clerks, printers, stenographers and others. It teaches composition, the use of words, type display, illustrations, lithography, rates, space and other details involved in the advertising business. Edward T. Page and Samuel Davis conduct the school. It is the first one of the kind in the country.

PAUL HULL, Chicago's well-known newspaper writer, who went to Phœnix, Arizona, a short time since on account of his health, writes THE INLAND PRINTER that he is feeling much better since locating there. He has leased a job printing plant, and is contemplating the publishing of a weekly illustrated paper describing Arizona and its people, if everything goes well. Speaking of the country, he says: "This is the original Garden of Eden — figs, Eve and snakes — and Adam as willing as ever." Paul's friends will be glad to know he is well located.

A. N. COMSTOCK, formerly agent for THE INLAND PRINTER in Cleveland, Ohio, is now reading proof for the F. W. Roberts Company, 18 Sheriff street. Mr. Comstock is well and favorably known in Cleveland, and held positions for a number of years on the *Plain Dealer*, and also on the *Press*. Mr. Comstock's friends are congratulating him upon the new arrival in his family. It is a boy, but no one has yet predicted whether it will be a proofreader or not.

ROBERT W. LEIGH has been appointed Western manager of the Unitype Company, Chicago, vice R. D. Camp, who retires to go into other business. Mr. Leigh was formerly connected with the American Type Founders Company, and has an extensive experience in handling printers' machinery and supplies. He is thoroughly posted in the matter of typesetting machines, and especially those manufactured by the Unitype Company, and is always ready to impart this information to others.

JOSEPH H. BARNETT, well known to the printing trade for many years through his connection with the photo-engraving firm of Blomgren Brothers & Co., and also from his association for the past five years with A. Zeese & Co., has announced his withdrawal from the latter firm and his connection with Rosenow & Company, designers, engravers and illustrators, 373 Dearborn street, Chicago. Mr. Barnett has many friends in the trade, and informs THE INLAND PRINTER he would like to hear from them at his new address.

THE firm of Jaenecke Brothers & Fr. Schneemann, manufacturers of printing inks for printers and lithographers, announce, under date of May 31, that the business heretofore carried on in the United States of America has been organized into a corporation under the name of the Jaenecke Printing Ink Company, pursuant to the laws of the State of New Jersey, and that the company will conduct the business substantially in the same manner as heretofore. Conrad Koehsel is the president of the new corporation, and E. H. Wimpfheimer, secretary and treasurer.

WILD & PCHELLAS, Buffalo, New York, have completed work on a building to be occupied by their photo-engraving plant, and have sent out an announcement of removal to their new establishment. The new building, which is located at 113 Oak street, has been planned and constructed for photo-engraving and three-color work, which has recently been added to the firm's facilities. The practical management of the concern is in the hands of Mr. Anton Wild, whose wide reputation and experience are sufficient guarantee of the quality of the work turned out.

R. D. CAMP, formerly western manager for the Thorne Typesetting Machine Company, and subsequently western manager for the Unitype Company, has retired from the latter firm and taken a position with the Moffett Bearing Company, Fisher building, Chicago. This concern manufactures journal bearings under the Moffett patents, intended for a varied number of uses, and the application of the principle to almost any class of machinery seems limitless. Mr. Camp's former connection with the printing and typesetting business will undoubtedly lead him to suggest the use of the bearings on machinery in those lines in addition to the uses to which the roller bearings are now extensively put.

J. W. BRAMWOOD, secretary-treasurer of the International Typographical Union, Indianapolis, Indiana, recently made a trip to Detroit for the purpose of arranging matters for the forthcoming convention of the International in August next. Mr. Bramwood reports that the local committee, headed by Daniel Black, is doing good work, and that everything points toward a very successful gathering. The headquarters are to

be at the Griswold House, one of the most comfortable and conveniently located hotels in Detroit. Special rates of from $2 per day upward have been arranged, according to the accommodations desired. Mr. Bramwood was quite successful in arranging for the meeting hall, which is to be the Strasburg Academy, located two or three blocks from the hotel. This hall is commodious and very easily accessible, being reached by a few steps from the sidewalk. The committee in charge of the entertainment have not formulated the programme as yet, but two boat rides, a visit to the St. Clair flats, trolley rides, banquets and theater parties are being arranged for, which will give those attending plenty to do in addition to the business to be transacted.

NOTES AND QUERIES ON ELECTROTYPING AND STEREOTYPING.

CONDUCTED BY C. S. PARTRIDGE.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

ELECTROTYPING. By C. S. Partridge. Its chapters include: Historical Review—The Battery—The Dynamo—The Bath—Steel, Brass and Nickel Baths—Management of Baths—Agitation of Baths—Measuring Instruments—Preparation of Work—Molding—Building—Metalizing—The Conductors—Depositing—Casting—Finishing—Trimming and Routing—Revising—Blocking—The Invention of Electrotyping. Full cloth; 150 pages; $1.50.

STEREOTYPING. By C. S. Partridge. This is the only book devoted exclusively to paper-maché stereotyping which has ever been published, and is an exhaustive treatise of the subject, containing detailed descriptions of all the best methods of work in present use, including Cold Process, instructions for operating the Rolling Machine, Paste Recipes, Metal Formulas, Hints for the Protection of Type, Suggestions for the Operating and Care of Machinery, Instructions for Grinding Tools, and a complete list of unexpired patents pertaining to Stereotyping Methods and Machinery, including number of patent, date of issue and name of inventor. 140 pages, 6 by 8½ inches; 50 illustrations; $1.50.

VALUE OF THE WAX SHAVER.—M., Springfield, Ohio, writes: "Will you please inform us whether your electrotypers use a wax-shaving machine, and if so, give us the special advantage gained by its use; also whether it is used for half-tone work only, or on all classes of molding. Any information you can give us in respect to such a machine will be appreciated." *Answer.*—Most of the larger electrotype foundries are equipped with wax-shaving machines. They are chiefly valuable when used in connection with power molding presses which are provided with indicators to register the depth of impression. The shaved case being of uniform thickness and the proper depth of impression having been established and noted on the indicator, the operator may thereafter be guided entirely by the indicator, for if the press is stopped each time at the same reading the impressions will obviously be all of the same depth. A shaved case is also preferable, because the "skin" is thereby removed from the case and with it all dust or dirt which may have collected thereon or which, being in the wax, may have risen to the surface when poured in the case. The writer has known of instances where the wax-shaving machine has increased the molder's output twenty-five per cent.

TWO VIEWS OF THE CINCINNATI STRIKE.—The following letters, received by the editor of this department, regarding the Cincinnati strike, explain themselves:

C. S. Partridge, Electrotyping Department THE INLAND PRINTER:

DEAR SIR,—The electrotypers' strike in this city, so far as I can learn, is due to the Electrotypers' Union refusing to carry out an agreement that was made by the Allied Union, which included the electrotypers. The agreement was to work a certain number of hours at a certain price for a certain length of time; the electrotypers suddenly gave notice that in about one week from the date of the notice they will expect shorter hours and increased pay. Their attention was called to the violation of the agreement, which they refused to consider, because through accident or otherwise they had failed to sign the Allied Union agreement. The Typothetæ took up the matter with the Allied Union and they said the matter had passed beyond their jurisdiction, although they refused to ndorse the action of the electrotypers. If the Allied Union had sustained the electrotypers, there would have been a general strike in all the union printing offices. The Typothetæ are insisting that the Allied Union must compel the electrotypers to return to work, and if they cannot do this it may still result in a general strike or force the electrotypers out of the union. The electrotypers are clearly in the wrong, and will be obliged to resume work in accordance with the agreement that was made, and they certainly are very foolish to attempt to violate the agreement.

Yours truly, AN OUTSIDER.

C. S. Partridge: CINCINNATI, OHIO, May 29, 1899.

DEAR SIR,—Our strike is solely on an equalization of the wage scale. Some of the firms have been paying $13 for finishers, some $21; about the same ratio for molders. Some of the employers complained of the unequal scale, which led up to the making of the new scale, which they informed us was all right and they thought there would be no trouble about. They gave us every encouragement and at the eleventh hour they refused to sign. The scale is as follows: Foreman $25, molders $21, finishers $18, casters and molders' helpers $12, builders $15, finishers' helpers $12, blockers $12. Respectfully yours,

A MEMBER OF THE UNION.

MEASURING ELECTRIC CURRENTS.—The following communication comes from S. C., Cincinnati, Ohio: "I have read your various articles on depositing electrotypes, but I haven't got it clear in my mind yet what amperes have to do with the subject. I run my dynamo usually at 1½ volts, but sometimes on hurry work I speed it up to 2 volts and get my work out much faster. Speeding up the dynamo increases the voltage, and increasing the voltage means faster depositing. This much I understand and I do not see any object in having an ammeter when it is volts that make the difference in the time it takes to do the work. If you can illumine my mind on this point I will be grateful." *Answer.*—The ammeter is employed to measure electric currents, and the voltmeter to measure the electromotive force or pressure. Speaking of water flowing through a pipe, we would say that it is delivered at the rate of so many gallons per minute. The quantity would depend on the pressure behind it and the friction of the pipe. So with the electric current; the number of amperes delivered depends on the pressure (E. M. F.) and the resistance of the conductors. If the pressure is one volt and the resistance one ohm, the current delivered will be one ampere per second. If the resistance is only .01 of an ohm, the current will be 100 amperes per second. The current always equals the E. M. F. divided by the resistance. Inasmuch as the current depends on the resistance as well as the pressure, it is obvious that the voltmeter will not always accurately measure the current, for while one volt pressure may produce 100 amperes under certain conditions of resistance, under different conditions the product may be more or less than 100 amperes; and while one volt may produce 100 amperes it does not always follow that two volts will produce 200 amperes, for increasing the pressure may increase the resistance by heating or polarization. A current of one ampere will deposit 18.116 grains of copper per hour, and as the ammeter is employed to measure the current after resistance has been overcome, its working value is always uniform. On the other hand, a current of one volt E. M. F. may deposit more or less copper at different times as the conditions of resistance vary. It is, therefore, evident that the true working value of the current can be measured only by the ammeter and cannot be accurately measured by the voltmeter.

THE FOLLY OF PRICE-CUTTING.—The following expresses the views of Mr. George H. Benedict, the well known electrotyper and engraver, on the subject of price-cutting:

"The thought has long been in my mind that if some one would make an effort to explain why the prices for electrotyping have for years gradually declined it would have a tendency to assist in the effort being made to establish uniform prices and improve trade conditions.

"After an experience covering a sufficient number of years to warrant the belief that all peculiarities of the business are thoroughly understood, it must become apparent that the principal reason for lowering prices is the whipsawing methods practiced by the patrons of the trade, and the lack

of firmness or independence of the electrotypers themselves. There may be lines of trade other than those allied to printing where a statement that another concern has offered better rates will have the immediate effect of lowering a bid or adding an extra discount, and if there is, they are suffering from the same cause, and should apply the same remedy.

"There are several reasons why whipsawing methods have been particularly successful in dealing with electrotypers, namely, envy, distrust, petty jealousy and a lack of friendship or acquaintance with competitors. The majority of electrotypers are men who have graduated as mechanics in the trade, saved the necessary funds to branch out for themselves, and gone into the business with but a little business training. At the outset they are satisfied with a return for their investment and their time that will but slightly increase the income they had while working for others, and it is with this modest ambition they begin making prices. It is a peculiar fact that nearly every one who has started in the business has believed that he must and could make a reduction in the prices of his last employer and still be satisfied with the returns, and it is not then clear to him that any one will object to losing the trade or customers necessary to make up the volume of business he desires to turn out. Another factor that has much to do with the lowering of prices is in this peculiarity of the business—that when the shop is fairly well filled with work it is always possible to crowd through some extra work, and when a good job or a possible new customer is in sight the fallacy of filling in tempts the electrotyper to make a concession that will secure the work. If the short-sightedness of this policy could be thoroughly demonstrated and impressed on the minds of all electrotypers there would be no difficulty in the National Association adopting a uniform scale as high as the highest now in use, and it would surely prevail throughout the United States. The only reason why a universal scale is not an absolute possibility is because there may be some who will not agree to turn away jobs on which the customers are apparently determined to make rates to suit themselves.

"It has never been claimed for electrotyping that lowering prices increases the demand for work. This being the case, and uniform prices are adopted in every city where there is more than one foundry, what excuse can there be for lowering the established rates?

"Quality, in electrotyping, is a factor seldom mentioned, and it cannot be used as an argument to sustain prices. In this peculiarity electrotyping stands alone, but it being so should make it more reasonable to assert that rates can and should be made uniform and free from reckless competition.

"The newcomer in the field may have visions of a big plant, with a large number of employes, and a plan for accomplishing this end by building up a trade on cut rates, but it will only work as long as his competitors are asleep; just as soon as they wake up and learn what is going on they will be in the race, and the longer it is continued the more the customers will be benefited, to the extent of the sacrifice of the profit the electrotypers are legitimately entitled to, and would have if it were not for an absurd and unwarranted competition."

SAPHO OR SAPPHO?

An amusing story is told regarding the publication of Alphonse Daudet's "Sapho." It is almost too good to be true, but may be given for all it is worth, on the authority of the *Argonaut*, of San Francisco. The firm of Funk & Wagnalls heard that Daudet had a new novel ready, and wrote offering a good sum for the advance sheets, which the author accepted. The firm mainly issued theological works, and are publishers of the prohibition newspaper, *The Voice!* One of them is a clergyman, and it can be imagined that the perusal of the advance sheets of "Sapho" made their hair stand on end with fear and trembling. They cabled at once to Daudet: "'Sapho' objectionable." This astonished the recipient, very naturally, as a rejection at that time was almost as impossible as it would be now. He consulted with friends, and one arrived at the conclusion that it was only a question of orthography, "Sappho" being spelt in French "Sapho." So Daudet cabled back: "Spell it with two p's." And his cablegram astonished Funk & Wagnalls as much as theirs did the mighty Daudet.

REVIEW OF SPECIMENS RECEIVED.

The purpose of this department is to candidly and briefly criticise specimens of printing submitted hereto. The large number of specimens submitted makes it necessary that all comments shall be brief, and no discourtesy is intended in the seeming bluntness of adverse criticisms. Contributors who fear adverse criticism must give notice that they desire only favorable mention, and should their specimens not deserve praise no comment whatever will be made. Samples intended for review under this head should be mailed to this office flat, and plainly marked on corner "Alpha."

THE Hoke Engraving Plate Company is sending out specimen sheets of plates, made by the Crown Chalk Plate process, that are interesting.

THREE blotters from Marcus D. Hoerner, Harrisburg, Pennsylvania, are neat and artistic pieces of typography in one and two colors, and should be very good trade-bringers, if excellence in typography counts for anything.

BETZ & ORR, East Liverpool, Ohio, are sending out some bright, attractive advertising blotters which should prove of value to them in bringing substantial results in the way of business. Their "One Bright Idea" ought to be productive of *many* bright orders for printing.

B. S. MCKIDDY, Kansas City, Missouri.—The work submitted by you is good in composition. All the samples show genius in treatment. The letter-head of the Warrick Flour & Grocer Company exhibits a practical method of handling a large amount of matter in a small space.

THE Whitehead & Hoag Company, Newark, New Jersey, makers of badges, buttons and advertising novelties, is sending out a celluloid covered blotter, which shows what can be done in this line. Printers wishing to issue something out of the ordinary should try this celluloid blotter cover.

DANA & STEKETEE, publishers of the Muskegon (Mich.) *Chronicle*, turn out a good quality of general commercial work, as evidenced by the samples of bill-heads, letter-heads, cards, etc., submitted, The composition and presswork are of the best, and the style of the work turned out by them is very attractive.

THE Inland Type Foundry, St. Louis, use a reproduction of a letter recently received by them from the Dorsey Printing Company, to show how much pleased one printing concern is that buys their material and adopts Standard Line type. It is a wonderfully strong letter and ought to help the sale of the Inland's output.

C. A. BRACELAND, Philadelphia, Pennsylvania.—The two blotters submitted by you are both good, but the one in Bradley series and one color is more effective than the other in two colors. The announcement of the Regar Advertising Company is good, but a little too ornamental for that class of commercial printing.

WRIGHT, the Electric Printer, of Buffalo, New York, is always up to date with his blotters. The latest says that "The fishing season is now open, and we have our lines out to catch your printing." This statement is emphasized by a fishing hook coiled in one corner of the blotter. Like all of Wright's work, the printing is just right.

SEVERAL specimens of ad. composition have reached us from Will E. Silver, foreman of the Lincoln (Neb.) *Daily Post*. Most of the ads. are very well set, but some—the "Gasoline Stoves," the "Bicycles," and the "Goetz Pepsotonic"—are too much spread over the space. Larger type and less white space in these would have been to their advantage.

HOWARD BRAMWELL, Colfax, Washington, designed a handsome programme for the Athenæum Club of that city. It is a sixteen-page booklet, 5¼ by 7½ inches, oblong, printed in neat gothic type, in two colors, with cover in imitation morocco. The work is excellent in design and execution, and reflects much credit upon those responsible for its production.

"JESTER, THE PRINTER," sounds like a queer combination, but there is nothing queer about the combination of type and ink that he sends out for the delectation of his patrons. The samples submitted by him are of a high grade of excellence. The letter-head of McFadden Brothers might have been in quieter tones—say blue and brown, which is a good combination.

"RESIDENCES" is the title of a booklet of forty-eight pages and cover, from the press of Pusey & Troxell, New York City, prepared by W. E. Ellis, East Forty-second street, New York. The size of the booklet is 5½ by 6¾, printed in red and black on extra heavy enameled stock, the cover being squared on. Composition, presswork and binding are all first-class. The firm of Pusey & Troxell has also issued a pamphlet describing property on Riverside Drive, on the Hudson, the designs and

printing on which are superb. The half-tones are printed on highly calendered stock and the letterpress in two colors on handmade paper. The pamphlet is a work of typographic art.

THE blotters sent out by J. T. Shoener, Shamokin, Pennsylvania, are good in composition and presswork, and also in the style of matter printed thereon. A circular sent with the blotters ought to stir up a good trade for him, as it is well worded and goes straight to the point. Backed up by a sample of good printing, it ought to bring in a large volume of business.

A NUMBER of neat samples of commercial stationery have reached us from C. S. Farren, foreman with Pratlen Brothers, Sydney, New South Wales. The letter-heads, bill-heads, etc., are admirably designed and set, and the presswork is of excellent quality. The package compares favorably with the work turned out by up-to-date American printeries.



THE OWNERS OF THE HUBER PRESS, AND THE "HIRED MAN," ON A FISHING OUTING IN THE ADIRONDACKS.

Beginning at the left, the gentlemen are: W. K. Hodgman, Secretary and Treasurer of the Huber Company; C. Frank Boughton, George Van Allen and William Van Allen, of Van Allens & Boughton; Berthold Huber, President of the Huber Company. The "hired man," H. W. Thornton, sits at the feet of the other gentlemen.

THE "second attempt at colorwork" of R. H. Dudley, Buffalo, Minnesota, is not so bad as some work that we have seen from veterans in the business. Your idea is good; but it would have been better if you had used some good plain cap letter for the lines "Job Printing" and "Journal Office." This is the main point on your blotter and should be set in the strongest type.

PERRY & MCGRATH, Charlotte (Mich.) *Tribune*, have gotten out a well-printed catalogue for John N. Dolson & Sons, carriage manufacturers, of the same town. It consists of forty-four pages and cover, 6¾ by 10¼ inches, oblong, on enameled stock, in two colors of ink. The engravings are handled in a masterly manner, and the type is well displayed. The presswork is good.

ERNEST C. ROACH, Lafayette, Indiana.—The note and letter heads submitted are unique and attractive, and being so different from the conventional style will undoubtedly attract attention. Breaking away from conventional lines is sometimes a good thing, and I think you have struck the right track. The outline letter referred to is good when printed in two colors, as you have done.

A BUSINESS card in three colors from W. J. Poole, with the Rosslander (B. C.) Printing House, is well designed and executed, but too much time has evidently been put into it to make it a paying investment. As a specimen of rule and border work, it is a success. The letter-head would be improved if the panel had been complete and the name and business announcement carried more into the center of the heading.

JOE SPRINGER, proprietor of the Springer Printing Works, San Francisco, California, has made good use of his two years' training, mainly through THE INLAND PRINTER. His work shows the impress of genius, and is almost as good in style and execution as that of veterans with ten times that much training. The bill of fare is a good piece of display composition and presswork, and the other samples are equally good in quality of workmanship.

W. MCBEATH, JR., 1347 Sixty-second street, New York City.—The blotters sent out by you would be improved in appearance if you did not scatter the type so much over the surface. For instance, the words, "High-Class Work in Moderate Time," if set in bolder type and massed in smaller space, would be more effective than it is as you have it displayed on your blotter. "Largest and Best Equipped Printing Office," would be better in one kind of type. The programme would be improved if the titles of the numbers had been printed in Caps and Small Caps instead of in black letter, as you have it.

ANGELO LECLER, with Findlay, Dicks & Co., New Orleans, Louisiana, has gotten out a four-page leaflet, entitled "A Painful Affair!" Findlay, Dicks & Co. are druggists, etc., and the first page of the leaflet depicts a boy who has been feeding on green apples, and, feeling the after-effects of the same, gives the title to the leaflet. The printing is fairly well done, but the circular is more valuable as an advertisement than as a specimen of high-class printing.

A PACKAGE of interesting work has reached us from Frederick Strecker, with J. A. Bluntach, North St. Paul street, Rochester, New York. The composition is above the average in style and treatment, and the presswork is all that could be desired—impression, arrangement of colors and careful finish showing the artistic workman in every touch. J. A. Bluntach should feel proud that he possesses the services of such an artist as Frederick Strecker.

A BILL announcing Fourth of July exercises, sent by Harry Calkins, of Webster, South Dakota, is a good sample of small poster work in two colors. A programme has a too crowded appearance. If the "Cast of Characters" and "Synopsis" had been set in a size smaller type and leaded the job would have been greatly improved in appearance. Do not use too large types for such work. The title of the play, on the first page, might have been increased in size with advantage.

THE Brodhead (Wis.) *Independent* is a well-printed eight-page, seven-column weekly paper, under the personal supervision of William Frederick Schempp. The general make-up of the paper is good, and the ads. are well displayed. The presswork is clear and of good color, and the paper will compare favorably with those of many larger cities. The use of suitable cuts in the ads. tends to greatly increase their attractive appearance and adds to their value as trade-bringers.

THE Capitol Printing Company, Montgomery, Alabama, has sent out a very nicely printed leaflet, inclosed in well-printed and gold-embossed cover, detailing their capabilities for producing high-class work and winding up with the statement: "Rush Work Our Specialty." This is the rock on which many printers split. *Rush* work is not always *fine* work; and though the leaflet is an excellent specimen of composition and presswork, it is no guarantee that the "rush work" job will be equally creditable.

THE Moss Printeries, Hebden Bridge, England, evidently possess a corps of artistic compositors and pressmen. The samples of work submitted by them are clever in design and execution—type, border and rule-work being manipulated to the best advantage, the presswork and color schemes being of excellent quality and harmony. The style of the work is a little antiquated, but none the less excellent on that account. The samples show painstaking care and a desire to get the best results out of the material at command.

THE American Type Founders Company has issued an excellently printed pamphlet showing the latest faces of type made by the company, printed in the manner in which the types are designed to be used, and in various colors of inks. There are twenty-four pages, 9 by 12 inches in size, printed on enameled paper, and four pages on smooth deckle-edged stock. The front page is a beautiful half-tone plate, the softness of the lines in the engraving conveying a restful feeling to the beholder. The whole work is admirably designed and executed.

JOHN T. PALMER, 406 Race street, Philadelphia, sends out the neatest and most artistic samples of monthly calendar blotters that reach us from any part of the United States. The floral designs are refreshing to look upon, and the reading matter is always appropriate to the season. The latest is "As flowers seek the sun, so does the public seek the goods that are rightly advertised"; and "While you are enjoying your vacation let a blotter 'Ad.' be working for you," which is a sound business proposition. The composition and presswork are first-class.

KOHN BROTHERS, wholesale clothiers, Jackson boulevard and Market street, Chicago, have prepared for the use of their customers for advertising purposes a series of plates called the "Colonial Series of Newspaper Advertisements." The plates are 4¼ by 6 inches in size, and are illustrated with scenes of the stirring events of the colonial war. No doubt they will attract much attention in the papers in which they are published, and Kohn Brothers show a commendable enterprising spirit in trying to improve in this manner the style of general newspaper advertising.

THE Gottschalk Printing Company, 619 Pine street, St. Louis, Missouri, forwards a pamphlet of twenty-four pages of stout purple board on which are glued samples of work turned out by the firm, each sample being same as delivered to the customer, and all being of the highest quality in composition and presswork. Some of the samples are in two or more colors, and all convey the impression that none but artists have had anything to do with the work from its inception to its close. The exhibit comprises circulars, leaflets, booklets, bill-heads, etc., all of which are treated in an equally artistic manner.

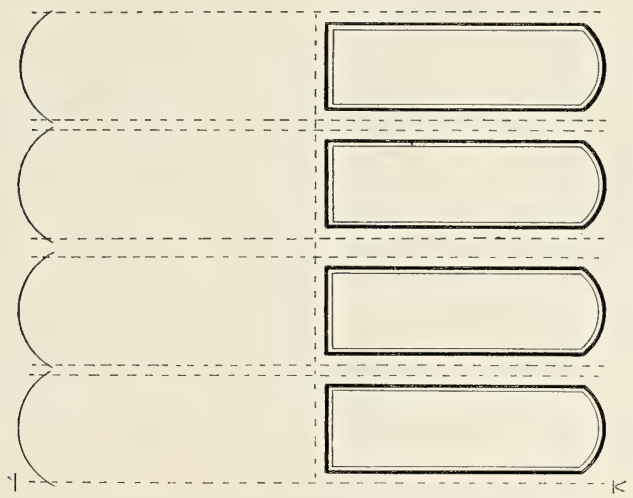
THE Olds Gasoline Engine Works, of Lansing, Michigan, sends a forty-page pamphlet fully illustrating, by half-tone reproductions, the interior views of the works, and describing the engines they make, thus showing just how extensively they are turned out. Judging from these views one is at once impressed with the immense facilities the company enjoys. Aside from the engines intended for the work which engines are usually expected to do, the company makes gasoline motors intended for

vehicles, and illustrations and descriptions of these are especially interesting. The printing of the catalogue is by the Robert Smith Printing Company, of Lansing.

By courtesy of G. B. Richardson, superintendent of David C. Cook Publishing Company, Elgin, Illinois, we are in receipt of a copy of the *Young People's Weekly* (Children's Day Number) of which an edition of 250,000 copies was printed. The first, last, and two center pages are printed in colors, and the delicacy of tone and perfection of register speak well for the quality of the rotary web perfecting presses on which the work was executed, and the ability of the pressmen in charge thereof.

CUTTING OUT SHAPES.

The cutting-out of round-top labels has been difficult at times and also adds to the cost of the work on account of the dies. A cheap and effective way is herewith shown, suggested by J. J. Rafter, of Holyoke, Massachusetts, who has tested the plan and found it practicable. Steel cutting rule is used



with a thin sheet brass for a tympan on the press. Any shape can be cut out in this way. Cut in the dotted lines and the labels will let go. Notch the cutting rules at one side. Work once through, then reverse and run through again. Run four labels at a time on orders of five thousand or more, but run only one on small orders.

BUSINESS NOTICES.

This department is designed exclusively for business announcements of advertisers and for descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Statements published herein do not necessarily voice the opinion of this journal.

"Wetter" numbering machines—made with six wheels—listed at $28, are still being sacrificed at $15, by the Bates Machine Company, 346 Broadway, New York.

Andrew W. Knox, New York, manufacturer of Challenge devices for printers, is about ready with a number of them. He calls attention to the grippers in this number.

E. C. Fuller & Co., 28 Reade street, New York City, report that they are having a very large demand for their Universal wire stitching machines. Their sales for May, they state, average two machines a day.

We have for sale a number of the Bates New Model "M" Typographic Numbering Machines. As we have taken them in trade, we would be willing to sell them for $10 each. The manufacturer is asking $28 for the identical machine. If you can use six of them send us a check for $40 and they are yours. Joseph Wetter & Co., 515 Kent avenue, Brooklyn, New York.

CHAIN O' LAKES, WAUPACA.

The Killarneys of Wisconsin are easily reached via Wisconsin Central Line's fast trains. A week or two of ease, rest and comfort will instil new life into you. 1899 summer book will tell you all about it. Send for one. James C. Pond, General Passenger Agent, Milwaukee, Wisconsin.

ELECTRIC FANS IN SLEEPING CARS.

Monon Route sleepers for Indianapolis and Cincinnati, leaving Chicago at 2:45 A.M., have been equipped with electric fans. These sleepers are set in Dearborn Station for occupancy at 9:30 P.M., and the electric fans will make them cool and pleasant during the summer months. Get tickets at 232 Clark street.

BOOK CLOTH.

Users of book cloth throughout the country will be interested in the announcement of Louis Siegbert & Brother, 121-123 Green street, New York City, which appears on the front cover of this issue. This firm are manufacturers of these goods, and are placing them on the market at manufacturers' prices. Special attention is called to their Art Buckrams, Art Linens and Yankee Vellum, which they state are very popular and are having a large sale. They also make book ducks in various grades. Samples will be sent to any one in the trade on application to the firm.

"WETTER'S WITNESSES."

This is the title of a book which Joseph Wetter & Co., Brooklyn, New York, makers of the "Better Wetter" numbering machines, have recently been sending out. It is simply a book of testimonials, containing fifty-two pages, and very little is said by the company about what their machines will do. They let the users do this. The list seems to include the best printers in the country, and the company should feel proud of the wonderful record achieved by their machines, and the general satisfaction they are giving, as evidenced by these letters of commendation.

EXPORT TRADE IN PRINTING-INK MACHINERY.

J. H. Day & Co., of Cincinnati, report recent shipments of their large three-roll printing-ink mills to London, which orders were placed with them only after a thorough canvass of the American market for the best value in that line of machinery. During the present week they will ship four of these mills to same city, and report very bright prospects for an increasing export trade in this line. When American manufacturing enterprise has reached a point where the city of London gets its printing-ink mills from Cincinnati, we need not be greatly surprised to see Newcastle getting its proverbial coals from the same place.

LEATHER NOVELTIES.

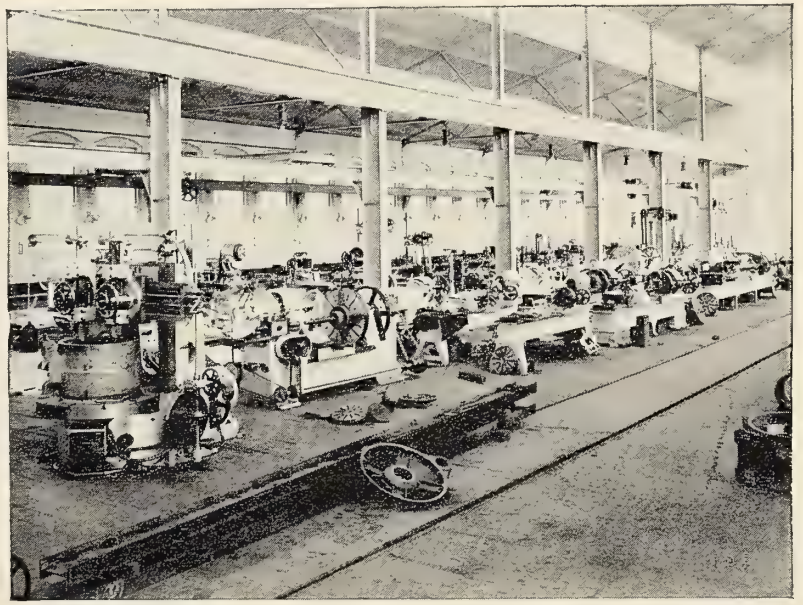
Months ago the Aluminum Novelty Company, 261 Dearborn street, Chicago, placed on the market, for printers, aluminum card covers and cards at a very low price. At first printers were skeptical about handling them, but lately have found it to their advantage to do so, as the cases combine durability, usefulness and low price, and have a ready sale. Encouraged by their success, and at the request of printers who always have a demand for them, the company has now added leather novelties. This will no doubt be appreciated, as they are always considered "swell," and, at the price offered, printers are assured a good profit. The company has also made a reduction in their aluminum card offer. For further particulars see their ad. on page 523.



ADMINISTRATION BUILDING.



MACHINE SHOP.



MACHINE DEPARTMENT.



TESTING DEPARTMENT.

VIEWS OF THE NEW WORKS OF THE BULLOCK ELECTRIC MANUFACTURING COMPANY, CINCINNATI, OHIO.

(See opposite page.)

THE BULLOCK ELECTRIC COMPANY.

A model plant, embodying the latest and best ideas of economy of production, with every facility for producing electrical machinery of the highest order, and one in which the welfare of the artisan has also been carefully considered, is that of the Bullock Electric Manufacturing Company, at East Norwood, Ohio, one of the suburbs of Cincinnati, which was completed last summer. The buildings are of light buff pressed brick with appropriate trimmings of stone, separated from each other by grass plots, flowers and shrubs. They comprise the administration building, machine shops, foundry and power-house. In the first are to be found the general offices, drafting and pattern rooms, lunchroom for officers and heads of departments, with a completely equipped kitchen and pantry, general lavatory and lockers for workmen. The offices are provided with all modern conveniences, and are finished in quarter-sawed oak with partitions, doors and windows of stained and plate glass. The drafting and pattern rooms are on the second floor.

The machine shops are models, and illustrate the great economic progress made in manufacturing methods. There are no long lines of shafting and countershafting; no unsightly and light-forbidding belts; each machine is driven by an independent Bullock electric motor, which absorbs power from the transmission lines only when it is required, and, by reason of all this, one is deeply impressed with the improved atmosphere and absence of the noise due to constantly running belts and shafts. Among the machines equipped may be mentioned cranes, power presses, lathes, planers, drills, milling machines, profilers, emery grinders, hydraulic presses, boring mills, etc. The motors used for driving these various tools are designed and adapted for the tools mentioned, and are built into the headstock of lathes, while in other tools they take the place of the driving pulley and require no more room. The motors are of the Bullock slow-speed type with the variable speed control governed by the Bullock multiple voltage system. The tools may be operated in six varying speeds in either direction, without the use of back gearing or any resistance whatsoever in the electrical circuits.

The power-house is provided with vertical water-tube boilers, equipped with automatic stokers. A cross-compound engine, direct-connected to two of the Bullock Company's engine-type generators, supplies current not only for the lighting system, but for the Bullock multiple voltage power transmission system used throughout the entire plant. An elaborate switchboard has been erected with the necessary electrical instruments and switches, including recording wattmeters registering the amount of power being used on the various circuits. A section of this building, occupying the whole southerly end, is set apart and fitted out for the employes' lunchroom. Apparatus for heating the general machine shops is located in the basement of the power-house, and hot air is conveyed hence underground to its destination. Every machine employed is modern; every labor-saving and labor-facilitating device which could be profitably employed is there; every economic problem has been carefully worked out, and the logical result is a plant which is modern in every particular, creditable alike to its originators and to the city which has been favored with its location.

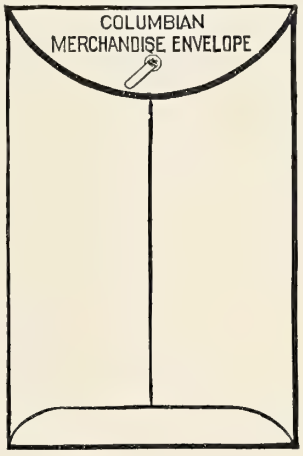
The officers of the Bullock Electric Manufacturing Company are: George Bullock, president and treasurer; J. S. Neave, vice-president, and James Wilson Bullock, secretary.

A NEW CIRCULAR FOLDER.

A late production of the Dexter Folder Company is a novel little machine designed especially for the folding of small three and four fold circular work, a cut of which will be found in their advertisement, page 427. The machine is very simple and complete, there being no tapes and no rollers. The sheets are fed to guides forced through slots made in steel plates by the folding knives, and with remarkable rapidity and accuracy are folded and packed in a packing box. The range of sizes that can be accommodated is 4½ by 6 inches to 7 by 10 inches. For circular work coming within these sizes this machine by practical test has been demonstrated to be a valuable and profitable investment.

A NEW MAILING ENVELOPE.

The United States Envelope Company, Worcester, Massachusetts, advertises this month a new merchandise or mailing envelope, called "The Columbian Merchandise Envelope." It is made of the best grade of XXXX pure jute, strong and tough, and one of the most satisfactory envelopes of the kind now on the market. It has a very simple device for holding the flap in place, and its advantages will be readily appreciated by users of this class of goods. It may be ordered through any of the divisions of the United States Envelope Company.



POINTING SHEETS FOR FOLDING MACHINES.

Several devices for pointing sheets for folding machines have been put upon the market, but not all have proved satisfactory. The tendency to work loose and pull out, or change position, and the difficulty of easily attaching, have been objectionable features. A simple method of pointing, which has been in use by a number of Chicago publishing houses for the past five years, is that of Hardinge Brothers, an illustration of whose device is shown herewith. It is an



ordinary punch of steel, by means of which steel points, type-high, are driven into the furniture in proper position, with the rounded end up. Their ease of manipulation and reliability when in place make them valuable. Arrangements are being made to furnish them through all the type foundries and printers' supply houses.

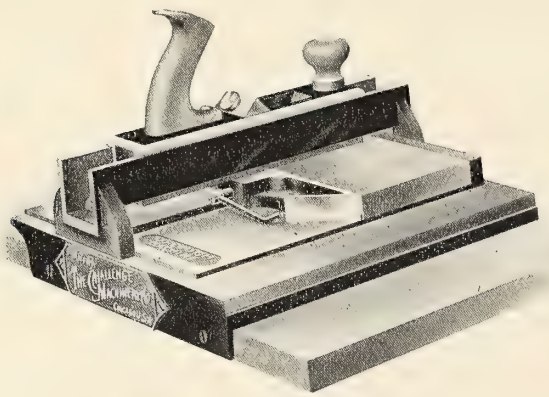
TWENTIETH CENTURY MONITOR.

The Latham Machinery Company, Chicago, have recently completed what they consider the highest achievement in wire-stitching machinery construction. It is called "The Latham Twentieth Century Monitor," will stitch from one sheet to full three-quarters of an inch, and uses various sizes of flat and round wire. It is a combination of straight and roll feed, the advantage being that the wire is fed into the machine perfectly straight and true, making a perfectly square staple, and no difficulty is experienced in stitching the heaviest book the machine is guaranteed to take. The device insures absolutely certain feed when using any size of wire. One of the advantages of the Monitor over others in use is that no change whatever of any part is required when changing from flat to round wire, or from one thickness of work to another. Another device of advantage is the indicator, numbered from one to six, which is in plain view of the operator and can be changed in an instant to regulate the length of stitch. Another important feature is the new

spool tension, which works automatically and at each stroke releases sufficient wire from spool for the next staple. The stitcher is claimed to be the only one made that allows the operator to remove and replace the cutter for sharpening without the use of tools. The cutter-knife has an improvement which will be appreciated by users of wire stitchers. With other machines the entire cutter-knife had to be thrown aside when the blade portion became worn. The improved cutter on this stitcher is made with a detachable blade, held in place by two screws, and when one side is worn out the blade can be reversed, giving another cutting surface, and after the cutting portion has been worn on both sides, a new one can be put on at the expense of a few cents. This feature is an especially important one, it being the object of the manufacturers to keep the operating expense and maintenance of the Monitor stitcher at the lowest possible point. The Twentieth Century Monitor certainly seems as near perfection as it is possible to attain in wire-stitching machines. Combining as it does all the features of the Monitor machines, with a number of very important improvements, it is already meeting with universal success, as is attested by the many orders, both in this country and abroad. The cut in the advertisement on page 527 shows the new machine, and gives further particulars regarding it.

THREE MACHINES IN ONE.

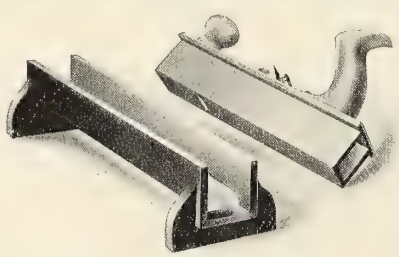
A combination shuteboard, type-high planer, shaving machine and miter cutter is one of the latest labor-saving appliances that have been gotten out for the printer. It is complete with two planes, one a knife and the other a file,



IN USE AS A TYPE-HIGH MACHINE.

and sells for $25. It is not alone useful in every printing office, but in photo-engraving, stereotyping and electrotyping establishments as well. It is easy to operate, and will do its work well and accurately.

The machine will take blocks of ten inches wide and any length. The carriage or guide frame for plane being movable from side to side while operating, blocks of the full

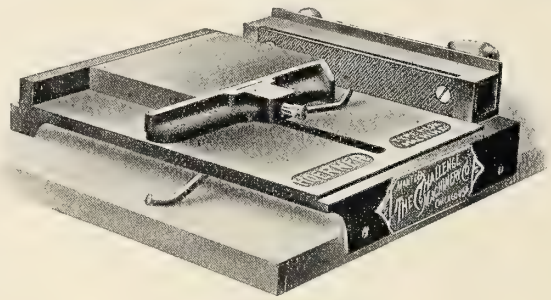


GUIDE FRAME AND PLANE.

width of the bed can be shaved at one locking. The cuts or plates are laid face downward on the bed, locked, and then shaved until the knife or file cuts no more, when they will be even and type-high. If blocks are too low, lay sheets of paper or cards below them to raise high enough for shaving, and afterward glue these sheets to bottom of cut or place them between plate and wood. For warped blocks the plates should be taken off, both top and bottom shaved, and the plate remounted.

For trimming slugs, rules and furniture (wood or metal of any size), cutting miters and squaring the sides of blocks, the guide frame is taken off and the plane used upon the side of the bed.

It is the invention of J. S. Hoerner, of Highland, Illinois, a practical printer, who, with others has long felt the neces-



IN USE AS A SHUTEBOARD.

sity of such a machine. It is manufactured by the Challenge Machinery Company, Chicago, and sold by all dealers in printers' machinery and material. We suggest that you send for a circular.

THE COLLINEAR LENSES.

In view of the fact that so many printing establishments now have their photographic departments for the preparation of process plates, and as the work turned out depends so largely on the apparatus, particularly the lenses used, a new lens is always to be welcomed by our readers, and especially when it embodies so many good points as do the Collinear lenses.

These lenses have been brought out by the well-known German optical firm of Voigtlaender & Son, who have recently established a branch company at 467 West Fourteenth street, New York, for the purpose of manufacturing and introducing in the United States their lenses of the Collinear construction.

While any new instrument introduced by so well known a firm would merit our careful attention, the Collinear lens is of particular interest to our readers, because of its peculiar fitness for half-tone, linework, three-color work — in fact, for any of the photo-mechanical processes.

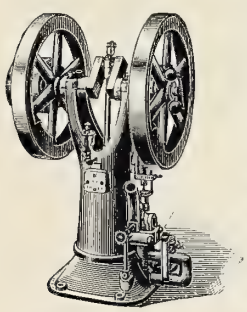
The Collinear lens is a symmetrical lens, composed of two fully identical halves. This makes possible the use of larger diaphragms and gives speed. High speed saves time, an element so valuable to process-workers. Both of these halves are anastigmatic in construction, a condition now imposed on all first-class lenses. Sharpness, such as is required in half-tones and linework, could not be obtained without the most careful correction of astigmatism, and so the most careful attention is bestowed on this correction in the Collinear. For sharpness of detail, even with large opening and high speed, these lenses are extremely popular.

Much attention has also been given to the correction for color. The difficulty experienced in three-color work, of obtaining a lens that will produce images of exactly identical size in the different colors so that they may register perfectly in printing, is well known. This trouble the Collinear lenses overcome entirely. We also understand that the Collinear construction is extremely favorable in point of arrangement of glasses used, when compared with other constructions, such as the double anastigmat. Jena glass is of course used, but the peculiar kind which in the course of time is

affected by the atmosphere and loses its polish and brightness, is cemented between hard and resistant glasses so that the Collinear lens is a permanent instrument, which, once acquired, will serve for an indefinite period, always giving the same satisfactory speed and sharpness. The American works — The Voigtlaender & Son Optical Company — report that they are exceedingly gratified with their successes so far. Both their Series III for half-tone, and Series IV for linework, are being purchased largely by photo-engravers, owing to the fine optical qualities of these instruments as well as the liberal policy adopted by the manufacturers in studying and supplying the wants of their customers.

THE WEBSTER GAS ENGINE.

In the accompanying illustration is shown the Webster 2½ horse-power gas and gasoline engine. It was placed on the market three years ago to meet the demand for an engine of this size that could be sold at a reasonable price, and has met with remarkable success. This engine is made upon the interchangeable plan, each part being a duplicate of the other. The best of material is used in its construction, and it is built in such a manner that it will fulfill all the requirements of a light power and yet stand severe service. It has been found particularly well adapted for use in printing offices, where there are over two hundred now in use. It is claimed that it will easily run a large cylinder press and two or three small presses at the same time. Descriptive catalogues will be furnished to the printing trade on application to the Webster Manufacturing Company, 1073 West Fifteenth street, Chicago.



THE MYSTIC STAR CUTTER.

If printers have been looking for something new and strictly up to date in a paper cutter, they certainly have it in the new Mystic Star self-clamping machine just put upon the market by the Standard Machinery Company, whose advertisement appears on page 435. The very simplicity of the machine at once appeals to one, and a close examination of its many good points convinces the printer or bookbinder that the Mystic Star is the highest achievement in paper-cutter building. The points the builders particularly mention are strength, speed, accuracy of clamping and cutting, and the safety in handling stock. The knife bar, lever, and all the principal working parts of the machine, are steel castings, and all shafting is turned from steel bars. The machine is not a low-priced one by any means, but it is worth every dollar that is charged for it. W. G. Lloyd, the bookbinder, has the distinction of buying the first machine in Chicago.

A SUCCESSFUL MACHINERY HOUSE.

In each month's issue of THE INLAND PRINTER appears the bargain list of printers' machinery of Bronson's Printers' Machinery House, 54 North Clinton street, Chicago. This concern has become the most noted in its line in Chicago, and mention of it will be interesting. The manager, Mr. H. Bronson, was formerly connected with the Cleveland-Gordon Press Company, of Cleveland, Ohio, and came to Chicago in 1893, starting business in a very small way. The establishment now occupies the best part of three floors, with a floor capacity of 20,000 square feet. The company has a very complete equipment of machinery and tools for manufacturing and repairing, and furnishes thoroughly rebuilt machinery, which is guaranteed in every particular. Not less than seventy cylinders of different kinds and sizes were on hand at the time THE INLAND PRINTER representative called, and Mr. Bronson informed him that they were crowded for room and were looking for a new building in which to spread out. No company in Chicago has a larger stock of presses, which parties can inspect and arrange to purchase without traveling about. Some houses advertise secondhand machinery, but when asked to show a certain machine say that it has not come in or that it is located in some other place quite difficult for the party to visit. Here a man can look at the identical machine he wishes, see exactly what condition it is in, and when purchasing feel confident that he will have a press that will meet all requirements, and with a guarantee of a responsible house that it will do exactly as represented. Every machine received is thoroughly cleaned and overhauled, all parts needing renewing being replaced, and when ready to run the press is practically as perfect as when first built. The facilities of the establishment at present admit of the overhauling of ten or twelve machines per month, and customers are assured of prompt service. In conversation with Mr. Bronson concerning the growth of his business, THE INLAND PRINTER representative learned that the success of the house was due entirely to the fact that no machine is put out unless it is in perfect condition, and that no misrepresentation concerning a press was ever made intentionally. Square, straightforward, honest dealing is the motto of the concern, and its phenomenal growth and present popularity are attributable alone to the policy laid out at the time the business was first established.

THE MUGLER ENGRAVING COMPANY.

The Mugler Engraving Company, Cleveland, calls attention in its advertisement to the fact that it is prepared to do all kinds of engraving, both wood and process. This company is comparatively new in the field, having started in December, 1898. Mr. Mugler, the head of the company, however, is well known to the trade, having been manager of the General Engraving Company, of Cleveland, for a number of years, and is a thorough business man and well qualified to make a success of the new enterprise. The company has a very complete plant fitted up with the latest and most approved machinery, and has a full corps of artists and engravers, who are specialists in their lines. The company makes its own drawings and makes a feature of furnishing original designs to its customers. The work done by the company has proved very satisfactory to its customers, and its business is growing rapidly.

WANT ADVERTISEMENTS.

We will receive want advertisements for THE INLAND PRINTER at a price of 25 cents per line for the "Situations Wanted" department, or 40 cents per line under any of the other headings. Ten words counted to the line. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number.** Answers can be sent in our care, if desired. All letters received will be promptly forwarded to parties for whom intended without extra charge. No advertisement of less than two lines accepted.

Copy for this column must be in our hands not later than the 20th of the month preceding publication.

BOOKS.

A BEAUTIFUL, cheap, readily mailed and easily marketed town advertiser is a Souvenir Mailing Card. My booklet on this subject will help you in issuing a set. With six photogravured specimen cards, 25 cents. OTTO KNEY, Madison, Wis.

AIDS IN THE PROOFROOM.—I. Stylebook of the Chicago Society of Proofreaders (second edition). Contains: The Stylebook Proper; Abbreviations; Accents; Capitalize; Citations; Compound Words; Dates; Division of Words; Figures; Italic; Lower-Case; One Word (consolidated compounds); Punctuation; Quotations; Spelling; Spell Out; Special; Miscellaneous. Addenda: Hints to Copyholders; Capitalization of Scientific Terms, by Dr. Samuel Willard; The Apostrophe S; Chemical Terms, Their Spelling and Pronunciation. Price, 20 cents.

II. Kitchen French; An Encyclopedia of Bill-of-Fare French. Price, 25 cents.

No proofroom should be without these books. Mailed, postpaid, on receipt of price. BEN FRANKLIN CO., 232 Irving ave., Chicago, Ill.

60 UP-TO-DATE SPECIMENS OF JOB COMPOSITION, beautifully printed in tints and colors, and compendium of useful information, 10 cents, silver. No stamps. JACK WINDELL, 31 Main street, Yonkers, N. Y.

BOOKS.

JOB COMPOSITION; Examples, Contrast Specimens and Criticisms Thereon, together with a brief treatise, by Ed S. Ralph. This is a book that hundreds of printers have been looking for in vain up to the present time. Specimens of letter-heads, bill-heads, cards, envelope corners, invitations, blanks, etc., are shown, and the same reset in improved form, with the weak parts pointed out. The book also contains a brief treatise on the principles of display composition. Forty pages and cover, 7¾ by 9 inches, neatly printed and bound. 50 cents. A book that no progressive compositor can afford to be without. THE INLAND PRINTER COMPANY, Chicago; 150 Nassau street, New York.

POINTS FOR PRINTERS.—"Right in line with its title." Over 6,000 in circulation. Contains "hundreds of things which the job printer should know, but cannot 'carry in his head.'" "Valuable pocket companion." Mailed on receipt of 50 cents. W. L. BLOCHER, 36 Tecumseh street, Dayton, Ohio.

THE INLAND PRINTER CUT AND ORNAMENT BOOK, new enlarged edition, 192 pages, over 1,600 cuts for advertisements, blotters, head and tail pieces, initials and ornaments, some of which you may need on your next job. Price, 25 cents, postpaid, which we will refund on first order for cuts amounting to $1.

THE THEORY OF OVERLAYS, by Charles H. Cochrane; a practical treatise upon the correct method of making ready half-tone cuts and forms of any kind for cylinder presses. Reprinted from THE INLAND PRINTER, in pamphlet form, convenient for reference; illustrated; price, 10 cents, postpaid. Worth many times this amount to any printer or pressman. THE INLAND PRINTER COMPANY, 212 Monroe street, Chicago; 150 Nassau street, New York.

TYPE DESIGNS FOR QUICK PRINTERS—Forty-eight pages up-to-date, one-color, easy-set jobs; show what can be done with few faces; embossed cover, coated book paper. Mail, prepaid, 50 cents. PACIFIC STATES TYPE FOUNDRY, San Francisco, Cal.

FOR SALE.

FOR SALE—No. 1 Munson Typewriter, with two type wheels, in first-class condition. E 752, INLAND PRINTER.

PRINTING MACHINERY FOR SALE—40 by 60 Campbell, 2-roller, $850; 38 by 55 Cottrell Stop Cylinder, $1,250; 37 by 52 Campbell, 2-roller, $700; 32 by 46 Taylor Drum, $550; 32 by 46 Campbell, complete, $550; 32 by 46 Cincinnati Stop Cylinder, $500; 31 by 47 Hoe, 2-revolution; 21 by 35 Cottrell Drum, $450; 13 by 19 Gordon, latest improved, $220; 13 by 19 Peerless, $175; 10 by 15 Gordon, latest improved, $160; 10 by 15 Old Style Gordon, with throw-off, $105; 8 by 12 Old Style Gordon, with throw-off, $70; 8 by 12 Gordon, latest improved, $105; 7 by 11 Old Style Gordon; 7 by 11 Old Style Gordon, without throw-off, $45; 7 by 11 Washington Jobber, $46; 6 by 10 Model, $42; 22½-inch Paragon paper cutter, $42; 16-inch Challenge lever paper cutter, $42; complete lists on application. PRINTERS' WAREHOUSE, 202 Clark street, Chicago.

BUSINESS OPPORTUNITIES.

EMERSON P. HARRIS, 150 Nassau street, New York, sells publishing businesses exclusively. News, trade, miscellaneous journals. Reliable, responsible, discreet.

FOR SALE—An up-to-date, well-established job printing office and bindery, located at Yazoo City, Miss. Office has steam fixtures. Will sell most reasonably. THE MOTT PRINTING CO., Yazoo City, Miss.

FOR SALE—Best equipped and best paying country newspaper and job printing office in Michigan; fine job printing business; splendid opportunity; only cash buys. E 750, INLAND PRINTER.

FOR SALE—Half interest in best paying weekly paper and job office in Washington, in live gold-mining camp; population 2,500; county seat; county printing; new material; rare opportunity. ALBERT I. DRAKE, Republic, Washington.

FOR SALE—Up-to-date job office; new equipment; good business; easy terms; city 10,000, central Illinois. E 753, INLAND PRINTER.

TO PUBLISHERS—I will sell an interest in the best subscription book that is published today to a practical man; business established. Reason for selling: I am a printer on a large scale—not a publisher. E 24, INLAND PRINTER.

$550 SPOT CASH buys half-interest in plant and building of country newspaper. Address ED DOTY, Metamora, Mich.

HELP WANTED.

AGENT WANTED in New York City to represent a photo-engraving house, on a commission. E 729, INLAND PRINTER.

ELECTROTYPE FOREMAN-FINISHER—Capable of handling high-grade work, with thorough practical experience and fully up in all details of the business; one having sufficient managerial ability to conduct a medium-size room in a systematic manner; good opening for a proficient man; state fully as to past experience, wages expected, etc. E 717, INLAND PRINTER.

FOREMAN—Competent to estimate and take full charge of office doing $25,000 a year; city of 250,000; must invest $1,500, which will be guaranteed; full particulars. E 740, INLAND PRINTER.

FORWARDER—Blank books; situation south; open about November. E 728, INLAND PRINTER.

HALF-TONE ETCHER WANTED—Really first-class man; also half-tone engraver wanted. FRANKLIN ENGRAVING AND ELECTROTYPING CO., Chicago.

PRINTER with small capital wanted to take interest in job printing office making a specialty of fine work; only small amount of capital required, but man must be of good habits and an up-to-date workman. E 716, INLAND PRINTER.

TRAVELING SALESMAN to solicit for a photo-engraving house as a side line, on a commission. E 730, INLAND PRINTER.

WANTED—A first-class up-to-date job compositor; none other wanted; permanent situation. E 746, INLAND PRINTER.

WANTED—An active and practical manager for a first-class edition cloth bookbindery in an eastern city; not a foreman but a business manager. E 756, INLAND PRINTER.

WANTED—Manager; practical subscription book man; one who thoroughly understands all details on a large scale; give experience and references. E 54, INLAND PRINTER.

WANTED—Man to take charge of pressroom; pony cylinder and three platen presses; cutwork and fine color printing; steady job to a sober and industrious man at $15 per week. THE GRAY PRINTING CO., Fostoria, Ohio.

SITUATIONS WANTED.

AN ALL-ROUND BINDER wants position to take charge of bindery; five years' experience as foreman of large bindery; a hustler on the outside and in bindery. E 741, INLAND PRINTER.

A SUPERINTENDENT of large Chicago office wishes to correspond with some firm in need of superintendent or foreman; first-class references; thorough printer and estimator. E 759, INLAND PRINTER.

COMPETENT and experienced job printer, with ability to handle type according to modern methods, wants steady position in up-to-date office; references A1; single; strictly sober. E 737, INLAND PRINTER.

EDITOR—Ten years' experience on Eastern papers. General news, foreign, special departments, editorial; steady habits. "A. Z.," Press Club, Chicago.

FOREMAN and fine color and half-tone pressman, accustomed to large pressroom and work. 780 River street, Dayton, Ohio.

FOREMAN—Artistic and original compositor, familiar with high-grade work, desires change; understand all branches; $27. E 739, INLAND PRINTER.

GOOD ALL-ROUND PHOTO-ENGRAVER wants work; newspaper experience. "J. N.," INLAND PRINTER, New York City.

JOB FOREMAN and manager desires change; good estimater and stock buyer; progressive; handles crew. E 747, INLAND PRINTER.

LINOTYPE MACHINIST-OPERATOR—Expert; book or news; gilt-edged references; any size plant; union; am no "screwdriver and file artist," but a *machinist*, with tools. "LINOTYPIST," INLAND PRINTER, New York City.

LINOTYPE MACHINIST—Strictly sober; six years' experience on book and newspaper, desires permanent situation; best of references. E 727, INLAND PRINTER,

MACHINIST-OPERATOR (Linotype)—Seven years' New York City experience; thoroughly familiar with machine; practical printer; sober, steady; might buy interest in small plant. "COMPETENT," INLAND PRINTER, New York.

NEWSPAPER FOREMAN—Wants a change from present position; now in charge of three-machine plant, web press, etc.; can take charge jobroom; state salary. E 711, INLAND PRINTER,

CHALK PLATES

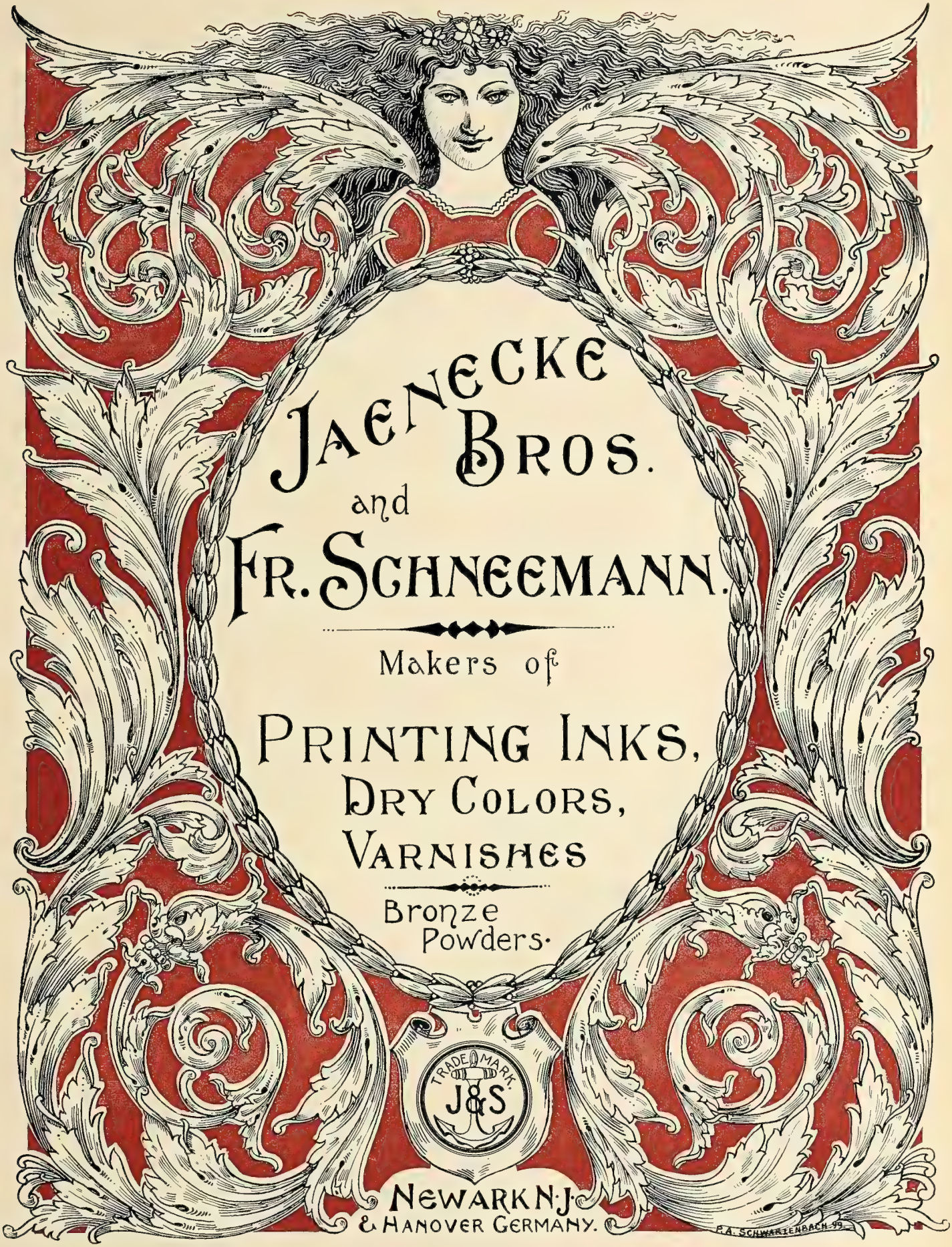
Simplest, Quickest and Cheapest Process of Engraving. Practically Infallible. Outfits, $15 up. Catalogue of stereotyping machinery, proofs, etc., free.

HOKE ENGRAVING PLATE CO.

ST. LOUIS.

THE JAENECKE PRINTING INK CO.

SUCCESSORS TO



ONE OF OUR

SPECIALTIES

IS A LINE OF

NON-FADING

RED COLORS

AND

ABSOLUTELY PERMANENT

RED INKS

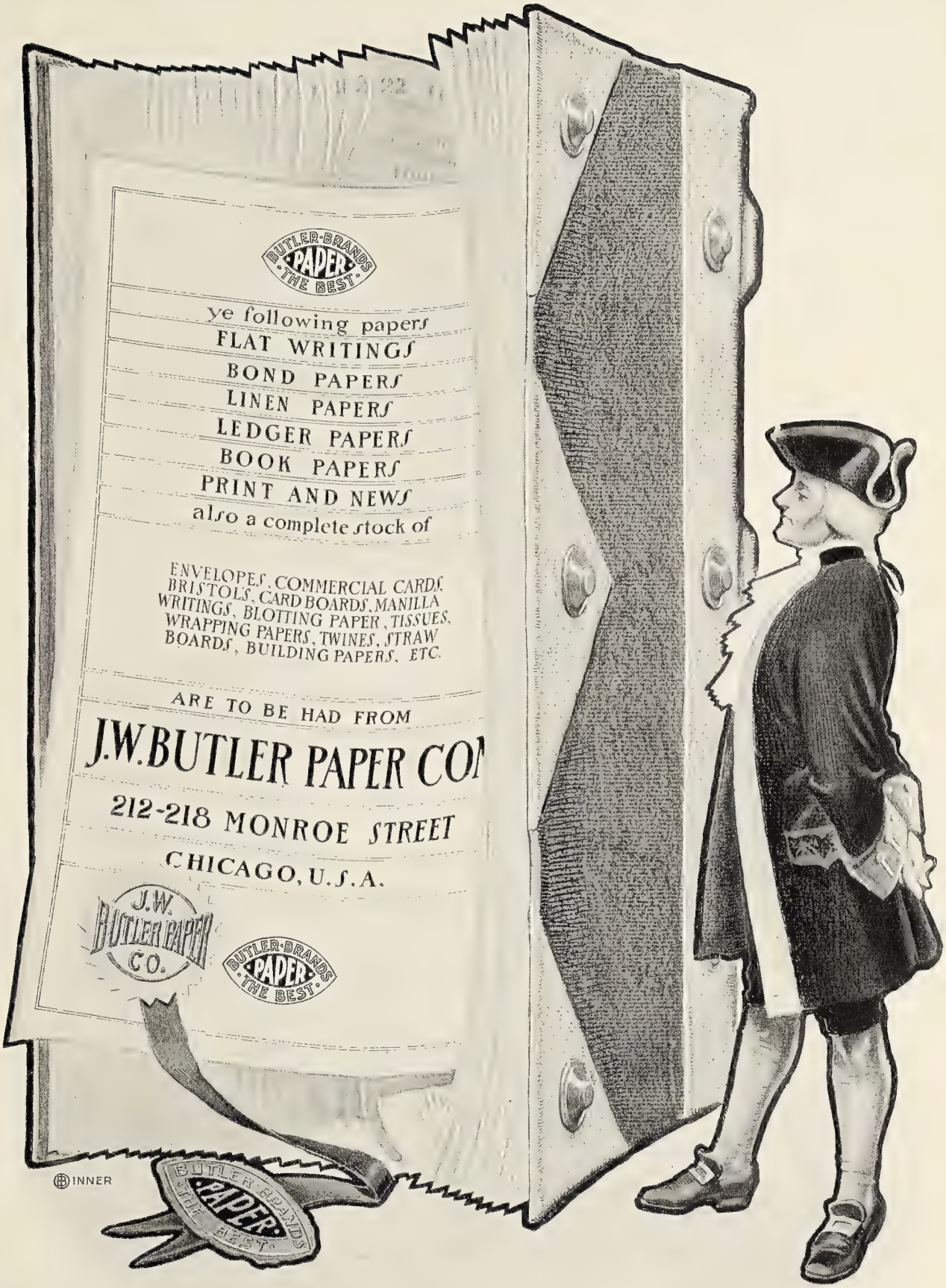
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FOR POSTER, LABEL
AND JOB WORK

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Jaenecke Bros. & Fr. Schneemann

Printed with Permanent Fine Red, $3.00 Per Pound.


BUTLER·BRANDS
PAPER
·THE BEST·
ye following papers
FLAT WRITINGS
BOND PAPERS
LINEN PAPERS
LEDGER PAPERS
BOOK PAPERS
PRINT AND NEWS
also a complete stock of
ENVELOPES, COMMERCIAL CARDS, BRISTOLS, CARD BOARDS, MANILLA WRITINGS, BLOTTING PAPER, TISSUES, WRAPPING PAPERS, TWINES, STRAW BOARDS, BUILDING PAPERS, ETC.
ARE TO BE HAD FROM
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J.W. BUTLER PAPER CO.
BUTLER·BRANDS
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PLAIN TALKS BY THE MANAGER. X. "SUCCEED OR STICK TYPE"

For half-tone work, for color work, or for any other work that can be done on any press, the CENTURY is without a peer.

Its absolutely perfect register and its firm, clear and delicate impressions make it the king of all presses.

These results are attained by means of new and unique devices, fully covered by patents.

Just what these methods and devices are, and just how they produce unprecedented results and at the same time add to the strength and durability of the whole machine, I will be pleased to explain fully to any interested printer.

Other press makers may make the same claims, but there is one thing no other press maker in the world can do.

He cannot show the results to prove the claims.

I can. And I always stand ready to do it.

You may be satisfied with the quality of the work your present presses turn out.

Very good; but how about the *quantity?*

There is no physical nor moral law that prevents a printing press turning off more than 1,200 impressions an hour.

A printer with a CENTURY that is good for upwards of 1,500 an hour without turning a hair isn't flying in the face of Providence.

But the printer who clings to his snail-like presses when he knows all about the tremendous productive capacity of the CENTURY is flying in the face of lots of trouble.

He is daring Fate to do its worst, and Fate will reach his case sooner or later.

It will probably be sooner. The time is ripe now.

Printers all over the country are waking up to the fact that in order to keep up with the procession they *must* increase the productive capacity of their shops—that they *must* turn out more good printing in less time if they expect to get any good out of the boom that is now on.

This is shown by the steadily and swiftly increasing demand for CENTURY presses.

Probably some competitor of yours is even now beginning to stretch and rub his eyes.

As soon as he gets fully awake he will have CENTURY presses. There is no other press that can meet fully the requirements of a really wide-awake printer.

What are you going to do then?

I know of three things you can do.

One is to get CENTURY presses yourself.

Another is to go into some other business.

The third is to get a job sticking type or running a press for your more enterprising and deserving competitor.

These are the only doors open to you.

Just as sure as eggs are eggs, a shop with CENTURY presses can run a shop with any other presses clear off its feet, and it can do it mighty quick.

I don't care what your present presses are. I don't care in how good condition they are. I don't care how much they cost you.

The fact remains that a CENTURY can turn off from 3,000 to 5,000 more good impressions a day than any press in your shop, and do it every day in the year.

Such being the case, it's perfectly plain that, sooner or later, you will be compelled to get CENTURYS or be driven out of the business by the man who has them.

Thus the situation narrows itself down to these questions:

Do you propose to lead? Or would you rather follow along behind?

Do you think it wise to wait until you are nearly ruined before you act?

Do you think it wise to let some competitor get all your customers away from you on account of his ability to do better work for less money?

After he has them, do you think you can ever get them back?

Why not be *first* with the CENTURY, and let the other fellows do the hard scratching?

THE MANAGER.

THE CAMPBELL COMPANY,

334 Dearborn Street, CHICAGO. 5 Madison Avenue, NEW YORK.
5 Bridewell Place, E. C., LONDON. 73 St. James Street, MONTREAL.

WHAT "OUTDISTANCE" MEANS.

OUTDISTANCE: To outrun so far as to reach the winning post before a competitor reaches the distance post; to surpass very greatly; to completely outdo.—*The Standard Dictionary.*

Do you know how it feels to be outdistanced, outclassed, left so far behind that you look like a mouse on a mountain top? Let us hope not. It isn't exactly a pleasant feeling.

Sooner or later, though, you are bound to experience it if you don't get your shop on a modern, up-to-date basis.

The time was when a ragged, sloppy-looking newspaper was good enough. People didn't expect any better. But that time has gone by.

Nowadays, the paper that doesn't look smart, clean and up-to-date is going to get lost in the shuffle.

The MULTIPRESS is the press you ought to have.

It is a web press, printing directly from flat forms of type at a rate of from 5,000 to 6,000 an hour.

It prints either a 4, 6, or 8-page paper. It sets the papers together, pastes, folds and delivers them ready for the street.

It handles half-tone work better than any other newspaper press made.

It is the strongest, simplest and most dependable press money can buy.

A small man and a big boy can run it to the limit.

THE CAMPBELL COMPANY,

334 Dearborn Street, CHICAGO. **5 Madison Avenue, NEW YORK.**
73 St. James Street, MONTREAL. **3 Bridewell Place, E. C., LONDON.**



This is our Base-Ball Nine. Like our presses, it is self-feeding and automatic, with an approved shortstop. It challenges any and all amateur clubs to meet it on the diamond in the rear of our factory at Niles, Ohio.

That factory is a busy place. No sooner had we put in more machinery and got rid of our night-turn by putting it on day-work, than we were compelled to put on a new night-turn the first of last month. We hope to be able to make shipments promptly in August, but to be certain of early delivery, our friends should send their orders in early.

For full information about our Automatic Presses for envelopes, card-work, tags, box blanks, blotters and candy bags, and our Automatic Presses for grocers' bags, address,

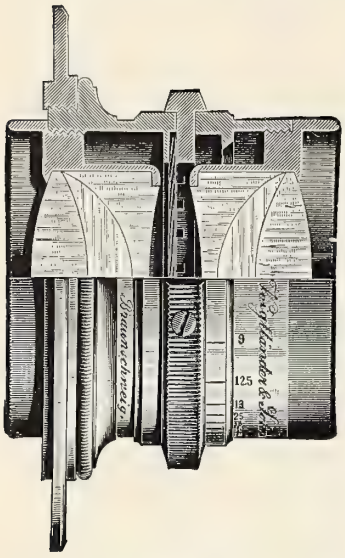
THE HARRIS AUTOMATIC PRESS CO.

NILES, OHIO, U. S. A.

New York Office:
Havemeyer Bldg., 26 Cortlandt St.

Chicago Office:
Commerce Bldg., 14 Pacific Ave.

Time-Savers



Ser. III.—
For Half-tone Work.

Ser. IV.—
For Line Work.

Completely anastigmatic.
Rapid workers.
Absolute definition and detail over the whole plate.

Send for Catalogue.

COLLINEAR
LENSES

Voigtlaender & Son Optical Co.
467 W. 14th Street, New York.

OLD BERKSHIRE MILLS
ESTABLISHED 1801

FIRST-CLASS FLAT AND FOLDED **PAPERS**

These Papers recommend themselves as unexcelled for Correspondence, business or pleasure, and for Legal Blanks and Important Documents.

EXTRA SUPERFINE BRISTOL BOARD
WHITE AND CREAM,
ALL REGULAR WEIGHTS,
CARRIED IN STOCK.

Manufactured by

OLD BERKSHIRE MILLS CO.
DALTON, MASS., U.S.A.

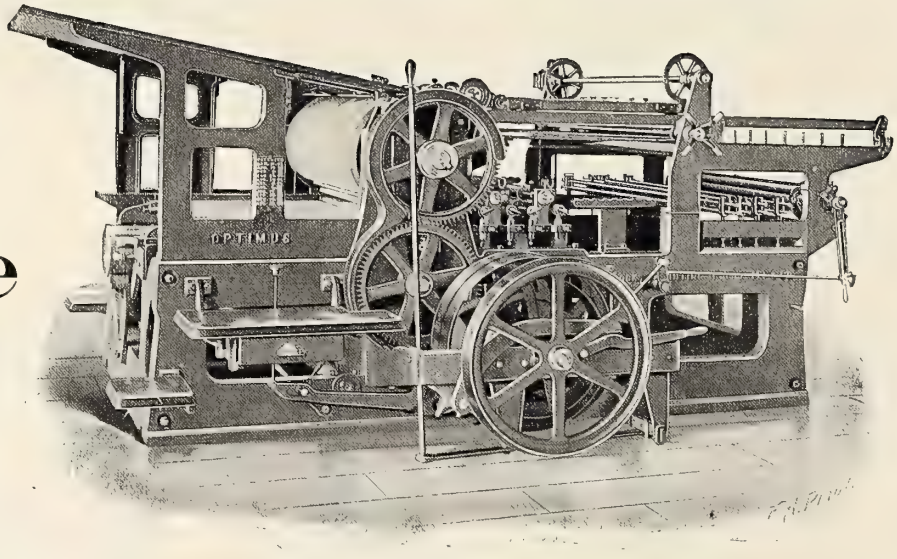
WE
GUARANTEE—Satisfaction.
INVITE—Investigation.
CHALLENGE—Competition.

We Guarantee

The finest delivery ever put on any press and the only perfect one,

The fastest two-revolution of its size, and

A thoroughly first-class press in every way.



Apply for catalogue, prices and full description to

BABCOCK PRINTING PRESS MFG. CO., New London, Conn.

C. A. COLLORD, Manager New York Office, 38 Park Row.
JOHN HADDON & CO., Agents for Great Britain, Bouverie House, Salisbury Sq., Fleet St., E. C., London, England.

BUILDERS OF THE
OPTIMUS Two-Revolution, STANDARD Drum Cylinder
DISPATCH Single-Revolution, REGULAR, COUNTRY
and other Cylinder Presses.

BARNHART BROS. & SPINDLER
183 to 187 Monroe St., Chicago, Ill.
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FOR SALE BY
MINNESOTA TYPE FOUNDRY CO., St. Paul, Minn.
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1830-1899

"Micro-Ground"



LORING COES.

Knives are Perfect Knives.

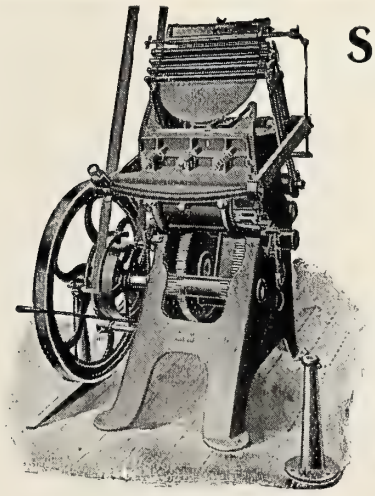


Write for "Library" to

Loring Coes & Co., Inc.,

Mention this — or no Souvenir.

Worcester, Mass.



Speed, Half-tone and Embossing are the points which make the Perfected Prouty Job Presses so popular.

Perfect Ink distribution. Noiseless, strong and simple of construction. Not a *Cam* on the Press. Presses running in every civilized country. Send for catalogue and prices. Manufactured only by

BOSTON PRINTING PRESS COMPANY

Successors to GEO. W. PROUTY CO.

100 High Street, BOSTON, MASS., U. S. A.

JOHN HADDON & CO., Agents for Great Britain and the Colonies,
SALISBURY SQUARE, LONDON, ENGLAND.

The Simplex ONE-MAN TYPE SETTER

Claims are all well enough, But it is Results that tell!



S to whether our claims for the SIMPLEX are justified, we refer to the following letters from users of the machine. We have selected some from publishers of dailies, of semi-weeklies and of weeklies, to show how wide is the range of its usefulness:

PORTLAND DAILY PRESS.

PORTLAND, ME., June 15, 1899.

THE UNITYPE COMPANY:

Gentlemen,—We have been for the past three months running a Simplex machine night and day in our office, and have been doing very satisfactory work on it. Its advantages are many, and we believe its system of distribution as near perfect as a machine can be that sets individual type. In this three months the machine has not been readjusted a particle since it was left by the machinist who erected it. The Simplex is all right. I will always be glad to say a good word for it if it keeps up the record it has made so far. Yours very truly,

F. S. MORTON, BUSINESS MANAGER.

THE MANCHESTER HALF-WEEKLY HERALD.

MANCHESTER, CONN., July 7, 1899.

THE UNITYPE COMPANY, New York:

Gentlemen,—All the body type of the *Herald* has been set on a Simplex machine for the past three months. The operators are old employes of the office who had never used a machine. The introduction of the Simplex has reduced labor and plate bills to the extent of over $50 a month. At the same time it has brought about a marked improvement of the paper by permitting an increase of original matter. It has also increased my income by making it possible to handle large advertisements at short notice. I consider the Simplex an excellent investment.

Yours truly, ELWOOD S. ELA.

LYON COUNTY REPORTER.

MARSHALL, MINN., June 23, 1899.

THE UNITYPE COMPANY:

Gentlemen,—We have been using the Simplex typesetting machine since April 1st, setting all our newspaper type on it during that time. We are very much pleased with the machine, and find it all that was claimed for it. The saving to us in wages heretofore paid for composition more than pays installment notes on the machine, so that it will pay for itself. With thirty days' experience my son could set nearly a column (twenty inches leaded brevier) an hour, and two of us working at it at once can now nearly double that.

I find that the machine is a durable and easily cared for piece of mechanism. It only wants proper care, and we have never found any difficulty in getting smooth work from it. Most any machine in the hands of a bungler fails to satisfy.

We are perfectly satisfied with it, and wouldn't do without it.

Respectfully, C. F. CASE & SON.

THE CHATHAM COURIER.

CHATHAM, N. Y., June 16, 1899.

THE UNITYPE COMPANY, New York City:

Dear Sirs,—Yours of the 13th, asking how the Simplex is working and how we like it, is received.

So far as we can see, after operating it two months, the machine is all the manufacturers claim for it. Its work is limited only by the speed of the operator. We are frequently asked how much a man can set on it per hour, and the only reasonable answer that we can make that would apply to all cases is: "As much as he can get out of it by touching the keys." It depends on the man. Our man, who has been operating it for about two months, can set and justify 2,400 or 2,500 ems an hour. He knew nothing about operating the machine, or even a typewriter, before this. Two of our men can now get up from 4,000 to 5,000 ems per hour by steady operation. More than this, we are saving overtime work and extra labor, which, with us, was formerly quite an item.

I shall surely take every opportunity to commend the machine to brother publishers of country newspapers.

Yours very truly,

J. W. DARROW.

OAKLAND JOURNAL.

PONTIAC, MICH., June 24, 1899.

THE UNITYPE COMPANY, New York City:

Gentlemen,—You ask, "How do you like the Simplex?" to which we answer we have used the Simplex two months. Our operator, a lady, never saw a typesetting machine until she saw this one, and was therefore green in its operation. It is but justice to say, however, that she had had four years' experience as a compositor in a small country office. After a week's tutorship by the gentleman who installed the machine, she has continued its operation unaided. She has had no difficulty she could not easily overcome. We have employed a lady justifier who had justified on a Thorne about three years. Together they set every line necessary for the *Journal*, a six-column quarto, and have time to spare. We do not longer need her, our regular operator being abundantly able to "go it alone." She can easily set 20,000 a day. We have some trouble with irregular power, but generally the machine works nicely. There seems to be nothing in its operation but what any person of ordinary intelligence, endowed with patience, can overcome.

From the experience already had, we confidently believe it is the most practical, for use in the country office especially, of any typesetting machine on the market. It will do all you claim for it. We have already on different occasions commended it to the favorable consideration of the craft.

Very respectfully,

TURNER BROTHERS,

Per C. B. T.

The Simplex ONE-MAN TYPE SETTER

WATERTOWN DAILY TIMES.

WATERTOWN, N. Y., July 1, 1899.

THE UNITYPE COMPANY, New York City:

Gentlemen,—Replying to your favor of the 29th inst., we would state that we do not know what more can be said than we have already written in regard to our satisfaction with the Simplex machine. It certainly does all, and more, than you claim for it.

We are averaging about 46,000 solid brevier per day of eight hours, using two people on each machine, and figure the cost of the composition about 12 cents per thousand. One of the teams has reached as high as 54,000 in eight hours. Of course, as you know, it depends a great deal on the operators. The machine is capable of doing all that you or we expect of it. We certainly would recommend it for any office situated as we are. It is certainly very easily managed, much more so than we expected. We are more than pleased with our new Simplex machines.

If there are any other points that you desire covered, let us know.

We would state that we have written a letter of recommendation for your machines at least every other day since you put the machines in, which we hope will do you lots of good. We are thinking strongly of getting up a circular letter, as it is becoming quite laborious to write so many.

Yours very truly,

THE BROCKWAY COMPANY.

BERKSHIRE COURIER.

GREAT BARRINGTON, MASS., June 17, 1899.

THE UNITYPE COMPANY, New York:

Gentlemen,—Replying to yours of the 13th inst., would say to you as I have said to a good many newspaper men whose inquiries I have answered concerning the Simplex:

It's all right—at least it has been all right so far. We've been running it under disadvantageous conditions—an irregular power—but yet have gotten excellent results. We put it in charge of a boy who had been doing fairly good work as a compositor. He soon attained a good speed, but quit us rather suddenly because of objections he had to our teaching a young lady to also operate the machine. She had only begun practice upon it, but at once developed such speed that we were not seriously troubled in the matter of getting our paper out as though nothing had happened.

I think the Simplex is just the thing for an office like ours. The cheapness with which matter can be set is an item, but an even more important one with me is the fact that we can handle the later news to so much better advantage.

I've been scattering good opinions concerning the Simplex by mail for several weeks, receiving an inquiry every day or two from some newspaper man.

Sincerely yours,

J. E. CLAREY.

The Simplex will save a lot of money in offices having 75,000 ems or more per week to set.

The Simplex will make it possible to cover important news more fully and handle late news thoroughly without delaying publication.

The Simplex will increase the advertising income by the ability it gives to handle big special advertisements, which always come in at the last minute and can not be held over till next issue.

The Simplex will make it possible to get out a better paper at less expense.

The Simplex is easily understood and operated by the ordinary help around a "country" office.

The Simplex will save more than enough to make its own payments—that is, pay for itself and make a profit besides, while doing so.

"For they themselves have said it!"

These are not claims but ***FACTS****—they are taken from the letters printed above; and we have plenty more like them.*

Surely this is a matter which calls for the immediate attention of every enterprising publisher who wishes to better his paper, increase his income and decrease his expenses.

Write us today for illustrated catalogue and full particulars, sending us a copy of your paper by same mail.

THE UNITYPE COMPANY,

HERBERT L. BAKER, General Manager,

188 Monroe Street, CHICAGO. 150 Nassau Street, NEW YORK.

We have the largest and most complete plant in the World for Manufacturing all kinds of Printing & Embossing plates by all known Methods & Processes.

F. A. RINGLER CO.

DESIGNING, HALF-TONE AND LINE ENGRAVING,
PHOTO-GRAVURE AND ELECTROTYPING.

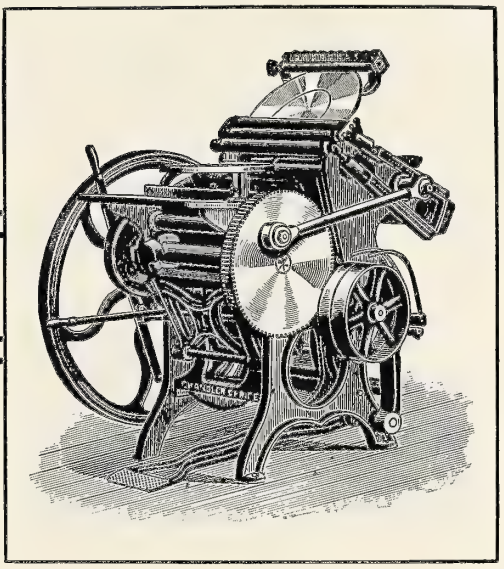
21 & 23 BARCLAY ST.
TO 26 & 28 PARK PLACE, NEW YORK.

CHANDLER & PRICE GORDON PRESS

THE GORDON OF ALL THE GORDONS

The Chandler & Price Press

IS heavier and stronger than any other Gordon press, but constructed upon scientific lines and principles that insure its running easily, quietly and as quickly as it is possible to feed, without racking or undue wear. The side arms and shaft are of forged steel, without seam or weld. The cam-roller is of hardened tool steel. The throw-off is instantaneous, positive and easy to operate, without springs, clamps or catches. The depressible grippers cannot get beneath the rollers. The chase clamp is positive and instantaneous. The distribution is unequaled. The horizontal platen, with long rest, insures speed and ease in feeding. In short, the Chandler & Price press is the standard of excellence in Gordon presses. That it is the cheapest in the long run is proved by the thousands in successful use for many years. None genuine without the name Chandler & Price cast upon the rocker.



1,800 MADE AND SOLD EACH YEAR

AND THE DEMAND CONSTANTLY INCREASING.

THE POPULARITY OF THE C. & P. GORDON PRESSES is simply phenomenal, and is exceedingly gratifying to the makers of this remarkable printing press. At no time since the presses were first put on the market has the demand for them been so large as at the present time. The reason is obvious: They are simple in construction, honestly built, durable, light-running, speedy—in fact, made to please the printer, to earn money for him, and to last, with reasonable care, a lifetime.

The ability to print any class of jobwork, print it well, and continue to print it well year after year without calls for repairs and loss in time and labor such as are necessary in a weak and defective press, has brought the Chandler & Price Press to the front, and made the demand for nearly two thousand machines per year a reality.

YOU CANNOT BUY A SECONDHAND C. & P. GORDON.

Manufactured by CHANDLER & PRICE, Cleveland, Ohio, U. S. A.

MAKERS ALSO OF THE C. & P. PAPER CUTTER AND OTHER PRINTING MACHINERY.

C. & P. GORDONS ARE SOLD BY DEALERS ONLY.

The "Wetter"

If you require a first-class typographic numbering machine, one of the make that has stood the crucial test of fifteen years, get a "Wetter."

It is possibly a trifle higher in price than the experimental kind, but it is cheaper by far than a machine that is easy to break, hard to fix and uncertain in its results. If you doubt what *we* say, see what others have said. Get our latest batch of testimonials, published in book form. They're free.

All type foundries and printing-material dealers sell the "Wetter" and recommend it above all other makes.

Joseph Wetter & Co.

515 to 521 Kent Avenue,

BROOKLYN, N. Y.

MILLER & RICHARD, Toronto, Ont.,
Sole Agents for Canada.

Don't Spend the Profits

of stitching by using a machine that takes the operator's time to remove and replace INTERCHANGEABLE PARTS, as this is entirely unnecessary and a waste of time.

Save the Profits

by using a fast-running stitcher that runs smoothly and turns the work out rapidly and economically and loses no time.

LATHAM'S 20th Century Monitor Stitcher

has NO Interchangeable Parts

and will do the finest work to the heaviest without change, and is the only machine made that will allow the cutter to be **Removed and Replaced WITHOUT the use of Tools.**



No. 1—20th Century. Capacity, 1 sheet to ¾ inch.

LATHAM'S 20th CENTURY MONITOR STITCHER

combines all the well-known features of the "Monitor" with many recently patented improvements. Let us send you details.

We manufacture the most complete line of **Special Machinery for Bookbinders' and Printers' use.** Strictly up to date.

Let us know your wants. Send for Specialty Catalogue and List.

LATHAM MACHINERY CO.

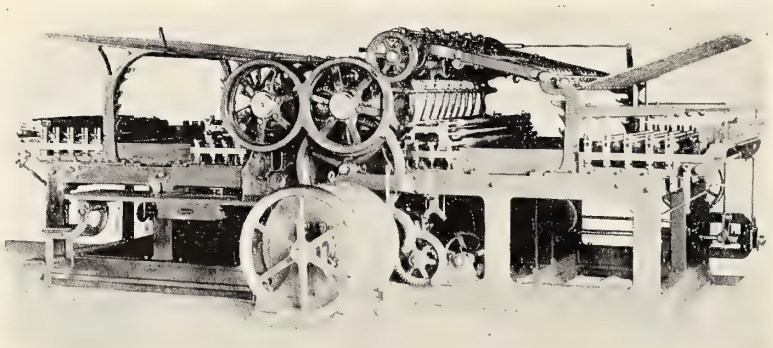
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New York Store:
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12 Reade Street.

The Printing Machinery Co., Ltd., Agents,
Tudor and John Carpenter Streets,
London, E. C., England.

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For Direct Connection to Printing Presses.



Bullock Type "E" Motor, Direct-Connected to
Cottrell Flat-Bed Perfecting Press.

WE HAVE THE ONLY PERFECT SYSTEM OF CONTROL.

Send for Bulletin No. 0828.

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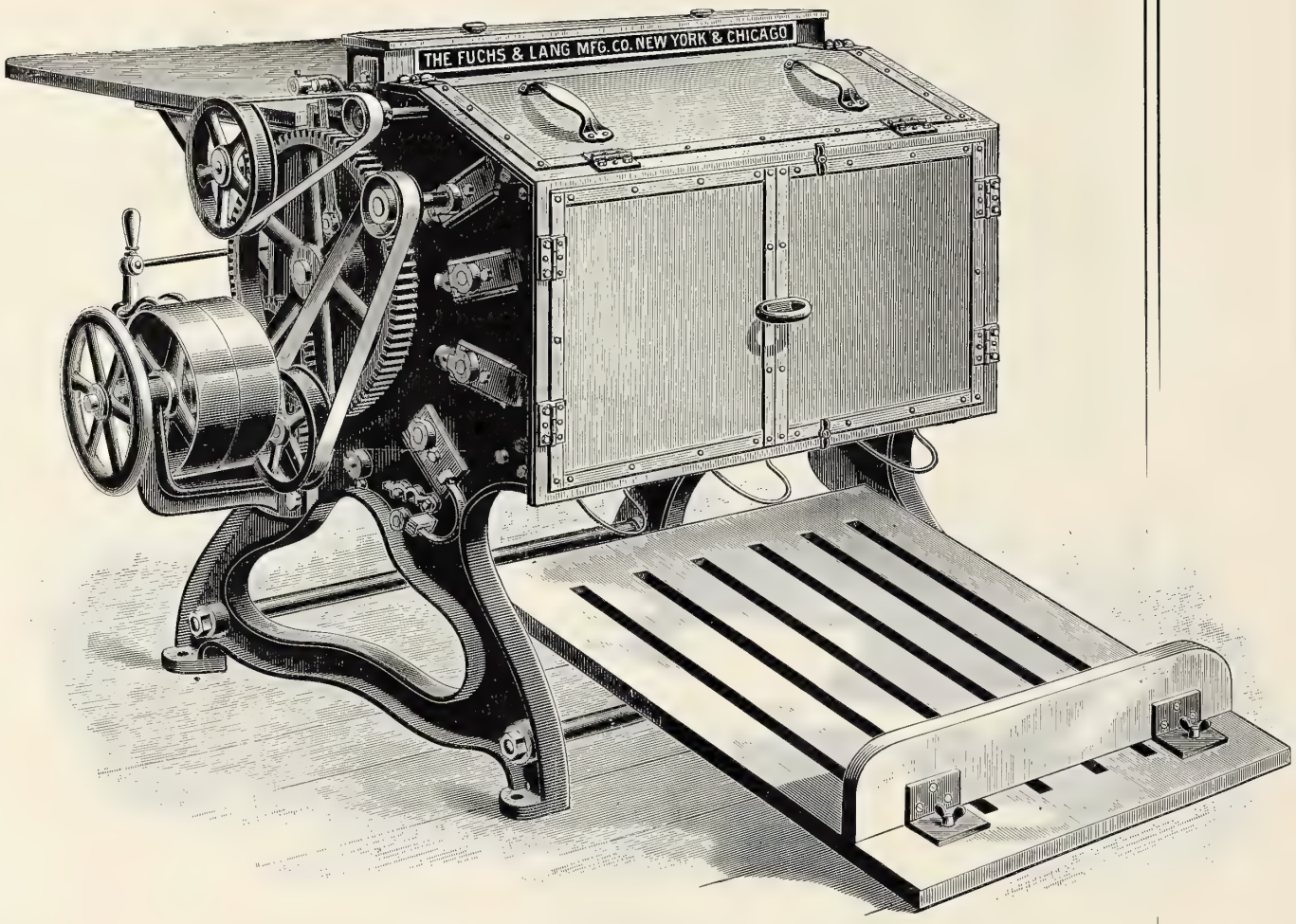
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FACTORIES, BROOKLYN AND NEW YORK.

135 S. Fifth Street, PHILADELPHIA.

MANUFACTURERS OF

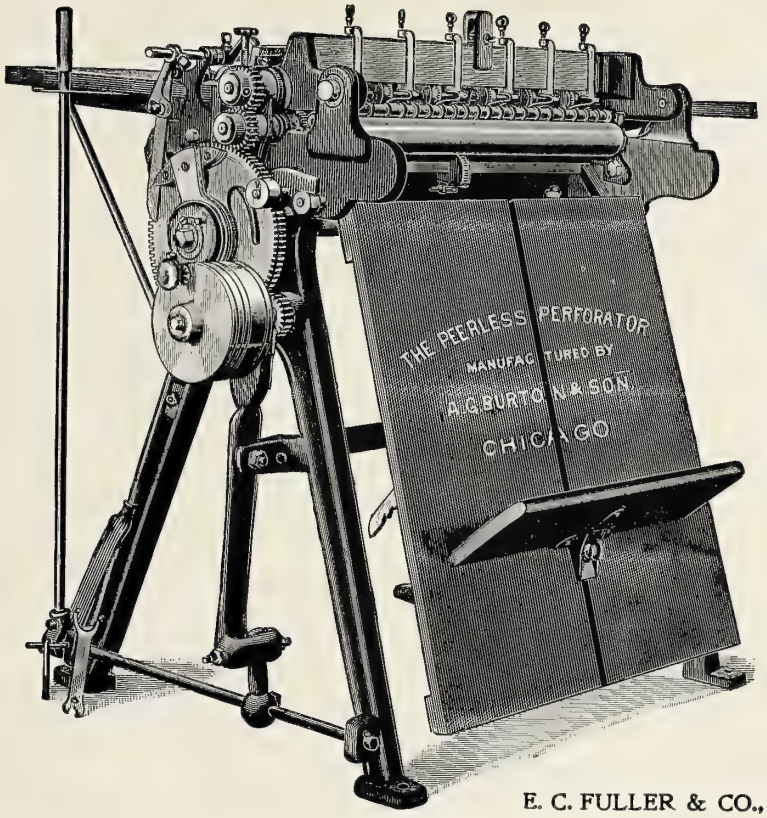
The Combination Bronzing and Dusting Machine.



DESCRIPTION.

THIS MACHINE is built upon thoroughly scientific principles, and devoid of all unnecessary or intricate mechanism. All parts of the machine are made with the utmost care, and nothing but the best material is used throughout in its construction. Cut gears are used exclusively. Heavy or thin paper can be bronzed or dusted equally well. The gripper and delivery arrangement of the cylinder is worthy of especial note. The fountain and bronzing pads can be quickly adjusted to regulate the flow of bronze, and all minor details have received careful attention. The sheets are dusted by means of three rapidly revolving linen-covered horizontal rollers or buffs, and the sheets are delivered from the machine thoroughly cleaned. The machine has the indorsement of all who use it. Built in all sizes.

The Peerless Perforator



Award Granted by World's Columbian Exposition, 1893....

READS AS FOLLOWS:

For well-designed and accurately operating perforating machine, which is distinguished for rapidity and perfection of its work; makes a clean and thorough perforation at a high rate of speed, and is adjustable to a wide range in the thickness of the stock it will perforate; for simplicity of construction, ease of operation and high efficiency of performance.

MANUFACTURED BY

A. G. BURTON & SON,

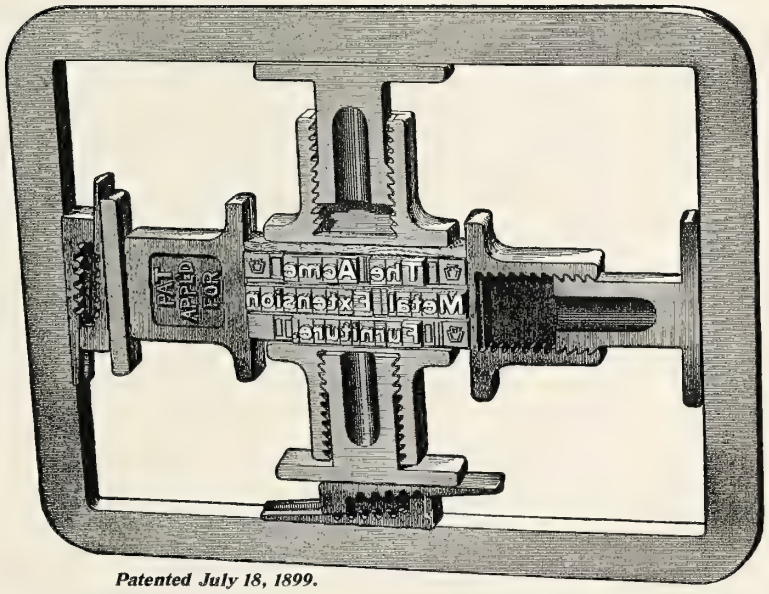
42 to 48 South Clinton St.,

CHICAGO, ILL., U. S. A.

E. C. FULLER & CO., 28 Reade St., NEW YORK, N. Y., *Sole Eastern Agent.*

If You Waste

Fifteen Minutes a Day



Patented July 18, 1899.

at twenty cents an hour, hunting for last year's furniture, you waste fifteen dollars a year. One dozen pieces of our metal furniture cost four dollars. Think this over. The more men you employ the greater need you have of **THE ACME METAL EXTENSION FURNITURE.** Price, $4.00 per dozen.

ACME STAPLE CO., Ltd.,

N. W. Cor. 12th and Buttonwood Sts. PHILADELPHIA, PA.

FEW printers consider their composing rooms profitable. Fewer still actually earn money in this department. And yet at a very small outlay you will be able to produce vastly superior work at a great saving of labor, and consequently at a lesser cost. Viewed as an investment, it will pay you better than the purchase of another press, because in the saving of make-ready it will add to the productiveness of all your presses and decrease your pay-roll greatly. A few hundred dollars expended judiciously will pay you an interest of over 100 per cent a year. Of course we are talking about our Standard Line Unit Set Type. We will gladly give further particulars.

INLAND TYPE FOUNDRY

217-219 Pine Street, Saint Louis

TINTED
ENAMELED BOOK

ALL SHADES.

Primrose, Golden Rod, Pearl, Azure,
Coral, Rose, Straw, Buff,
Green, Flesh, Violet, Opaline.



Size of Building, 280 by 500 Feet.

Capacity, 2,000 Reams Daily.

The Champion Coated Paper Company,

HAMILTON, OHIO,

Manufacture a complete line of Coated Papers, etc.

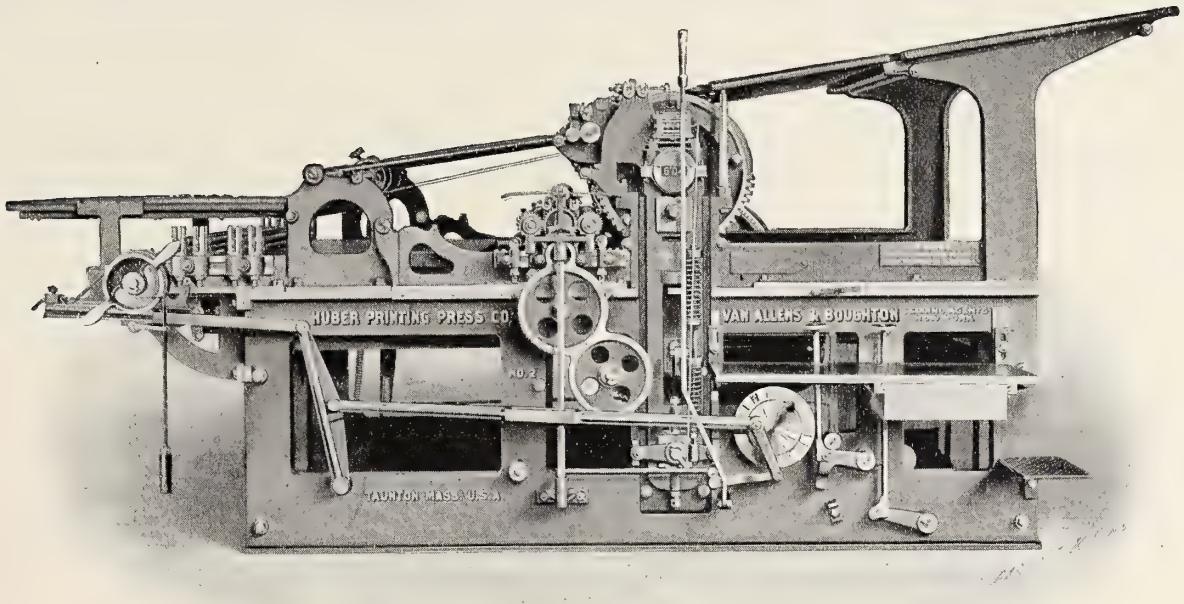
....INCLUDING....

ENAMELED BOOK, LITHOGRAPH PAPER,
COATED MANILA, LABEL PAPER,
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Stock carried by Paper Dealers throughout the United States.

WE FILL ORDERS ONLY THROUGH JOBBERS.

THE HUBER PRESS



A Nation with Modern Appliances wins the Battle.
A Printer with Modern Appliances wins the Customer.

The Huber Press is a modern machine. Its main points of superiority are

The excellent material in its construction.
The freedom from jar or vibration.
The rigidity of impression.
The ease of make-ready and speed of operation.
The crank movement is the best.
The pyramid distribution is the best.
The full-tooth register rack, locking the bed and cylinder during the printing stroke, insures perfect register.

Investigate The Huber and you will understand why so many successful printers continue to add them to their plants. Send for catalogue or representative.

VAN ALLENS & BOUGHTON,

19 to 23 Rose St., 59 Ann St., New York.

Western Office, 277 Dearborn St., Chicago—Tel., 801 Harrison—H. W. THORNTON, Manager.

Agents Pacific Coast—HADWEN SWAIN MFG. CO., 215 Spear Street, SAN FRANCISCO, CAL.
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5-2

THE LINOTYPE

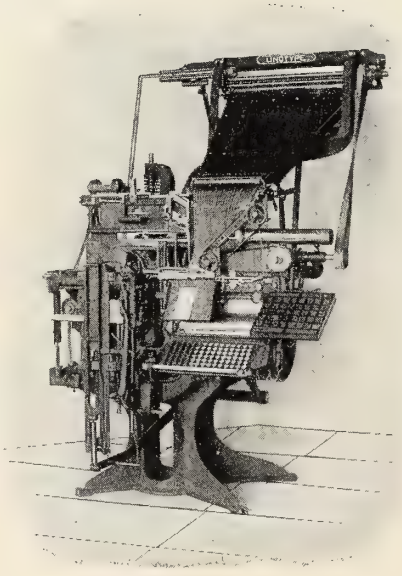
BOOK AND MAGAZINE PRINTERS ARE
NOW RAPIDLY ADOPTING THIS
METHOD OF COMPOSITION

COMPOSITION
12c. to 20c.
per 1,000 Ems.

MATRICES
$35 per font
any size.

METAL
6c. to 7c. per
pound.

GAS
1,000 feet a
week.



Each machine sets
RUBY
AGATE
NONPAREIL
MINION
BOURGEOIS
LONG PRIMER
SMALL PICA
Any measure to 30 ems pica.

No skilled machinist required.

Three hundred offices have one machine each.

One operator only.

One-quarter horse-power.

OVER 7,000 IN DAILY USE!

AVERAGE MONTHLY SALES
60 MACHINES.

EACH MACHINE GUARANTEED TO PRODUCE
ABOVE 5,000 EMS PER HOUR.

MERGENTHALER **LINOTYPE COMPANY**
TRIBUNE BLDG., NEW YORK CITY

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FINEST HALF-TONES

LOWEST PRICES



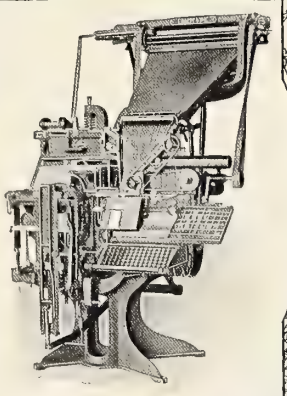
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WOOD & WAX ENGRAVING ZINC ETCHING.

ELECTRIC CITY ENGRAVING CO.

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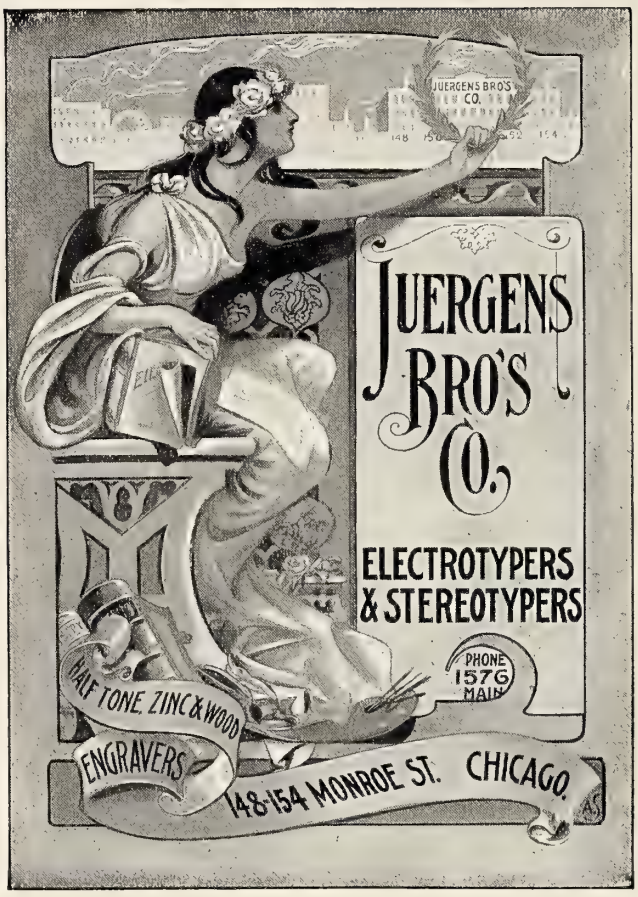


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Halftone & Line Engravings for all Artistic & Mercantile Purposes.

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Proprietors.

COR. OF PEARL & NEW CHAMBERS STS.
NEW YORK.



FINE : EFFECTS : IN : PRINTING



CAN ONLY BE SECURED WHEN ALL THE CONDITIONS ARE FAVORABLE—GOOD CUTS, GOOD TYPE, GOOD PRESSES, GOOD PAPER AND **GOOD INK.** THE LAST ITEM IS OFTEN MORE IMPORTANT THAN MANY IMAGINE. IF YOU BUY

Queen City Inks

YOU CAN DEPEND UPON GETTING RESULTS THAT OTHERWISE MIGHT BE IMPOSSIBLE. OUR "H. D. BOOK" AND HALF-TONE INKS ARE UNSURPASSED. ASK US TO MAIL YOU SAMPLES OF WORK DONE WITH THESE INKS.

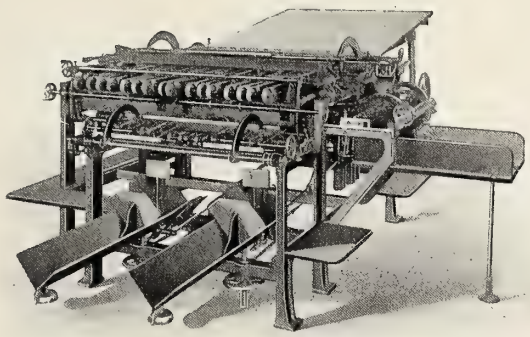
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Largest range of any machine ever made.



MADE BY

Brown Folding Machine Co.

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Agents:

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It is impossible

to get a letter of recommendation from the two largest printing concerns in the West unless the article is of a most superior character. Rand, McNally & Co., in speaking of the Inland Type Wash, say, "It does its work better than any other wash that we know of. In fact it is the type wash that every printer needs." The Woodward & Tiernan Printing Company says, "We have found it better and cheaper than lye."

It is dangerous

and expensive to use benzine and lye. Inland Type Wash is absolutely safe, much cheaper, and in every way preferable. A sample mailed free of charge. Why not try it at once?

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Do you sell Your products Abroad?

Perhaps you do not know the concern best equipped to handle your goods outside the United States and Canada.

For Great Britain, Colonies and Dependencies, we own the Sole Rights for

The Campbell Co's	"CENTURY"
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" "	"MULTIPRESS"
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We are also Sole Selling Agents for

F. Wesel Mfg. Co.,	New York
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LOOK!—We have Branches at Paris, Amsterdam, Stockholm, Berlin, Milan, Madrid; Sydney, Melbourne, Adelaide, Wellington (Australasia), Cape Town (S. A.), and Calcutta (India).

Exhibition Rooms New six-story and basement corner building in the heart of the printing district. Fitted throughout for the purpose of showing to advantage our goods to the printing and kindred trades. All machines run by electric motor power. Floor space 14,500 square feet.

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Our Object To supply everything connected with the printing trade, to handle the best and to hustle hustling American machinery outside of American territory. We desire to be up to date. If you are not represented abroad, and desire to be, we should be pleased to hear from you.



THE PRINTING MACHINERY CO., Ltd.

(Formerly CONDOR AGENCY, LTD.)

Capital, $1,250,000.00.

TUDOR AND JOHN CARPENTER STS. (Show Rooms and Offices),
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LONDON, E. C., ENGLAND.

Three in One...

HOERNER'S COMBINATION SHUTEBOARD AND TYPE-HIGH MACHINE may be used as a SHUTEBOARD, a TYPE-HIGH MACHINE, or a MITERER. Strong and Rigid—all iron and steel. Send for illustrated circular.

Manufactured by THE CHALLENGE—MACHINERY CO., 2553 Leo Street, CHICAGO.

FOR SALE BY DEALERS ONLY.

MUGLER ENGRAVING COMPANY
ENGRAVERS FOR THE PRINTING PRESS
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WOOD ENGRAVING
HALF TONES
ZINC ETCHINGS

"PERFECTION" No. 4

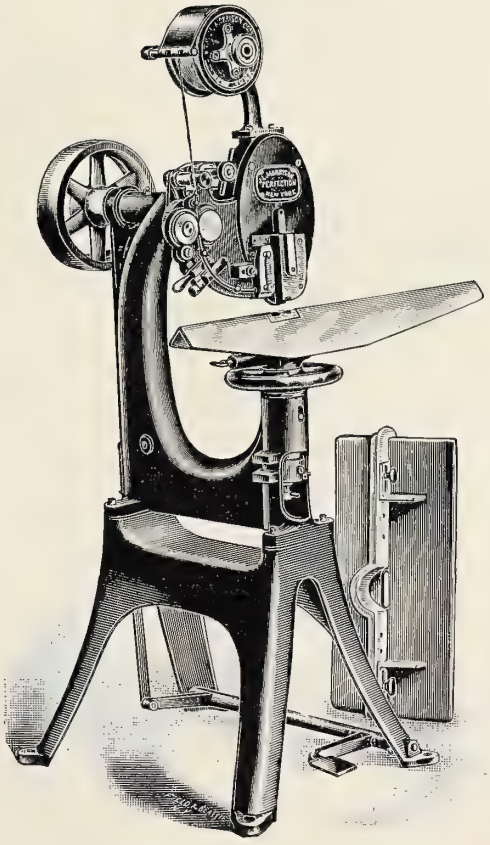
Special Features.

Improved Spring Roll Wire Feed,
Improved Patented Feed Gear,
Improved Wire Cutting Devices,
Improved Patented Staple Supporter,
Extra Large Saddle (15-inch Drop),
Extra Large Table (12-inch Back Space).

SIMPLE
RAPID
NOISELESS

Built to wear, and the cheapest machine in the world of its capacity.

Capacity, Two Sheets To One-half Inch.

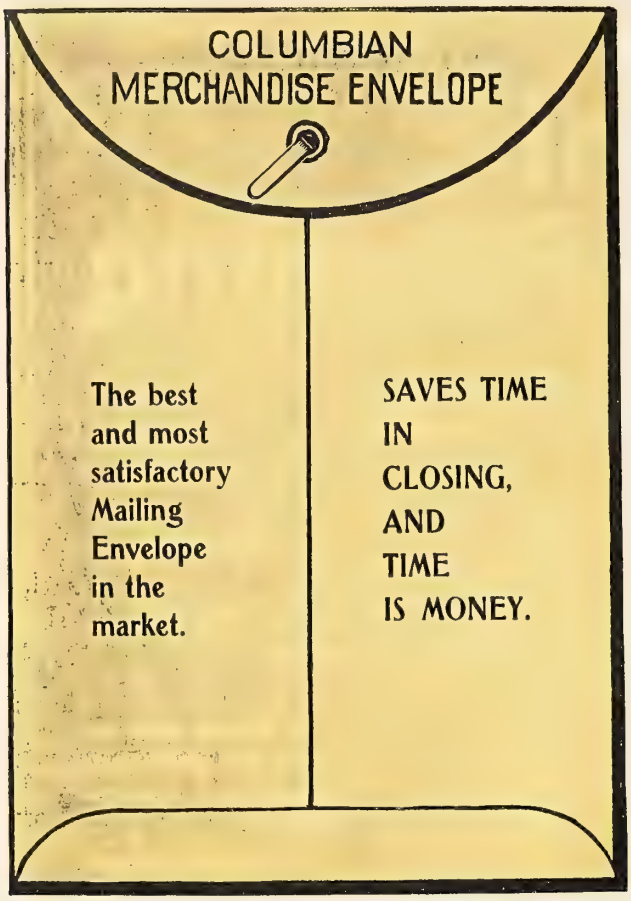


THE instant recognition and quick sales given this machine (No. 4) by the trade generally is proof "positive" of its being "up to, and beyond, the high standard" of our well-known "Perfection" Wire Stitchers.

Intending purchasers will consult their best interests by a careful examination of this machine at work. For further information, address

The
J. L. Morrison
Company

60 DUANE ST.
NEW YORK.



Samples and Quotations sent on application.

Columbian Merchandise Envelope

MANUFACTURED BY

United States Envelope Co.

WORCESTER, MASS. HARTFORD, CONN.
SPRINGFIELD, MASS. ROCKVILLE, CONN.
HOLYOKE, MASS. MILWAUKEE, WIS.

XXXX PURE JUTE MANILA

In which there is not a particle of Wood Pulp.

THREE DON'TS to remember in buying Merchandise or Mailing Envelopes.

I. DON'T use anything but the best Merchandise or Mailing Envelope, and the best is the **"COLUMBIAN."**

II. DON'T fool yourself about cheap goods. A good article in any line of goods costs more than a mongrel.

III. DON'T spend good money for **paper, printing, binding, postage,** and **clerk hire for mailing,** and then risk the miscarriage of the whole thing by a false economy which prompts the use of a poor envelope because it may be a few cents per thousand lower in price. That few cents difference in cost between the poor article and the good is relatively a small factor in the total cost, but may be a large factor in the result.

OLD HAMPDEN BOND

The Best Colored No. 2 Bond in the market.....

17 x 22 — 16 lbs.
17 x 28 — 20 lbs.
19 x 24 — 20 lbs.
19 x 30 — 24 lbs.

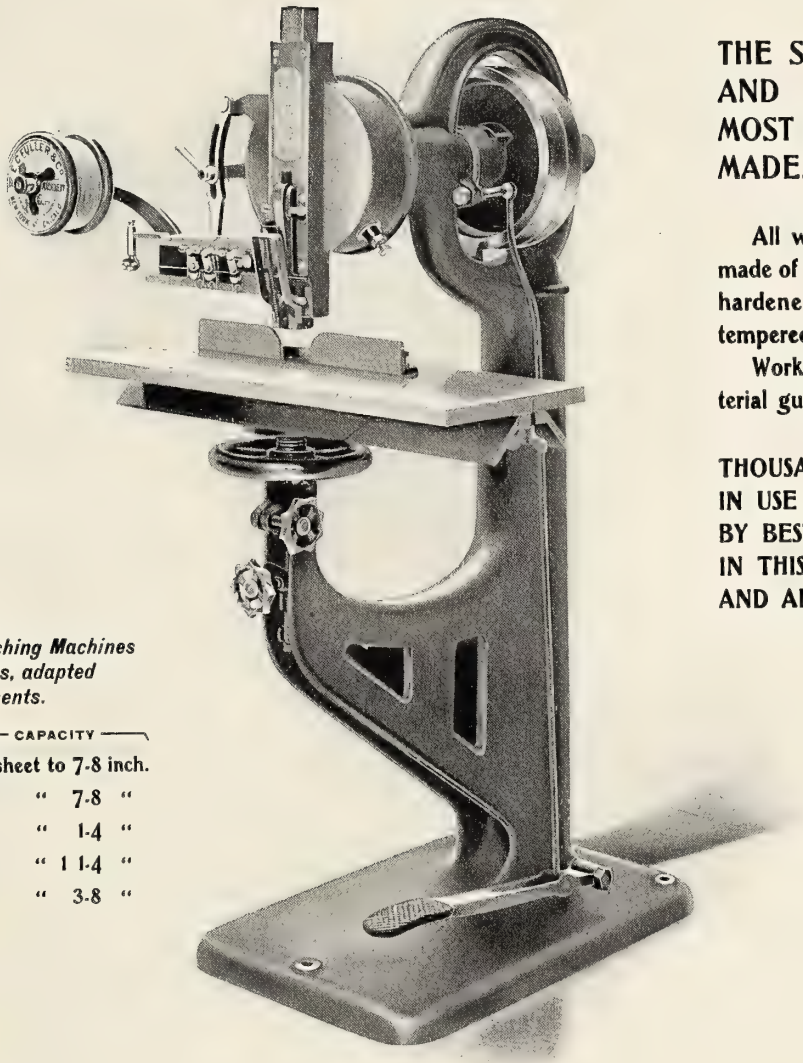
CARRIED IN STOCK IN

PINK
BLUE
BUFF
LAVENDER
AZURE
MOSS GREEN
CREAM
WHITE WOVE

PARSONS PAPER CO.

HOLYOKE, MASS.

The Universal Wire Stitching Machines.



THE SIMPLEST
AND
MOST PERFECT
MADE.

All working parts are made of best quality steel, hardened and carefully tempered.

Workmanship and material guaranteed.

THOUSANDS
IN USE
BY BEST HOUSES
IN THIS COUNTRY
AND ABROAD.

The Universal Wire Stitching Machines are built in five sizes, adapted to all requirements.

	CAPACITY
No. 1 (Double Head)	one sheet to 7-8 inch.
2	" " 7-8 "
3	" " 1-4 "
4	" " 1 1-4 "
5	" " 3-8 "

No. 4 UNIVERSAL uses Flat and Round Wire, has Flat and Saddle Tables. Capacity, 1 sheet to 1¼ inches.

E. C. FULLER & CO.

28 Reade Street,
NEW YORK.

Chicago Office,
279 Dearborn Street.

We do
DESIGNING,
ILLUSTRATING,
WASH
DRAWING
PEN
DRAWING,
COLOR WORK,
LABEL WORK
BILL AND
LETTER
HEADINGS,
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ADVERTISING.



We make
HALF-TONES,
ZINC ETCHINGS,
WOOD CUTS,
WAX
ENGRAVINGS,
METAL PLATES,
BRASS PLATES,
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WE DO THE VERY
HIGHEST GRADE
OF WORK.

GIVE US A TRIAL

373 DEARBORN
STREET.

LONG-DISTANCE
TELEPHONE,
HARRISON 130

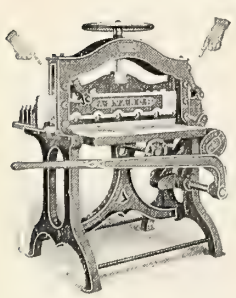
Quality Right, Price Right.

Embody these two important features in one machine and there's not much more to be desired. The ADVANCE CUTTER, however, has many other advantages to recommend it.

The "Easy Lever" and shear cut make the best combination for easy and accurate cutting of paper. Gibs and set-screws for taking up all wear of knife-bar make it the most durable cutter ever offered.

Descriptive circular for the asking — tells about these and other great features of the ADVANCE.

Manufactured by THE CHALLENGE—
MACHINERY CO.,
2553 Leo Street, CHICAGO.



ADVANCE LEVER CUTTER.

FOR SALE BY
DEALERS ONLY.

BARGAINS IN REBUILT PRESSES.

(All machines needing repairs are not merely "overhauled"—a very elastic expression—but are *thoroughly rebuilt.*)

Our list of Secondhand Machinery includes the following Presses:

TWO-REVOLUTION PRESSES.

COTTRELL & SONS—35 x 52, two-roller, air cushions, governor, tapeless delivery, etc.; rack and cam distribution.

CAMPBELL—Job and News, two-roller presses. 41 x 56, rack and screw distribution, front fly delivery. 32½ x 47, rack and screw, rear fly delivery; has 3-4 fold folder attached.

HOE—Four-roller, box frame, 35 x 51, six years old, in first-class order f.o.b. city in Western Pennsylvania.

DRUM CYLINDERS.

POTTER—34 x 52, two-roller.

WHITLOCK—41 x 52, two-roller, air-springs, table distribution; first-class condition—not rebuilt.

BABCOCK "STANDARD"— 22 x 26, two-roller, air springs, tapeless delivery, patent back-up.

COTTRELL & BABCOCK—29 x 42, air springs, two-roller, rack and screw distribution. 24 x 30, four-roller, air springs, table distribution.

SEVERAL HOE AND TAYLOR THREE-REVOLUTION PRESSES—Some with air, others with wire springs. Sizes from 32 x 46 to 41 x 60 inch beds.

COX COUNTRY—Stop-cylinder, 34x49, two-roller, front tapeless delivery.

TWO HOE DOUBLE CYLINDER PRESSES—One six and one seven columns, with folders.

ROTARY WEB PRESS.

HOE—with capacity of 24,000 4-page, 12,000 8-page papers an hour; six or seven columns to page, complete with stereotyping outfit, appurtenances and extras. In *first-class* condition. A bargain at 25 per cent of its cost. Used only a short time comparatively.

FLAT-BED WEB PRESSES.

DUPLEX—Old style, without reciprocating cylinders, good as new, guaranteed speed 2,500 per hour, perfected 4-page or 6-column 8-page papers. A bargain.
Similar to above for 7-column folio.
Q—4-page press in prime condition.
QQ—4, 6 or 8 page press, rebuilt with improvements.

STONEMETZ HAND-FEED SIX-COLUMN QUARTO FOLDER—3 and 4 fold, with paster and trimmer.

BROWN FOLDER—6-column, with attachments for back delivery press.

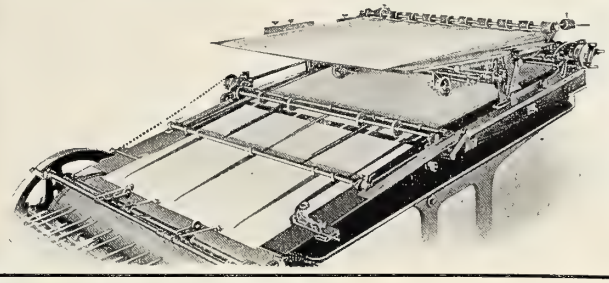
For further information write

DUPLEX PRINTING PRESS CO., Battle Creek, Mich.

Or, P. E. Dowe, Agent, Bedford Park, N. Y. City.

The Standard Paper Feeder

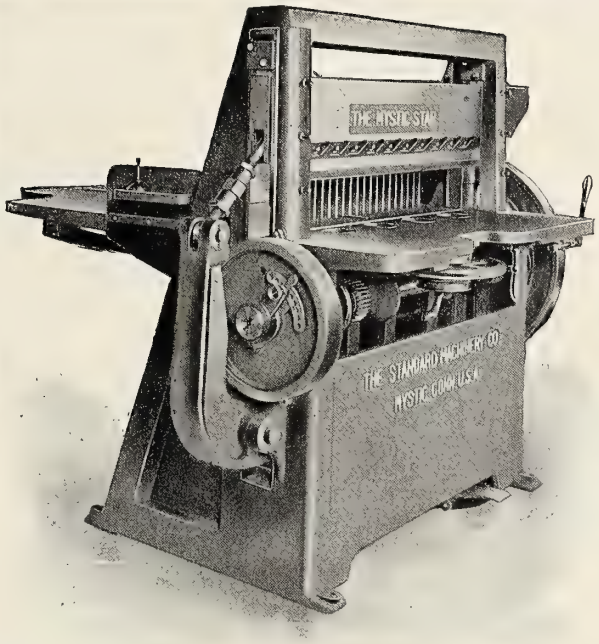
"The Feeder that Feeds"



A simple and practical machine that may be mounted on the feedboard of any press. Speed limited only by that of press.

Write for information.

The Mystic Star Self-Clamping Paper Cutter



"The Up-to-Date Cutter"

The strongest, speediest, surest and safest cutter in the market. Will do any kind of work possible on the best hand-clamp cutter, and do it quicker.

Circular on request.

THE STANDARD MACHINERY CO.

SUCCESSORS TO GEO. H. SANBORN & SONS

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BENEDICT, ENG. CHI
ATTESTS
EXCELLENCE.

Geo. H. Benedict & Co.

Engravers & Electrotypers

HALF-TONE,
ZINC-ETCHING,
MAP, WOOD and
METAL ENGRAVING.
DESIGNING
ETC.

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CHICAGO.

Investigate the Assortment,
Compare the Quality,
Consider the Prices
...OF...

STANDARD BLANK BOOKS



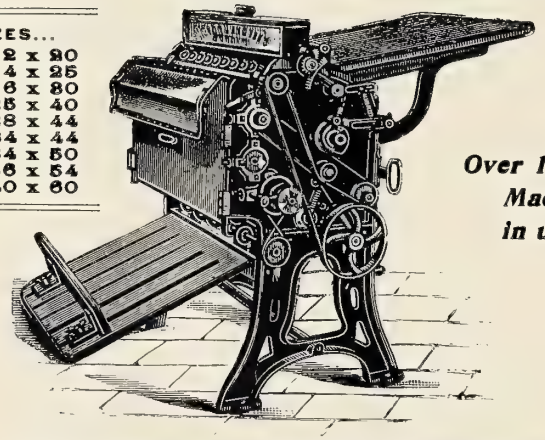
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FULL COUNT
FAIR PRICES

WE HAVE SELECTED THE CELEBRATED PAPER
"WESTLOCK"
as made by the Keith Paper Co., to put into many of our high-grade books, and, to the best of our knowledge, we have yet to hear any complaint. The makers guarantee the paper, so we can and do guarantee every book.

BOORUM & PEASE COMPANY,
MAKERS FOR THE TRADE ONLY,
101-103 Duane Street, NEW YORK CITY.

THE EMMERICH
Improved Bronzing and Dusting Machine

SIZES...
12 x 20
14 x 25
16 x 30
25 x 40
28 x 44
34 x 44
34 x 50
36 x 54
40 x 60



Over 1,500 Machines in use.

SPECIAL BRONZING MACHINES are made for bronzing heavy paper stock, such as Photograph Mounts, Mats, etc.

We also manufacture an excellent Roughing Machine, for embossing tablet covers, etc.

EMMERICH & VONDERLEHR,
191-193 Worth St., New York.
Write for Prices and Particulars.

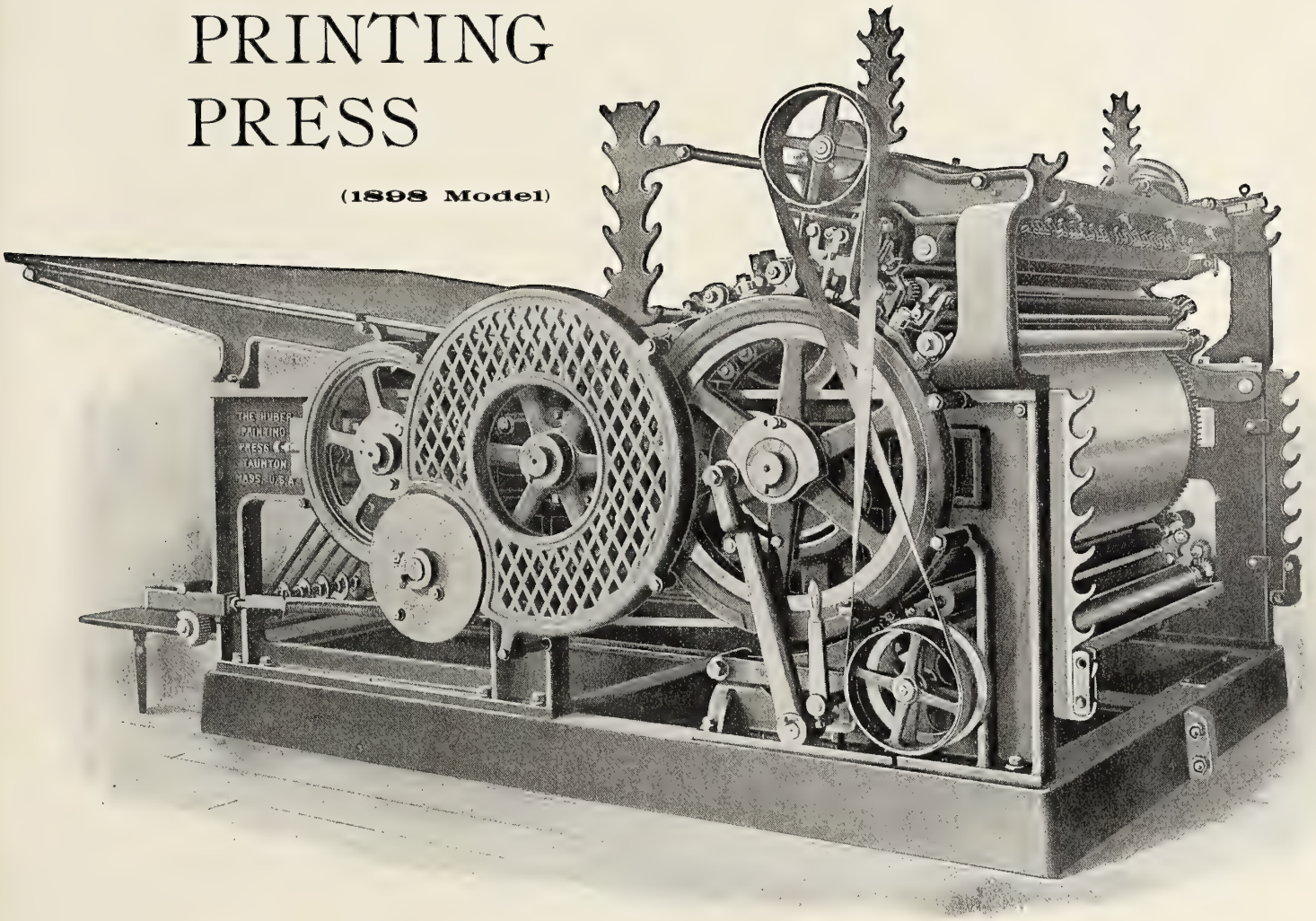
THE HUBER

ROTARY LITHOGRAPHIC PRINTING PRESS

(1898 Model)

FOR PRINTING FROM ALUMINUM

THE RESULT OF TEN YEARS' EXPERIENCE



An entirely new feature in Rotary Printing, the grippers closing gently on the sheet, which gives a perfect register without reducing the production.

SPEED, 1,500 TO 2,000 PER HOUR.

HARRIS & JONES,

102 WESTFIELD STREET,

PROVIDENCE, R. I.

Agents for the Pacific Coast:
HADWEN SWAIN MFG. CO., 215 Spear St., San Francisco, Cal.

Agents for France, Germany and England:
LEMERCIER & CO., 44, 46 and 48 Rue Vercingetorix, Paris, France.

Send for Catalogue giving cuts and full description of press.

NO GUESSWORK ABOUT ULLMAN'S INKS



VIEW IN OUR LABORATORY.

ALL our inks are made from our own dry colors, varnishes, dryers, etc., according to *exact formulas,* shown by experience and *scientific research* to be correct. We can not only make the most suitable ink for each purpose at the lowest possible price, but can make some more just like it, when you need it again.

SIGMUND ULLMAN CO.

PRINTING INK MAKERS

146TH STREET AND PARK AVENUE, NEW YORK.

SOME SURPRISING RESULTS!

WE have for some time been recommending the Porter Patented Extension Front Cabinet as the most strongly built and most economical printers' cabinet ever offered to the trade. Hundreds of these cabinets are now in use in the best offices in the United States, England, France and Australia. The testimonial of their worth printed below is a working illustration of their value:

BOSTON, MASS., January 28, 1899.

THE HAMILTON MFG. CO., Two Rivers, Wis.:

Gentlemen,— Before a new device for printers is put on sale by us, it is first tested in our foundry printing office, and if it meets the exacting requirements of our printers, we feel safe in endorsing its practicability. It may gratify you, therefore, to know that we have a framed card suspended from the group of Porter Cabinets in our printing department, reading "These Porter Extension Front Steel-Run Cabinets contain 960 full-size cases, giving a type-holding capacity of about **1,500 complete fonts.** They occupy, ample working room included, a floor space only **15 FEET SQUARE.**" It is a working printing office endorsement, from a practical standpoint, and I am glad that we can offer such an object lesson of their worth to the master printer. Cordially yours,

J. W. PHINNEY,
Manager The American Type Founders Co.

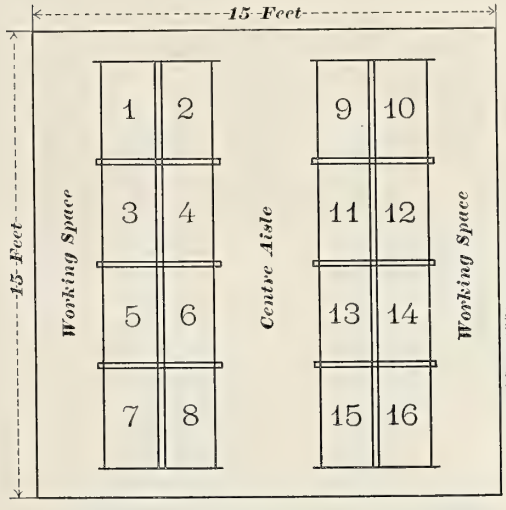
Just pause and think what this means. It represents 225 square feet of floor space—including ample working space; occupied by sixteen Porter Cabinets, each holding sixty full-sized cases, an average of four and one-half cases to the square foot of floor space occupied.

It represents a storage capacity of six and one-half fonts of type to the square foot of floor space occupied—working room included.

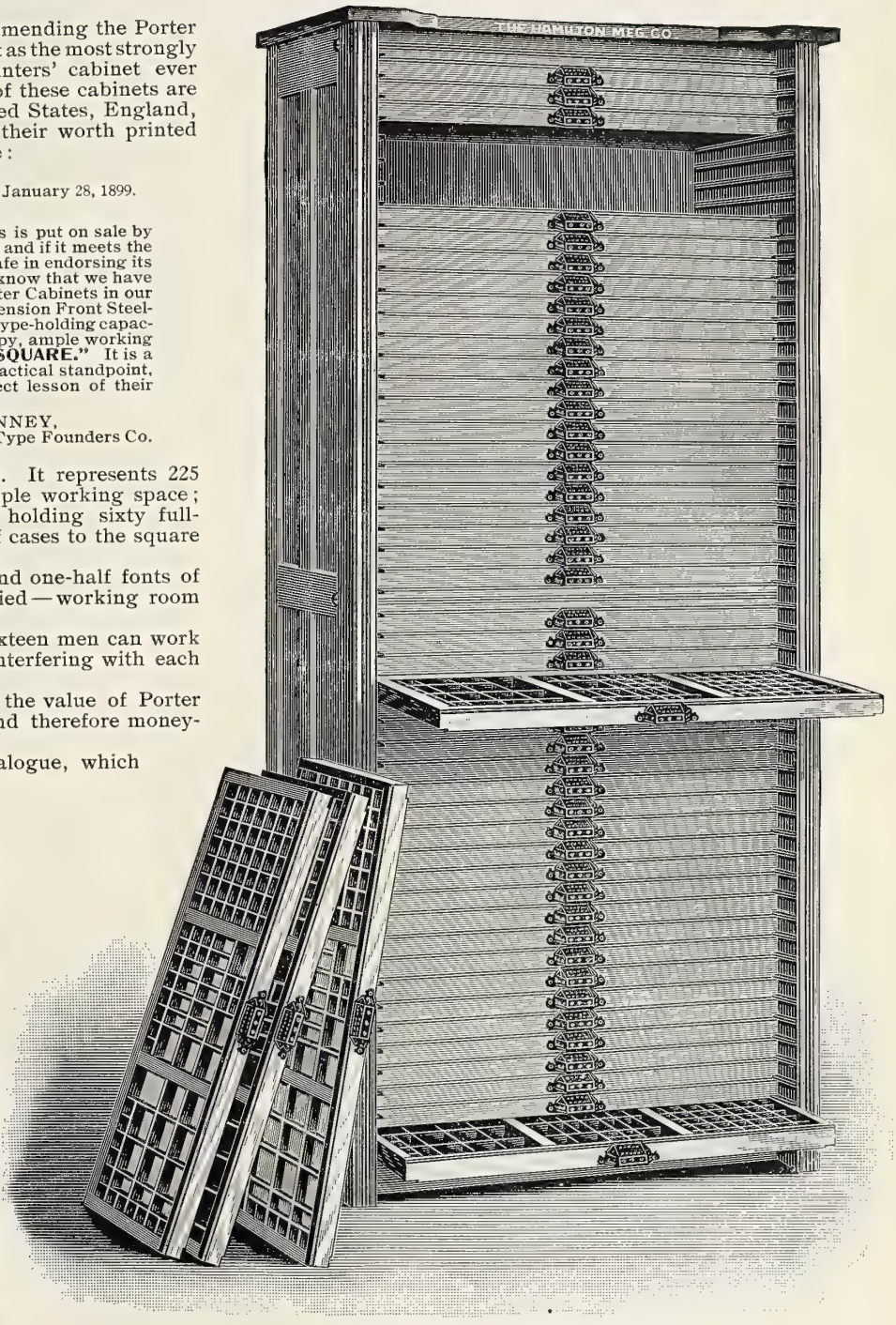
The space occupied is not crowded. Sixteen men can work at the cabinets at the same time without interfering with each other.

Could there be a better illustration of the value of Porter Cabinets as space-savers, rent-reducers, and therefore money-makers?

Send for our complete Illustrated Catalogue, which fully describes the Porter Cabinets.



Plan illustrating the arrangement of 16 sixty-case Porter Cabinets in a space 15 feet square.



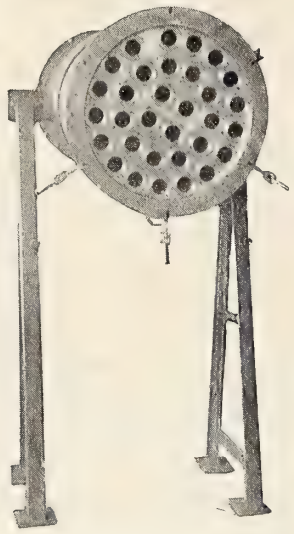
NO. 4 PORTER STEEL-RUN CABINET.

THE HAMILTON MFG. CO.

All dealers carry Hamilton Goods in stock. Ask for them. Look for our stamp. Every article we make bears it. ***It is a Guaranty of Excellence.***

Main Office and Factory,.. TWO RIVERS, WIS.
Eastern Factory and Warehouse, MIDDLETOWN, N. Y.

HEADQUARTERS FOR WOOD TYPE.



This Gun contains 32 2-in. x 72 in. Patented Moulds.

ROLLER MOULDS

ROLLER-MAKING MACHINERY

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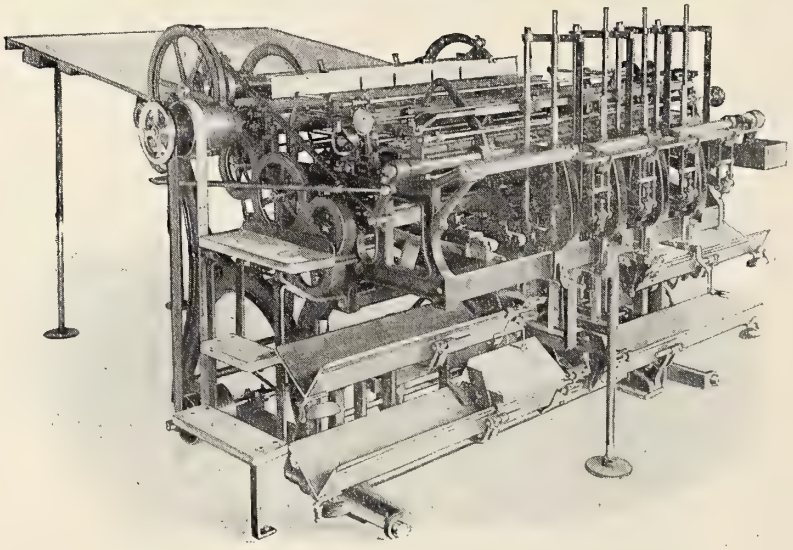
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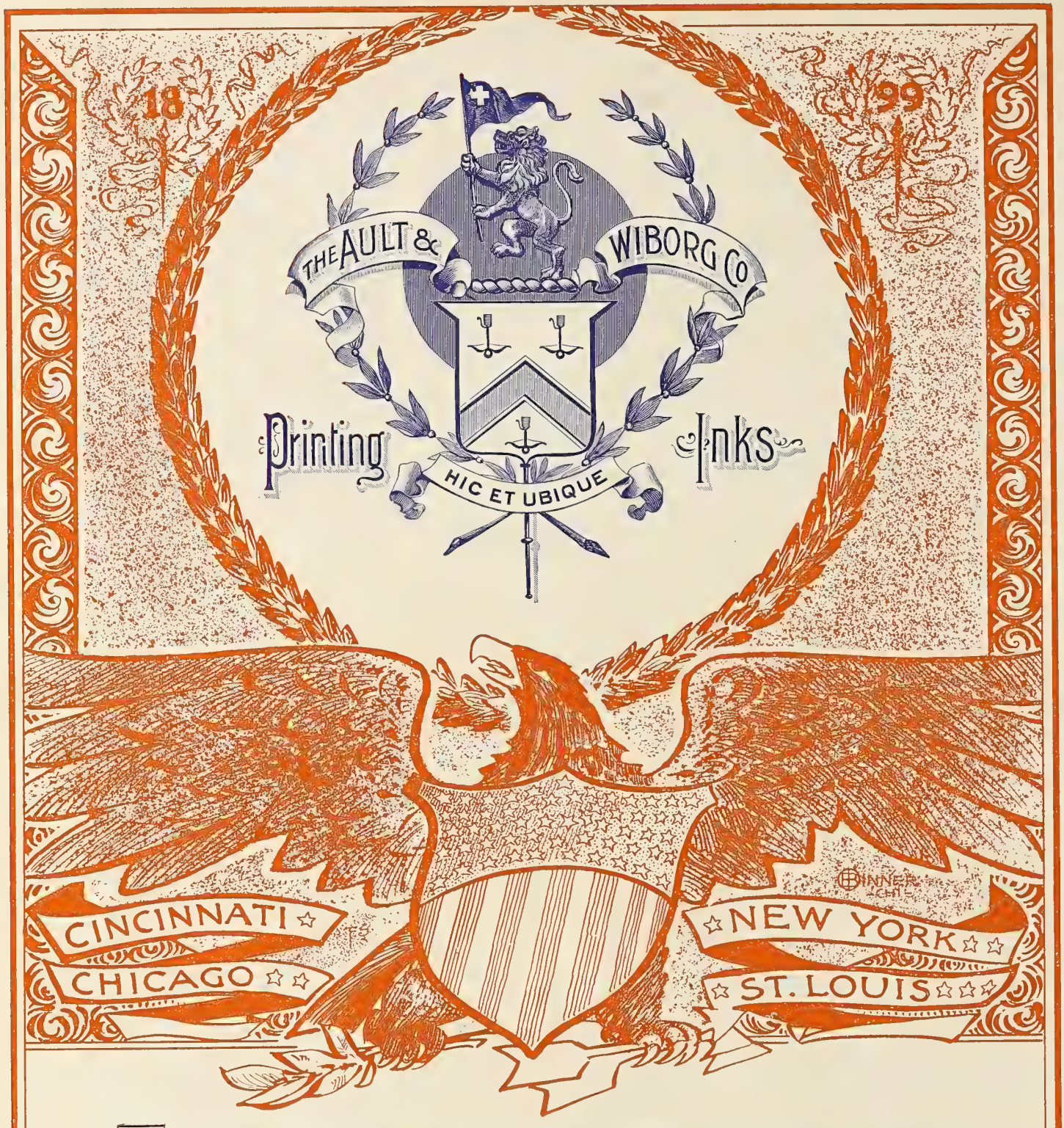
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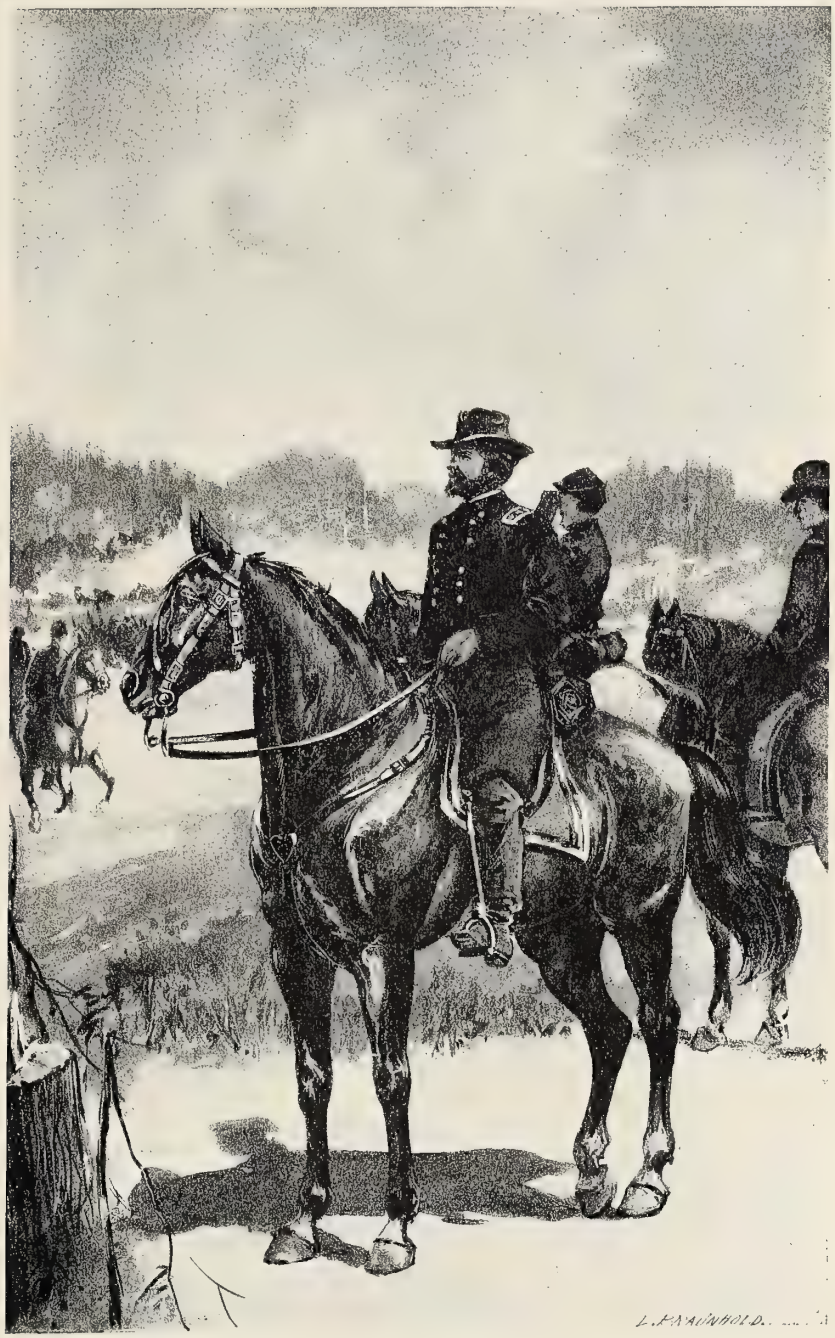


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THE BATH.

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THE INLAND PRINTER

THE LEADING TRADE JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES.

VOL. XXIII. No. 5. CHICAGO, AUGUST, 1899. TERMS { $2 per year, in advance. Foreign, $1.20 per year extra.

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THE PRINTER'S BINDERY.

NO. I.—BY A BINDER.



EVERY printer may not believe it, but it is true, nevertheless, that under skilled hands a book may be fairly bound without tools or machinery. Book-sewing has been managed by stretching the twine over the back of a kitchen chair, the trimming being done with a jackknife, and a handsome binding turned out of a bootleg. So it is that a small bindery with only the simplest hand machinery may successfully compete along certain lines with its more pretentious neighbor. When equipping such a plant, strict economy should be observed, yet every machine should be good and work true, and every tool should be the best of its kind. A master of his trade never uses a poor tool — all the more reason that one less skilled should have the best implements obtainable.

The first consideration should be the kind of binding to be handled, for the varieties of binding are many, and as this is an age of specialists one should combat the temptation to embrace too many branches. The binder who devotes all his energies and ingenuity to one class of work will achieve a greater success, make more profit and a better reputation than the one who reaches for every job that comes within sight. Send the occasional blank jobs to a blank-book binder — the profit, though small, will be certain and the job more satisfactory to your customers.

For the small bindery there is plenty of work for which it may safely compete with its larger rivals. Special cloth and leather bound editions of from one hundred to one thousand, such as town and county reports, and year books, club by-laws, insurance work, and fine catalogues, pamphlets, four leaves wire-stitched in a single section, or wire-stitched, covered with cloth and cut flush. There are also the magazines and innumerable small jobs to rebind and repair — difficult to make profitable, yet an inevitable part of the binder's business — padding, gluing, cutting, down to mending the family portmanteau.

Of importance is the layout or plan of the shop so that all work may be done in the proper place. We will suppose that the bindery is to occupy a half

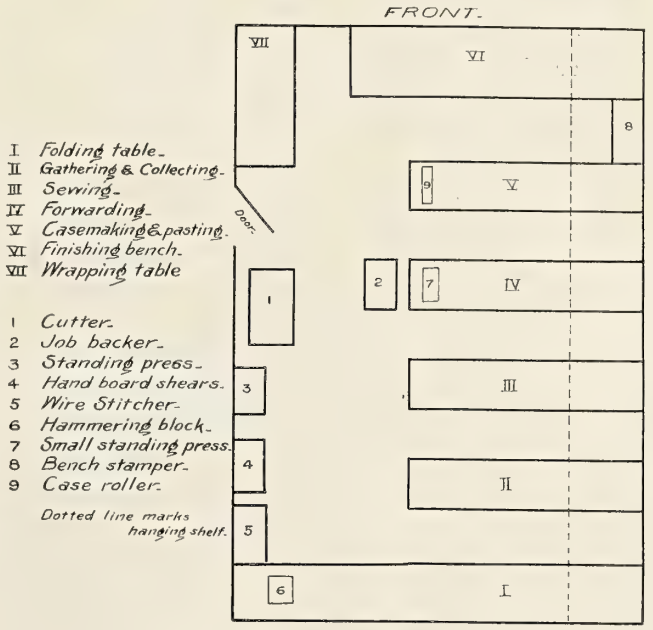
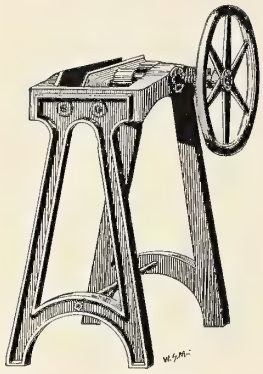


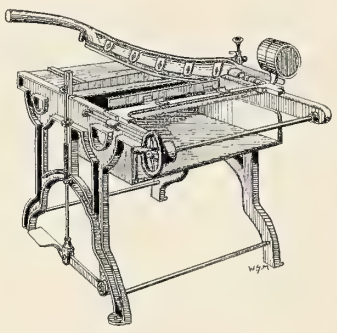
DIAGRAM OF BINDERY.

floor, 25 by 35 feet. This is very small, necessitating care in its arrangement and economy of space. In time the whole floor may easily be occupied, but this space is ample in which to make a beginning. By referring to the diagram the general arrange-

ment can be easily understood. The work should progress from the flat sheets at the folding bench to the finished book at the front, so as to avoid as much as possible carrying work up and down the room. It would be well to have the back table run the full width of the shop and be four feet wide, while the other tables may be built of fourteen-foot pieces and



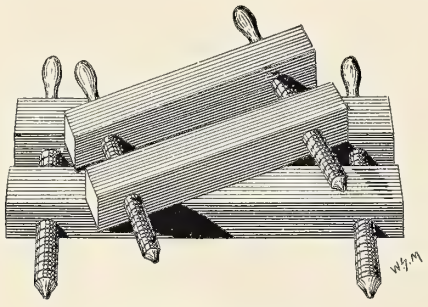
JOB BACKER.



BOARD SHEARS.

three feet wide, with three-foot aisles between. The next table is devoted to gathering and collecting. No. 3 is the sewing table, where also maps and inserts are pasted in their proper place. No. 4 is the forwarders' table, where the lining sheets are pasted on, the backs tipped with glue, for cutting, and the books rounded and backed ready for the covers. Table No. 5 may be used for casemaking, covering, siding, casing-in, etc., and No. 7 is the finishing table, where the work is completed.

At table No. 7 the books may be wrapped and packed for shipment. Along the wall side of the shop, running from front to back, should be a hanging shelf, as low as can be hung without cramping the space underneath. This shelf is to store away stock and work temporarily set aside, so that the valuable floor space may be always kept clear. The tools and machines required are but few, it being



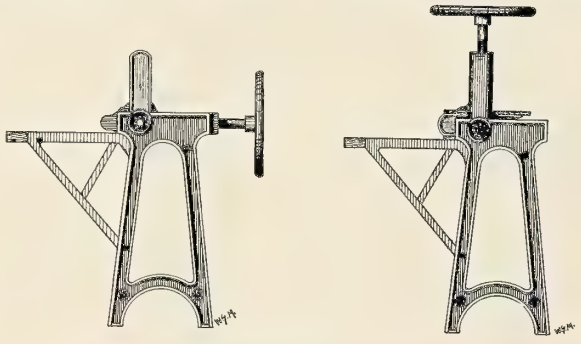
WOODEN SCREW PRESSES.

well at first to provide only such as are absolutely necessary.

As every printing office has a cutter, the cost of this important machine will be saved in most cases. If a cutter is bought, do not take one secondhand to save expense. It will be doubly dear in the end. Buy one new, and make the dealer extend the time of payment, if necessary. While an automatic clamp is useful for quick, cheap work, a hand clamp is more accurate, and in the hands of a quick operator will turn out plenty of work. The question of a hand or power cutter will depend, of course, on whether power is obtainable or not. Many small binderies are operated without power.

The next essential is a job backer. This machine is handy in so many ways that it is well-nigh indispensable to the small binder. Backing, sawing out, finishing, and even edge-gilding are done on the job backer. And yet many small binderies are run without one, using in its place the simple wood screw press shown in the illustration. It would be well to provide several of these in any case, as they are very useful. Still another job backer is made that is convertible into a small standing press, greatly increasing the usefulness of the machine. The table is tilted, bringing the wheel and clamp into an upright position, and locked by a screw at the side, so that a few books, pasted plates or other matter may readily be put in press over night.

By cutting the boards on a cutting machine a hand board shears may be dispensed with, but this



CONVERTIBLE JOB BACKER AND STANDING PRESS.

is a strain on the cutter, dulling the knife quickly, so that, if possible, the board shears should be provided. There are many designs, each maker's differing slightly, but all working on the same principle. Some have an attachment whereby narrow work may be cut, which is a considerable advantage.

(To be continued.)

Written for THE INLAND PRINTER.

DISCRIMINATION IN THE USE OF WORDS.*

NO. XXIII.—BY F. HORACE TEALL.

ONE of the recommendations given in "Slips of Tongue and Pen," a little book treating of common errors in language, reads, "Prefer 'land' to 'real estate.'" It is not a good recommendation. Real estate is land and improvements, including buildings, or it may be or include land without improvements, though for the land alone it is better to say "land." Richard Grant White objects to "real estate," and C. W. Bardeen, in "Verbal Pitfalls," says that, though harped at by some critics, it may be considered legitimate. In speaking of assessing for taxation the large build-

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ings called "sky-scrapers" in Chicago and New York, one can hardly believe that even those who unqualifiedly express a preference for the use of "land" rather than "real estate" would apply their own recommendation. It would be absurd to speak of assessing the value of the land in such a case, as it is the building that is taxed, not the land, and the right name for such property is "real estate."

While recollection and remembrance are similar in their result, recollecting and remembering are really distinct. How far it may be necessary or advisable to separate them in using the words must be determined for each person by himself only. But to the careful speaker "recollect" will always mean to collect again in the mind, as something that is for the time forgotten, or at least not present to cognizance without an effort of thought; and "remember" will mean to have so plainly in mind that no effort is needed to recall the object. The distinction is not always made, and it is doubtful whether any person could tell positively, in any but the most obvious instances, whether another had really used the word intended or not; so that the need of attempting to draw a sharp line between the words is questionable.

Mr. G. F. Graham, in "A Book About Words," published in London in 1869, said of the verb "recuperate" that it "can in no sense be said to belong to our language." This saying is worthy of notice as an example of extreme absurdity, for the word does belong to our language, and did belong to it long before Mr. Graham wrote.

Fitzedward Hall, in "Modern English," says of the word "redaction": "A real acquisition to our language. To work up literary matter and give it a presentable form is neither compiling nor editing nor resetting; and the action performed on it is exactly expressed by 'redaction.'" This is one of the words of which C. W. Bardeen says that, though harped at by some critics, they may be regarded as legitimate. One might be excusable in supposing that the lack of frequent use had kept the word free from critical harping, for it certainly is not a familiar word, though it is a good one. Though "redaction" may be etymologically a better name than "editing" for the work indicated by it, what Dr. Hall says is not editing will probably always be called "editing," as it always has been called. In fact, if such work is not editing, we have no legitimate use for the word "edit."

In the Century Dictionary "rendition" is defined as "the act of rendering or translating," and no objection is made to the use of the word with such meaning; but another definition, "the act of rendering or reproducing artistically," is followed by the remark, "An objectionable use." The Standard Dictionary gives the two definitions, without objecting to either use, which seems more reasonable. So far as reason is concerned in such a case, surely no real difference is perceptible. Both the definitions are really the same, for rendering is essentially the same whether done in words or in pictures. "Rendition" and "rendering" both seem somewhat objectionable, since "translation," "reproduction," or some other word will always express the meaning clearly. C. W. Bardeen objects to both words too strongly, for he says they are both indefensible, which is not true; both have been and are much used by good writers, which fact would be to many scholarly persons a perfect defense.

"Regalia" means originally emblems of royalty, but it is legitimately used for the insignia of some orders, especially of Freemasons. All the lexicographers record this secondary use, but some critics will not admit that it is a good use. Objection to it seems as unnecessary as it is futile; for the so-called error is firmly established, and rests on one of the most natural appropriations of dignity through a figure of speech.

Probably no word has been more objected to than "reliable." Many critics have said that it is not a well-made word, and of course they have given reasons that seemed irrefutable; but, unfortunately for their side of the case, the argument in favor of the word is far stronger. The word is a good one, and all objections to it have been so convincingly answered that they should never be uttered again. Here is a forcible statement of truth from the Century Dictionary: "This word, which involves a use of the suffix -able superficially different from its more familiar use in 'provable,' that may be proved, 'eatable,' that may be eaten, etc., has been much objected to by purists on philological grounds. The objection, however, really has no philological justification, being based on an imperfect knowledge of the history and uses of the suffix -able, or on a too narrow view of its office. Compare 'available,' 'conversable,' 'dispensable,' 'laughable,' and many other examples." The dictionary also says that as a matter of usage the word is shunned by many fastidious writers. Fastidiousness carried to such an extreme is dangerous, and should not be indulged. Authors cited as using the word are Coleridge, Irving, Gladstone, J. H. Newman, Leslie Stephen, and many others, including some far better qualified than any fastidious purist to be accepted as exemplars of good English.

Among criticisms worthy of note as examples of mistaken zeal is this about "renewedly," by M. Schele de Vere: "As repugnant to good sense as to patience." The author of this remark wrote two large books about English diction, the one from which the remark is quoted being entitled "Americanisms," and containing 685 pages. Many words that are repugnant to the patience of some persons are not so to others equally qualified as judges; and the one under consideration, while plainly not one of the elegant or especially well-made words of the

language, has probably been used by men whose sense of propriety is at least as acute as that of the critic. Most of the dictionaries say merely that the word is rare in use, or that it is used in the United States only; but Worcester quotes John Pickering as saying, in a book on "words and phrases that have been supposed to be peculiar to the United States," that this is a word "often used by American preachers, but not supported by good English use." Fortunately, there is not much occasion for the use of the word, and so not much need to try the patience of fastidious objectors; but when the proper occasion presents itself, "renewedly" is not repugnant to good sense.

No man could possibly write about uses of words without showing preferences and prejudices different from some of almost every other writer; but a thorough consideration of various opinions, such as ought to precede every public expression on such a subject, should at least prevent a showing of preference or prejudice unaccompanied by explicit reasons. Such consideration is not evidenced in the following, from "Word Gossip," by W. L. Blackley: "By saying 'Luther repaired to Rome,' instead of 'Luther went (or journeyed) to Rome,' we commit a blunder, sanctioned perhaps by prescription, but none the less on that account a blunder; for to repair means to return home." It is the last part of this that is unfortunate, for it is not certain that to repair means to return home. Etymologically this word "repair" is *probably* the same as Latin *repatriare*, meaning to return to one's native country, not to one's home in any other sense. It is not right, and not at all justifiable, to say that a word must mean the same as its etymon means or meant, or that it has only the sense that is made by construing its elements literally. The English language contains a large number of words that have almost if not wholly lost their literal etymological meaning. Prescription in this instance seems to be sufficient reason for insisting that the use of the word is not a blunder, although it seems that "go" and "went" might well be used in preference to "repair" and "repaired." *(To be continued.)*



FIVE PHOTOGRAPHIC STUDIES OF A YOUNG LADY. Photos by Steckel, Los Angeles, Cal.

Written for THE INLAND PRINTER.

MAKING READY ON JOB PRESSES.

NO. III.—BY CHARLES H. COCHRANE.

THE following interviews were had with well-known printers and experts in operating platen job presses:

Henry Johnson, the veteran designer of job presses, is a warm advocate of the adjustment of the impression by means of the impression screws. He calls attention to the fact that no job presses are built without them, showing a universal recognition by manufacturers that there is only one positive way of adjusting the impression. He suggests that the platens of job presses have been warped sometimes by tightening one or more of the corner impression screws without easing up the central hold-back screw. The central screw should always be loosened before turning in any of the corner screws. This difficulty was obviated entirely in the Peerless press by using two centrally placed hold-back screws, and mounting them with springs, so that they yielded if the corner screws were turned. Mr. Johnson is an advocate of the clam-shell style of impression peculiar to presses of the Gordon type. He deems it the duty of pressmen when instructing boys on platen job presses to show them the principle on which the screws act, and how to set them squarely for light or heavy forms. When the thing is once definitely explained to a boy of ordinary intelligence, after a week's practice and observation the boy ought to be able to adjust his impression quickly with the screws, with few changes of tympan. By the use of an ink fountain that lays the ink entirely around an extra ink cylinder, thus placing it on the ink disk in a distributed condition, it is possible to do fine work on a disk press, as one entirely gets rid of the streaks that appear under some conditions in work requiring a large quantity of ink.

Winfield S. Huson said that the theory of impression on all kinds of presses was being revised to some extent because of the innovations made by the projectors of wire tympans. It was hard for press builders to conceive that they had been wrong

in building machines heavier and heavier to get blacker and sharper printing effects at high speeds; yet it must be recognized that there exists another theory of impression, based on elastic pressure. He remarked that years ago he had seen fairly good work done on forms containing many wood cuts or electrotypes, having placed under them soft wrapping paper. The blocks or bases set into the paper wherever the impression was hardest, and after one or two printings the form acquired a level surface, from which printing could be done on wet paper without much make-ready. He had also seen good results obtained from the use of blotting paper under the tympan of a job press for bringing up illustrations without cutting overlays. For a short run the results were very fair, much better than a printer would naturally expect.

Speaking of beds being alleged to be hollow in the center, Mr. Huson said that since the custom was established of grinding beds and platens to insure accuracy, many makers of presses made a tighter fit in the center of the press than at the bearers, calculating on the spring of the metal in the machine on large forms to make up the difference. By this means less making ready is involved on heavy forms.

Paul Nathan, of the Lotus Press, said in substance: We have given considerable attention to the matter of speed in making ready on job presses, endeavoring to secure high-class results, without a great expenditure of time. We find that a man who gives all his time to making ready on small work, and who is trained to push things, in a few months comes to do this work at about twice the speed of the average pressman. The methods are not essentially different from those used in other offices; we simply eliminate all waste effort. We supply the job pressroom with machines having all the latest additions for convenience, so that there is the least time spent in getting impression and register. We are particular to have the men do as much of the make-ready as possible by underlaying, believing this to be the true principle. The overlays we place within the tympan, topped by hard paper. I have little advice to give those printers who use the cheapest and lightest grade of jobbers, and then wonder why they can not get results equal to the best. If they will buy machines with plenty of impressional power and sufficient distribution, and employ good pressmen, they will be able to produce printing on platen job presses that equals in quality anything that can be produced on any press. We do a great deal of color work on our jobbers, and in order to secure correct effects have to exercise extreme care in getting exact shades of paper and ink. In passing upon jobs for the press, we O. K. the color of the ink as carefully as we do the text or the number of copies.

Having his attention called to the matter of slurring on job presses, Mr. Nathan said: Slurring is commonly the result of putting a heavy job on a light-built press, in which case the remedy is to take off the job, or resort to a soft tympan and put up with a mushy effect. Slur may occur also from an uneven setting of the corner impression screws. If the platen has been screwed up too far on one corner, so as to tilt it a little, and bearers are used on the job, the latter may resist the screws so as to secure a square impression; but as the impression is released, and the bearers cease to act, the platen is tilted on one corner by the screw, resulting in a slip across the face of the form, and a slur in the print. When the printer has difficulty in locating the cause of a slur it is well to examine the impression screws, and see if the condition described does not exist. A loose or wrinkled tympan of course invites slurring, but it is easily remedied. An old press, that has become rattly, will often slur on small forms, and this can be overcome usually by placing bearers in the chase.

A. B., a platen pressman of forty years' experience, gave his views of making ready on jobbers about as follows: Put your light jobs on the disk presses and the heavy ones on the cylinder-distribution jobbers. Do not try to run a full chase on a disk press, if the form takes much ink, for you will not get satisfactory results. Set your impression as much as possible without turning the screws, and use bearers wherever you can. For quick rush work use a soft tympan, hard on top, that is, say, twenty sheets of news surmounted with three or four of writing paper. Remember that you can cut out the tympan quicker than you can cut underlays and put them in place. I believe in starting with a fairly heavy impression and cutting out of the tympan the heavy parts, rather than starting with a light impression and building up by patches and overlays, because it is the most speedy way. Use good inks, and, if the sheets do not pull off the type readily, recollect that the nippers can be made to hold the sheet better by tying strings or placing rubber bands between them. Use a fountain on long runs, but do not bother with it on short runs. There is little need of being afraid to run your presses as fast as the boys can feed them, as the machines do not cost much, and will bear a good deal of abuse.

THE INLAND PRINTER is the finest and most practical journal for printers there is published. It is gotten out in the most elegant style known to the printer's art, and besides being a thing of beauty, is full of practical suggestions and instruction in all phases of the publishing work, from type and drawing to the finished product. One feature of the magazine that is obviously appreciated by the subscribers, from the good use they make of it, is the questions and answers in the several departments of printing work. The magazine is high-toned, clean, and helpful, and handsome enough to adorn the parlor table in any home.—*Good Health, Battle Creek, Michigan.*



From book by C. W. Saalburg.

"THE DINKIES."

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A. H. McQUILKIN, EDITOR.

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THE INLAND PRINTER is issued promptly on the first of each month, and will spare no endeavor to furnish valuable news and information to those interested professionally or incidentally in printing, engraving, electrotyping, stereotyping, bookbinding, and in the paper and stationery trades. Persons connected with any of these lines will confer a favor by sending news from their section of the country pertaining to the above trades, particularly individual theories and experiences of practical value.

Subscribers and others having questions they desire answered by letter or through THE INLAND PRINTER should place such queries on separate sheets of paper, and not include them in business letters intended for the subscription department. If so written they can be sent with business letters, but it is better to forward them under separate cover, marking plainly on outside of envelope the name of department under which answer is expected. Read paragraph at the beginning of each department head for particulars. Letters asking reply by mail should be accompanied by stamp. The large amount of correspondence reaching this office makes compliance with these requests absolutely necessary.

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In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfill the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

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Patrons will confer a favor by sending us the names of responsible newsdealers who do not keep it on sale.

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THE INLAND PRINTER COVER COMPETITION.

IN response to the solicitations of a large number of interested subscribers, it is proposed to enlarge the rules of the contests for cover-designs so that printers may show on their specimens pen-work facsimiles in lieu of type impressions of the foundry products. Some inquiry is made for a ruling on the matter of cuts. The ruling is therefore made that all matter is acceptable which is the product of the type founders. This will be simple and comprehensive enough to meet every requirement.

TYPESETTING MACHINES FOR DIFFERENT REQUIREMENTS.

THE INLAND PRINTER has from time to time published illustrations and descriptions of typesetting machines that were in course of construction or in an experimental stage of completion, and there was reason to believe that they would have been on the market before this, but the improvements continually being added are to some extent accountable for any seeming delay. This, however, only indicates the rapid strides being made along the line of mechanical typesetting. It is extremely interesting to study the different methods employed to produce the desired result, each having its special advantages. One creed is not sufficient for the religious world, neither will one machine quite measure up to the peculiar requirements of every printer.

CHEAP CUTS AND HALF-TONE ELECTROTYPES IN ADVERTISING.

ECONOMY is exceedingly desirable at all times, but the economy which defeats its purpose is that of the advertiser who gives to his printer the low-priced half-tones and half-tone electrotypes, expecting him to obtain the depth and brilliancy from them that the original etching showed forth. This can not be done. In a paper having a circulation of a character and extent which is influential to a marked degree in furthering the interests of the advertiser the rates are of necessity at a figure commensurate with the service rendered. Most advertisers desire to use cuts and illustrations with their advertising — this is an age of pictorial representation; but when the idea of economy provides cuts from which it is impossible to obtain adequate results the advertiser discounts his own efforts to obtain effective publicity.

BOOKBINDING FOR PRINTERS.

RECOGNIZING the difficulty that many printers experience from the lack of a little practical knowledge of bookbinding, THE INLAND PRINTER has pleasure in calling attention to a series of articles on the subject of bookbinding, the first of which appears in this issue. It is intended to make the series as thoroughly practical as possible and to err

rather in over-minuteness of detail than on the side of broad generalization. Without neglecting the art side of the craft there are many printers who feel that a little more dollar-making information is the prime need of the trade. It is necessary to point out to these that there is very frequently a delusive economy in attempting to do the work of the specialist. "You can buy a kitchen table very much cheaper than the village carpenter can make you one." It is, however, to be expected that the articles in question will meet a want which has been very frequently expressed in correspondence to this magazine.

NON-LUCIDITY EXTRAORDINARY.

THE sublime faith of the average country printer in the ability of the editor of THE INLAND PRINTER to answer any query connected with the art is touchingly illustrated in the subjoined letter, which is printed as literally as possible. The richness of the original is somewhat lost through our inability to reproduce the peculiarities of the typewriter employed.

Inland Printer. (Inq. Dept.)
Chicago Ill.

GENTLEMEN:—Has the prices on the order presses raised sinec last July. or has the discount been decreased? The 8x12 sold for $105.00 and the 14½x22 sold for $215.00 Have the price on Cutters raised any?

In laying a 25 lb Job Font what case would you use?

Take a 25 lb. font of 8pt roman including 5 lbs of accents of all kinds, what cases would you use?

If the Press and Cutter Mfgrs. have not raised the price yet do you think they will? As I ron is now up, do you thin that it will go down soon or when do you think it will go down?

Copper is down now is it now, is it not? Has the price of type metal gone back to its former position? Awaiting your reply, we are

Very thankfully yours,

Although pained to expose our ignorance we are obliged to make answer to the queries as follows: 1. We don't know what "order presses" are. 2. We don't know. 3. Any old case that came handy. 4. Any cases having enough boxes. 5. We don't think. 6. We have heard that iron is going up, and we have also read that cast iron sinks. 7. Address the copper trust. 8. We can't answer.

If any reader feels that he can reply to these queries more satisfactorily, we trust he will refrain from writing to the editor and giving his views at length.

NEW YORK PRINTERS AND CRIMINAL LIBEL.

THE Hon. Joseph J. Little, ex-Congressman and president of the Typothetæ of New York, is also honored by being president of the School Board for the boroughs of Manhattan and the Bronx, and president of the Board of Education of New York City. Some months ago Dr. Nicholas Murray Butler, professor of philosophy in Columbia University, and editor of the *Educational Review*, referred to Mr. Little as an "educational mastodon," and intimated that he was influenced by "the cohesive power of public plunder." Mr. Little's reputation for integrity has never before been questioned, and as he serves the Board of Education without pay, he was naturally incensed, and demanded an apology of the publishers, Henry Holt & Co. Receiving no satisfaction, Mr. Little called the attention of the District Attorney to the article. The District Attorney presented it to the grand jury, who found true bills of indictment against both editor and publishers, and they were held under bail for trial. This indictment was subsequently dismissed, on the technicality that it was not shown to the grand jury that the alleged defamatory article was printed in the county of New York. Dr. Butler also furnished a half-hearted apology in the *Educational Review*, saying that the reference was "obviously a jocular one," and that he had never questioned Mr. Little's probity. The matter has at various times occupied much space in the daily papers of New York City, and, as they are all opposed to libel suits on general principles, few of them treated Mr. Little fairly. In order that his friends in the printing trade and educational circles might not be misinformed, Mr. Little has published a pamphlet, setting forth the main facts in the case, with this brief comment: "Years hence, what excuse could be offered in my behalf if I permitted such an assault to pass unnoticed? The publishers declining the usual courtesy of a reply, how could I refute it other than through the courts?"

Evidently the Typothetæ of New York has a president who can maintain the dignity of his position as head of the printing trade and the educational bureaus in the metropolis, and his action in combating unfair assault will make it easier for other men of integrity to hold office in New York.

MIDSUMMER PRINTING AT CUT RATES.

ECHOES from the "Estimating Number" of THE INLAND PRINTER come to us from time to time in the complaints of printers suffering from the credulity of their competitors who listen to the fairy stories of shopping customers, and allow them to fix their own prices in the dull days of summer. The effort of Mr. George H. Benedict, of Chicago, to show forth the fallacy of meeting and accepting the dictation of the customer has been very successful in bringing out expressions of opinion on this point; nevertheless, persistent agitation is necessary in order to drive the lesson home. A practical experience given by one of the competitors for the Benedict prize, Mr. Charles Wright, of Des Moines, Iowa, will be appropriate in this connection. Mr. Wright says:

"I have read with great interest your 'Estimating Number,' also articles on estimating in previous

numbers, and must say they contain more good, *hard* sense than anything I have found yet. So many good practical hints and thoughts are brought out, both in the questions and answers.

"Estimating is my lot with the house I have the honor of representing, and I feel that much, and almost all, depends on the man who makes the estimation. No matter how good a manager and superintendent you may have, if your estimating clerk is not efficient and does not know how to figure the cost of an order and the profit, you might as well give up — you cannot succeed. This you all know, but one of the greatest evils that confronts us is, as Mr. Benedict has named it, 'The Fallacy of the Filler.'

"I will try and tell you in a few words of an experience I had with such an order — 'a filler.' A new customer arrived — a wholesale man — one who would need lots of printing (nice large orders), the man we were looking for, and he knew it. He was shrewd, had been there before, and had 'a filler' — said so. So, to get a fresh start with him and perhaps win him for a regular customer, I bit his bait — made 18,000 16-page 8 by 11 catalogues for $260. In three months he had another 'filler,' but this time wanted 20,000 for same price we had made 18,000 for. He said I wasn't busy and his job would help me make expenses. I knew better, also knew I hadn't made anything on his first order, and common sense should have made me tell him so, but I took his order again, making 20,000 for $272. Three months more and another filler appeared as before. This time he must have 22,000 for $260 (my first price for 18,000). He said in a very cute and cunning way that I had had the order twice, and ought to know just what it cost (and I did know it, too), and as a filler it would tide me over another month, and just once more I was weak enough to give in.

"But I got $284 for the 22,000. Now all this time I have been manufacturing fillers, beating myself, beating my competitors, and demoralizing my trade and prospects — making absolutely nothing but fillers for my customer, and a fool of myself. I have made nothing on his small orders, because he said, 'You have had all the large orders and I must have very low prices for this small work.' He has just been around again, but I was determined this time that it should be more of a pocket 'filler,' and charged him only a fair margin over the actual cost; my price was $320 for 22,000.

"But he was equal to the occasion. He quietly went next door to a close and hard competitor of mine, and told him his bright story of his 'filler,' and that I had done it for him three times for $260, and had *made money* on it. My competitor made a few figures, looked wise, and told him he would do it for $245. After a few moments' hesitation my new customer — my loved customer, the one I had been so true to — said to my competitor, 'You may order the paper. We will have copy ready Monday, and you must have some of them for us in at least ten days.' A rush job at a 'filler' price. My customer had left me.

"But we have an association now that is a dandy. Though only an infant, we derive much good from it; meet once a week and call the man down who is making 'fillers' and cutting prices. We have raised our prices on small work, such as letter-heads, note-heads, envelopes and bills, and all charge a regular price, every man the same. The result is — less running around after prices, and less making of estimations.

"It is getting to be a common thing now for a man to come in and leave his order without getting price. We can blame no one but ourselves for our folly, but when we are called to a halt and see it as it really is, if we don't turn squarely around and reverse things, things will reverse us and we will suffer for it.

"I am not a believer in trusts and combines, nor do I believe in a man fooling his whole life and all his money away foolishly. Let each city form an association; get together as friends, as we have, and make up a fair, living scale of prices. Be honest with your competitors and you will be honest with yourself. It will take a great deal of faith and perseverance, but they are easier made and there is more money in them than in fillers."

MAINTAINING PRICES IN NEW YORK.

THE Typothetæ of New York has been quite active of late in discussing ways and means of securing prices in keeping with the increased cost involved with the shorter workday. A largely attended evening meeting was held, at which the general opinion was developed that nothing but education of the master printers themselves would improve the situation. A Committee on the Maintenance of Prices and Improvement of the Printing Business was appointed, being made up of Paul Nathan (chairman), Theo. L. De Vinne and J. Clyde Oswald. This committee reported at the June meeting of the New York Typothetæ, and Mr. Nathan read a paper entitled "Business Education for Printers." In this he said: "It is because the ranks of employing printers are regularly filled by men untrained in business methods that prices are made too low. The beginner has often seen the prices given on work that he has done, and noted that the proprietor charged, say, $12, for work that he — the workman — performed for $4 or $5, and he has assumed that almost all the difference went into the proprietor's pocket, and that if he started a printery he could take such work at a dollar or two less, and yet earn one-half more than as an employe. With printing enough to keep five or six men busy he has calculated that he can pocket the wages of two men

or more. This would-be proprietor seldom figures on dull times, but always sees the rosy side, and thinks that his presses will never be idle, or his customers fail to pay their bills. This is not at all an overdrawn case. It is the most usual condition of mind and knowledge of the young men who start in the printing business for themselves. It is a dangerous state of mind because it is an ignorant one that wots not of its ignorance."

Much is to be hoped from the campaign of education thus begun among the New York printers. In time the Typothetæ will probably issue literature showing printers how to get at cost and how to estimate without losing money. This work has already been begun in the Philadelphia Typothetæ, and was inaugurated in Cincinnati ten years ago.

THREE MILLION DOLLARS' WORTH OF PRINTING.

THE importers of New York and other cities bring in an enormous quantity of samples annually, consisting of laces, dress goods and fabrics of all kinds. These are bound up in little paper books, and in many cases the binding and printing are of the most elegant character. The number of these importers' sample books coming in at the port of New York is so great that the printing and binding involved amounts to $3,000,000 annually, and the whole of this work is done abroad. It would be done in this country were it not that the sample books are admitted free, as being of no commercial value. Recently it occurred to the appraiser at the port of New York that these articles were dutiable, and he levied a duty on certain sample books as a test case. Of course the importers strenuously fought the application of a duty on the sample books, and the appraiser, looking for indorsement of his course, brought the attention of Mr. Paul Nathan to the matter, and asked if the printing trades were not interested in having a duty levied on the books, thus insuring the books being printed and bound here (as the samples were undoubtedly free of duty if brought in loose). Mr. Nathan at once saw the importance of the matter, and that the amount of printing named could be brought to the city of New York if the duty could be held upon samples made up in books. He therefore caused a resolution to be brought before the Typothetæ of New York setting forth the injustice of admitting sample books free of duty, and requesting the Board of United States General Appraisers to indorse the action of the appraiser at New York, and thus make the duty permanent. Of course the Typothetæ passed the resolution, and it was forwarded to the Assistant Secretary of the Treasury, at Washington. The result was a report by the United States Board of Appraisers favoring the admission of the sample books free of duty as heretofore, being a victory for the importers and a defeat for the printing trade. Mr. Nathan is firmly convinced, however, that the levying of the duty is just, and in line with the Government's policy of protection. Importers prey upon all our home industries, more or less, and if they are protected in giving their printing to the cheap labor of Europe, a double injury is inflicted upon the home public. If importers must bind up their samples in books with printed covers, they should be obliged to have the work done here. The printers of New York will not allow the matter to rest, now that their attention has been called to its importance, and further developments may be expected.

Since the above was written another step has been taken looking toward the bringing of sufficient pressure on the customs authorities to secure the enforcement of the duty on importers' sample books. The assistance of all organizations of printers has been invited, as appears by the following letter:

THE TYPOTHETÆ.

OFFICES:

106-108 FULTON STREET, DOWNING BUILDING.

ROOMS 401 TO 404.

NEW YORK, July 13, 1899.

To the Allied Printing Trades Council,
George A. Chambers, Esq., Secretary,
523 West Fifteenth street, New York:

DEAR SIR,— The attention of your body is called to the following facts and correspondence, relating to an amount of work that might be done by the printing, binding, electrotyping, stamping and papermaking industries in New York City, to the extent of $3,000,000 annually, which is now done abroad because of a lack of enforcement of certain duties at the New York customhouse. It is suggested that it is to the interest of your organization, quite as much as the Typothetæ, that the business should be directed into New York City or vicinity.

The work referred to is the printing, binding, etc., of importers' sample books. An enormous quantity of samples of fabrics, laces, dress goods, etc., is made up abroad and admitted at the port of New York free of duty, as being of no commercial value. They ordinarily come in book form, with printed covers, and the appraiser at New York City ruled that in such form they were dutiable at half the value of the samples. Had this ruling prevailed, in order to escape paying the duty, the importers would have been forced to have their samples come in loose, and to have them made up in books here in New York, bringing about $3,000,000 annually worth of work to the trades specified.

Mr. Paul Nathan investigated this subject, as also Messrs. F. A. Ringler and J. Clyde Oswald, and were satisfied that this large amount of business could be brought to New York if the duty on sample books were enforced. The Typothetæ on June 13 last passed a resolution on the subject, recommending the duty. The importers were naturally opposed to this, and their view of the case prevailed at Washington, and the duty was laid aside on the test case at issue, as shown by the correspondence appended; so that at present the printing and allied trades are beaten in the controversy.

It seems to us that if the different organizations in the printing, binding and electrotyping trades unite in applications to the Secretary of the Treasury Department, at Washington, D. C., through Andrew Johnson, Chief of the Division of Customs, requesting a general enforcement of this duty, that the officials of the Customs Department might

be brought to see the matter in the same light as ourselves and order the enforcement of the duty, thus diverting this $3,000,000 of business from Europe to this locality. The writer estimates that if this work were done here, it would bring $150 a year of wages to every worker affected. Surely this is worth an extraordinary effort on the part of all concerned.

By order of the Typothetæ.

Respectfully yours, CHARLES H. COCHRANE,
Recording Secretary, New York Typothetæ.

NATIONAL IMPORTS AND EXPORTS.

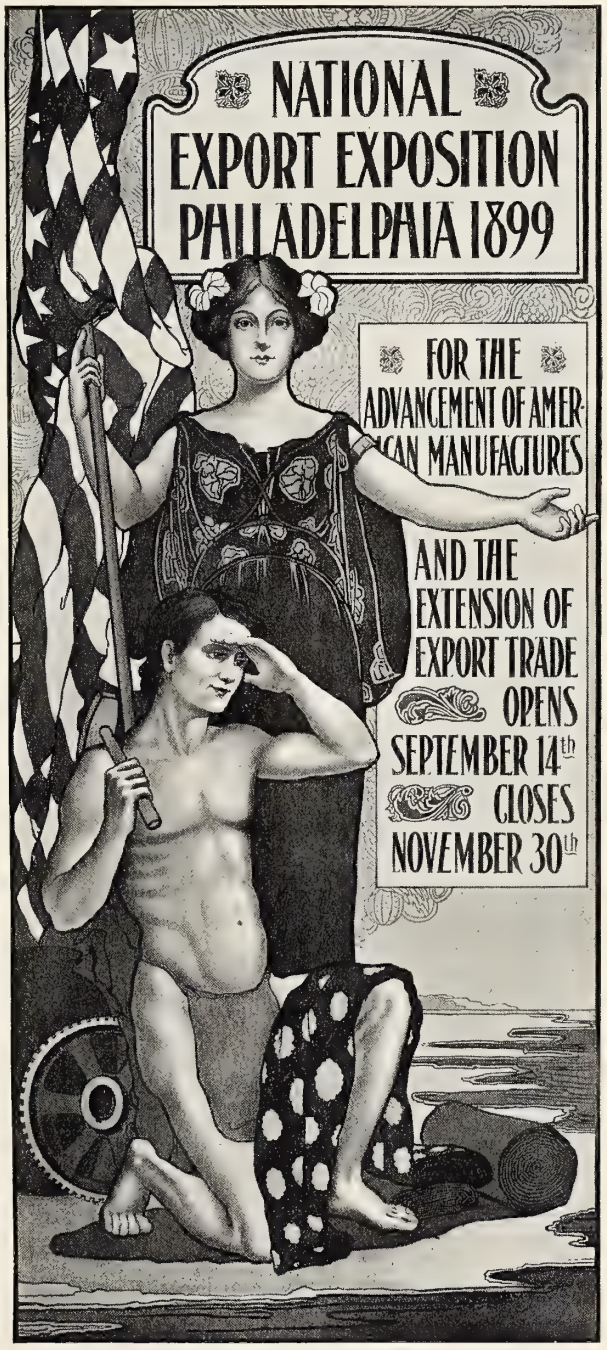
THE exposition at Philadelphia during the months of September, October and November will round out and give emphasis to the great work that is being perfected by the Philadelphia museums, in the furtherance of conducting American trade with foreign countries on a basis of complete knowledge of the markets and the requirements of the several fields of commercial activity. The *National Export Exposition Bulletin*, which is published weekly, contains a wealth of information of value to the exporter, and the comprehensive plan of collecting statistics and important data bearing on the markets of the world is of a character to commend the work of the Commercial Museum to every business man and to every citizen of this country.

In this connection it may fairly be asked if type founders and makers of printing machinery are giving some of the foreign markets as close attention as they might. The following letter from an Auckland (N. Z.) correspondent of the Philadelphia Commercial Museum would indicate that American makers are scarcely keeping in so close a touch with the wishes and requirements of this market as these times of close competition demand. Business in all lines is very healthy in New Zealand at present and the market is a desirable one.

"A fair proportion of American type has found its way into this colony," writes the correspondent, "but how much it is impossible to say, as the customs authorities can not produce any returns. Some American type is very well cut and cast, ... but a greater proportion is exceedingly expensive and is inferior to the British founders. Some . . . advertise "copper alloy" in their metal, but, unfortunately, it is conspicuous by its absence in many cases

"There has been too much apathy on the part of the American manufacturer in the matter of encouraging New Zealand requirements and too much independence to supply their wants. The following is an extract from a letter sent to an American foundry which, it must be admitted, was a liberal offer to further their trade, to which they make no reply, nor have they supplied the Specimen books: 'Re your large Collective Specimen Books: I have been asked over and over again if your company will furnish them to the printers. They say that it will mean further business in your type. In one or two cases they offer to pay for them if nominal. Now, I can place 150 of them in New Zealand printing offices, and would even consent to pay for say 100 copies, if not too much, providing your company agrees to block my name on the front outside cover, and I will guarantee to faithfully distribute them amongst the trade. This would mean business in a right way and would ultimately pay your company well. Are you open to entertain my offer? If you are open to entertain it, I should like to have them sent with this order and will agree to allow you say £5 toward their cost, also pay the freight, etc., to Auckland.'

"American-faced type cast in London, superior in quality and at less than half their price, can be



POSTER FOR NATIONAL EXPORT EXPOSITION TO BE HELD IN PHILADELPHIA.

obtained. English founders will supply type at 33⅓ per cent and 10 per cent off, and some founders give even more, namely, 50 per cent. . . . Another great objection to the American type is that it is priced at per font of so many A's and a's, while the British is at per pound; thus the latter gives the knowledge of the price to be paid, which can not be ascertained with the American type.

"The bulk of the type imported is British and a small portion is German. For the past two or three years a fair proportion of American type has been imported. There is but one standard height of type in use in this Colony, which is the same as the American. The British have different standards of casting and they also cast on the 'point' system, if required.

"Printing is done in the Anglo-Saxon language, and there are about 182 printing establishments in New Zealand.

"Type-composing machines are not in use. The Linotype casting machines are now being largely used, which has somewhat destroyed the use of 'body' letter. No effort has been made to introduce aluminum, or glass type.

"The trade of New Zealand thinks that American type is very nice, very dear, and very soft."

For such manufacturers and merchants as are engaged in or contemplate opening up business relations with China the following observations by the correspondent at Tientsin will be of interest:

"The printing industry is developing rapidly in China. Hongkong and Shanghai are commercially classed among the great cities of the world. Merchants, as a rule, no longer reside in China temporarily; they are here to stay; and their children are being offered better educational facilities, whereas in the past children were sent home. The foreign population is increasing rapidly, and it is a foreign population of a high standard as regards its requirements. The printing activity is keeping pace with this growth, which in turn is affecting the Chinese, who are turning their attention to the study of the English language.

"With regard to commercial printing, the tendency is to have it done on the spot. Fine qualities of paper are always on hand, and the execution with regard to cutting the paper to the size wanted and ruling it and heading it, is as well done in Shanghai, Hongkong or Tientsin as in London or New York City. Very little has been done with lithographing and no attempt has been made at photo-engraving. Copperplate printing is done on a small scale. It is found more satisfactory to send plates home. There is practically no photo or color work done. Steam power is used by the large newspaper establishments. In job printing establishments treadle and Albion machines are used. Most of the printing establishments are supplied with paper cutters, power as well as hand cutters. For the introduction of American job printing presses it would be well to keep in touch with: In Hongkong, Shewan, Jones & Co.; in Shanghai, H. Sylva & Co., and in Tientsin, Walter S. Ward & Co., sending from time to time catalogues, price lists and discount sheets, etc.

"The Tientsin Press is annually increasing its plant to meet the needs of this growing community.

"The imports of job presses and paper cutters are almost entirely from England, which is natural, as the business language for China is English, and all the newspaper printing is in the hands of English firms. A large proportion of the job printing is in hands of the Chinese, who are always on the lookout for secondhand presses. The newspapers printed in English are: in Tientsin, *Peking and Tientsin Times;* in Shanghai, *North China Daily News;* Shanghai *Mercury*, Shanghai *Herald* and Shanghai *Gazette;* in Hongkong, *Daily Press* and Hongkong *Telegraph.*

"The printing establishments are: in Tientsin, the Tientsin Press, yong Hing and Y. Shimada; in Shanghai, Brewer & Co. and the Shanghai Press, Ltd."

MACHINE-MADE BOOKS.

IT is more than three thousand years since the Hebrew sage, in weariness of spirit, uttered his memorable complaint that "of the making of books there is no end." What would the poor, mind-wearied soul think were he living in the end of this nineteenth century of grace, with its apparently never-ending succession of printed pages, and the prospect of an even more generous supply in the century just opening before us? He would probably find the subject too great for his command of language, and resign himself in despairing silence to the will of the spirit of the age. We have books, papers, magazines, printed matter in every form, in a profusion never before known to the children of men. Everybody reads, and one might say that almost everybody writes.

Not content with the wealth of literature daily coming from the pens of the writers of our own day, the enterprising publishers are flooding the market with the productions — good, bad, or indifferent — of the past. You may see in the windows of the book stores cheap editions of Boccaccio's "Decameron," and the "Heptameron" of Margaret of Valois, side by side with "The Heavenly Twins" and "Robert Elsmere." Louvet's "Chevalier de Faublas" is not ill-matched with the latter-day parnography of Zola, and it is likely enough that before very long some publisher with more courage than discretion will rescue from their well-merited century of oblivion the unspeakable romances of that remarkable Marquis de Sade who has furnished medical jurisprudence with the name for a peculiar form of sexual aberration. Truly the product of the printing press is not one of unmixed good, but we of the great American Republic at least have

almost staked all our hopes for the upbuilding of national character on the sovereign efficacy, as an educational force, of reading, and it is probably too late now to change, even if we would.

The appetite of our people for reading matter is seemingly insatiable, but the supply grows steadily with the demand. It would have been a sheer impossibility to satisfy this demand with the resources at the command of the publisher of a few short years ago. But the invention of the wonder-working typesetting machine has made it possible to reprint all that is worth reading of the literature of the past, while keeping steadily abreast with the requirements of the present. It is to be deplored, no doubt, that along with much that is most desirable from the authors of bygone days there should have been exhumed some books that should never have seen the light, but it seems as if every step in the path of human progress has its unpleasant accompaniments. Part of the blame for the evil in this case must, no doubt, be ascribed to the spirit of ultra conservatism with which many publishers at first viewed the introduction of machine composition. While many of the best class of publishing houses allowed their unreasoning antipathy to the new invention to govern their action, there were shrewd and enterprising and at the same time utterly unscrupulous men who saw at the very first the great advantages which machine composition offered to those who were ready to utilize it. These men were among the first to supply their offices with the machines, and in their business methods did harm at once to the public, the publishing business and the very machines which gave them the opportunity to pursue their unscrupulous career. From their offices, which have been well called "slaughter houses," issued those horrible reprints which, violating every canon of the printer's art, helped to increase the prejudice of the old-fashioned bookmaker against the new invention. As cynically indifferent in the selection of the books they published as they were of the workmen by whom they were gotten up, they did their best to debauch the public mind by butchered editions of the vilest French novels, at the same time inflicting grievous injury on the standard of the typographic art by the horrible manner in which the work was done. The sins of omission and commission perpetrated by these conscienceless "butchers" reacted to the detriment of the machines, and it has taken time and solid evidence of the excellence of the work of which they are capable, to do away with the unhappy impression produced on the minds of many publishers of the better class by the sorry work turned out from these "slaughter houses."

But all that is changed now. The old houses realized in a short time that, even with all its imperfections on its head, the new method was making serious inroads into their business. Cautiously at first, they introduced a machine or two into their offices, but very soon they were conscious of a half-reluctant delight at the consequences of their timid experiment. It was found that under the careful methods which a self-respecting house gives to all its work, the books printed from machine-cast type were in every respect the equal of any which had ever borne the most honored imprint. Of course, many of the advantages afforded by the machine had from the first been too obvious to be denied by even the most rabid of its opponents, and with the demonstration of the beauty and perfection of the work of which it is capable its fortune was made with all the candid and open-minded members of the publishing fraternity. Men who a few years ago in placing a book for publication stipulated that the type should be set by hand are now as insistent for the use of composing machines. The process of conversion has in many cases been a slow one, but, as usually happens, once convinced, the new convert comes to be classed among the most zealous of proselytizers.

But it is rarely indeed that any new departure, whether in morals, art or industry, succeeds in becoming universally established in the first generation. The success of the composing machine has been one of the most rapid and remarkable recorded in industrial history, but there are still to be found publishers who refuse to see anything good in the new method, and obstinately close their eyes to the evidence of their senses. Such men, when advised to put the machines in their offices today, have a stereotyped formula of reply: "No doubt the machines may be very well for some kinds of work, but they would never answer for the class of work we do." A year or two from now their answer to the same advice will be the pitiful admission that they have not enough composition to justify them in the investment. Many publishers already confess regret that they did not put in the machines when they were first introduced, but think that their patronage has already so fallen off as to make it useless to retrieve their first mistake. They forget, however, that increased facilities bring increase of business. They are not so unfortunately situated as the skeptical compositors who scornfully refused a few years ago the offered chance to learn to operate, and would now do almost anything to have the opportunity they rejected. For the compositor, unfortunately, the gates of opportunity are closed, but for the publisher they are still ajar, though no one can say how long this may be the case.

"Of the making of books there is no end," and it is safe to say that the mechanical part of the bookmaking of the twentieth century will be done entirely by machinery, and the publisher who at that day shall still rely upon the services of his old friend and enemy, the "intelligent compositor," will have mighty little to do with the making.



THE CATECHISM.

Photo-grain process by
GRANULAR REPRODUCTION COMPANY,
Chicago.

From photograph of painting by Muenier.
Overlay by Dittman process.

CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names—not necessarily for publication, but as a guarantee of good faith. All letters of more than 1,000 words will be subject to revision.

UNION OR NO UNION—WHICH?

To the Editor: POUGHKEEPSIE, N. Y., June 29, 1898.

For two or three years past there has been dissatisfaction among the printers of this city in regard to the maintenance of a printers' union which, through the intervention of would-be bosses, has led to troublesome correspondence between employers and those who are having work done.

This is not a talk against unions, but I would like to make a statement of the past and probable ending of printers' unions here, and the feeling as it exists among employers and employes today.

I may not be able to give exact dates, but about 1867 the first union, No. 93, was started, with about twenty members (the writer being one). As soon as it was well organized a controversy was had in order to secure a raise in wages, which ended in a call for a strike, when all but three or four resumed their places as if nothing was at stake. This would be the same manner in which a like thing would result today, as the men and their employers understand each other too well. Some of them have life jobs, and know it. We are granted concessions without the asking.

This first union lasted two years, and after it was impossible to secure five members at a meeting the charter was surrendered. In 1883 another union was instituted, with thirty-six members and the old No. 93, which in one year followed the course of the first.

About 1892 another union was organized, and after securing every printer, pressman, apprentice, etc., had a membership of sixty-five. At its first meeting forty were present, the second twenty-five, and so on down, at each meeting less attendance, with nonpayment of dues, until after some seven or eight members, by faithfulness to duty, had vainly endeavored to make it a success, it was agreed to give up the charter. Now comes a flank movement. One faction tried to make it successful, and were not supported by the other faction; but just on the eve of surrendering its charter, the other side stepped in to try their hand, and on request of the International Union the charter was delivered to them.

We do not think they even secured ten members, and when, in 1896, they were compelled either to secure more or to surrender their charter, a meeting of the printers of the city was called, and practically the fourth union was formed.

This has taken the course of all previous efforts, and for the last two years there have been about enough to just hold the charter, even going so far as to pay members' dues to keep up the union. One trouble is the majority of printers do not see the benefit of a union here, as nearly all are family men and hold steady positions; many are members of benefit and insurance orders, which help to make expense for them, and a union only adds to this, and they feel under the circumstances that it is too much.

The few who would be benefited, or rather, those who aim to be great labor benefactors, are trying to maintain a union, and make it seem necessary to those who are not in it that it is a necessity. So far as we know, and we do know, there is the best of feeling between the employers and employes in the offices in this city. The great stress is brought to bear on the workmen in the office of A. V. Haight, and the endeavors of the would-be leaders, State deputies and officials of various organizations throughout the country seem never-ending, thinking, no doubt, that "the constant dropping of water will wear away a stone," and going so far as to inform those who are having work done here that they are not getting their work done in union offices by union men; and because of this they will cause others to withdraw their trade from them; also that there is trouble on this account between the proprietor and his men, when the contrary is the case.

This is merely an effort on the part of the first party to make trouble for those who are at present satisfied with the situation of affairs, for we do not see how it can make any difference to a second or third party where this or that firm may have its printing done.

It might be worth mentioning, that while the unions throughout the State have been struggling to secure a nine-and-a-half-hour working day, the office against which these attacks are aimed has already been granted a *nine*-hour day, with no reduction of wages, and without any agitation on the part of its workmen.

To sum it all up, it is a case of "one makes the snowball for another to throw." AMBROSE R. WHITING.

5–4

THE MERGENTHALER AND THE TYPOGRAPH IN GERMANY.

To the Editor: BERLIN, Germany, June 16, 1899.

In your June number we find an article on "American Printing Machinery" which also refers to our Linotype machine, and contains several discrepancies which we beg you to correct.

The Linotype has had in Germany an overwhelming success, which is proven by the fact that since October 1, 1897, we have sold 137 machines; orders are now coming in at the rate of fifteen per month, and our business shows a steady increase. Every user is pleased with the machine, which is proven by additional orders received. The competition your correspondent refers to of the Typograph bidding to get ahead of the Linotype is unknown to the German public. The following firms, after thorough trials, have discarded the Typograph and declared it unfit for newspaper and book work: H. S. Hermann, Berlin; Deutsche Warte, Berlin; Ullstein Company, Berlin; Grassmann, Stettin; Imberg & Lefsohn, Neu-Babelsberg; *Cölnische Zeitung*, Cologne.

Although the Typograph people have made the easiest possible terms, giving machines on trial, rent, etc., and we only sell our machines, it has been impossible for them to compete with the Linotype, as the German is too conservative a citizen, and even if he is obliged to pay more will always select the best article which meets with his requirements. One of our operators in Bavaria in one week set 50,000 letters more than three Typographs, which he was competing with. This was in the offices of a daily newspaper. After such facts, we do not readily see how the Typograph under these circumstances can compete with the Linotype. Our manufactory is now going ahead lively and we turned out ten machines last month. Although we had not pushed our business, the demand was so great that we were obliged to purchase machines from New York.

From the way the article is written, we judge that the author must be an employe of the Typograph Company, otherwise he could not misrepresent matters as he has done.

We kindly ask you to publish this letter in your valuable journal, and give your readers an opportunity of judging matters as they are. Faithfully yours, J. MAYER,

Manager, Mergenthaler Setzmaschinen-Fabrik.

ECHOES FROM THE PRESS CLUB OF CHICAGO

BY FREDERICK BOYD STEVENSON.

A PRETTY girl in a stylish bicycle suit came down Fifth avenue in New York on her wheel one afternoon not long ago. Near Twenty-third street, at the junction of Broadway, a cab was being hastily driven north. The cabman suddenly swerved to one side to avoid a carriage. At the same moment the pretty girl on the bicycle darted out from behind the carriage, was struck by the cab and thrown down violently on the asphalt pavement. The cab came to a quick stop and almost instantly a well-dressed young man sprang out and was by the young woman's side. He lifted her in his strong arms to the cab and ordered the driver to take her to a neighboring hotel, following immediately himself in another cab. As it happened the young woman was not badly hurt, and the hotel clerk, thinking to send her to her home, inquired her name and address. She was resolutely refusing to make herself known when the young man drove up.

"I don't intend to tell my name," she said, "for if I do, that horrid New York *Journal* will have my picture and all about this accident in big horrid type."

Then the young woman proceeded to give her opinion of the New York *Journal*, and the setting-out she gave that paper was by no means flattering. She denominated it as the very worst of the "yellow" journals, said it was sensational, real "horrid," and not fit to be allowed in any respectable household. The young man was polite and deferential. He listened attentively and quietly, and he made such a good impression on the young woman that she finally gave to him her address and her name and he sent her home in a carriage. In two or three days her wheel was sent to her. It had been repaired so neatly and had so many shining parts to it, and withal had been so beautifully enameled, that had it not been for one or two distinguishing features about it she would have believed that it was entirely new. Accompanying the wheel was a magnificent bouquet of roses with a polite note making inquiry as to the young lady's health.

"What a nice young man that is," remarked the young lady to her mother; "I wonder who he is?"

Then she looked at the note again and saw the signature of William R. Hearst, the proprietor of the New York *Journal*.

The historically inclined reporter who used to work on the St. Louis *Globe-Democrat* was up in the rooms of the Chicago Press Club recently. He had been talking about the first book printed in England by Caxton. Toward the close of the conversation one of the young men who draw a salary from the *Inter Ocean* came in. Although very young, the *Inter Ocean* chap always likes to make out that he has had a varied experience. So on this occasion he had something to say about this early specimen of printing.

"I knew Caxton well," said he. "We used to get our breakfasts at the same restaurant."

"What are you gibbering about?" said the historian; "Caxton has been dead over four hundred years."

"You don't tell me?" put in the young man from the *Inter Ocean*, without a break. "My, my, how time does fly!"

Speaking of the *Inter Ocean* recalls the gossip that is going the rounds concerning that paper. Everybody is wondering what Yerkes will do with it now that he is out of the street-railway business and the paper has served his purpose. Under Yerkes' management the *Inter Ocean* has shown more snap than it had exhibited before in all the years of its life put together. They say up at the club that a man caught publishing a "scoop" in the *Inter Ocean* of the old days would be promptly "fired" for his temerity. Tom O'Neill gleefully recalls the days when he was doing the City Hall for the old *Inter Ocean*. Tom McMillan was the city editor then. That was before he got into politics and became a statesman. They used to just shovel "stuff"—you couldn't call it news—into the paper with a scoop shovel. There was no such thing as editing copy. At the top of the last page they ran the headline, "The City in Brief," and then would follow a full seven columns of the longest drawn-out verbiage of silly happenings that ever spread over a rural weekly. When 12 o'clock at night came every reporter used to go home and McMillan shut up shop no matter what was going on. Anything that happened after midnight went over to the next day. It was nip and tuck between the *Inter Ocean* and the old *Evening Journal* to see which should not print the news first. It was a good deal like the old-fashioned mule races they used to have—the one that came in last won. There was only one thing that the *Inter Ocean* disliked to get beat on, and that was a piece of religious news.

One time the *Inter Ocean* was "scooped" on a revival meeting, and it was pretty lively around the office the next day—that is for the *Inter Ocean*. McMillan was talking about the "scoop," when one of the new lambs who had just been taken on the sheet blurted out:

"Why, I knew all about that meeting."

McMillan was wild. He seldom raised his voice, but on this occasion he shouted:

"Why in the name of goodness didn't you say something about it? Now, I'll make this rule: If the *Inter Ocean* gets 'scooped' on any more hot religious stuff, and any man who knows about it and doesn't tell me, I'll—I'll—well, I'll just fine him 50 cents—that's what I'll do."

So after that when the boys heard of any religious goings on they just kept it to themselves for fear of being assigned to the work, or being "docked" 50 cents for knowing about it.

"Billy" Severing, one of the old *Inter Ocean* reporters, has been in the street-railway business for some years. One night he was "doing" the city council. He had a habit in those days of browsing around another fellow's vest pockets for cigars. There was a fellow on the *Tribune* who knew of William's proclivities, and he had fixed up a nice, big, loaded cigar for him. During a lull in the proceedings sure enough "Billy" reached over and sneaked out the fat smoker that was sticking temptingly from the *Tribune* man's pocket.

Hildreth was making a speech, and nobody was paying any attention. All around the council chamber men were leaning back in their chairs with their feet cocked up on the tables smoking away for dear life at all kinds of cigars. This was the old "Rookery," and everybody did as he pleased there. So Severing borrowed a light from the man he had taken the cigar from, and smoked up. Then the *Tribune* man told everybody in the room what was going to happen, and all eyes were on the *Inter Ocean* reporter while Hildreth was sawing the air and spouting wind. "Billy" hoisted his feet on the reporters' table and settled back for a good time. He smoked and smoked. That old firecracker seemed awfully slow. Just as the *Tribune* man thought it was a "fizzle" it went:

Whiz!
Bang!
Gip!
Swish!

with the roar of a cannon.

William kicked up both heels straight in the air and fell over backward on his head with shrieks of terror, while he

threw the cigar skyward and it circled above the heads of the aldermen like a "nigger-chaser," diffusing a red glare all over the council chamber. There were shouts and cat-calls, and it was only with the greatest effort that the chairman restored order.

Hildreth never finished his speech.

Harry Ballard, the city editor of the *Inter Ocean*, whom the Chicago *Evening Post* wrote up as fighting a crazy man off the fire escape, under the impression that it was a "scoop" breaking into the office, is now on the New York *Evening Telegram*. Ballard must have reformed, for the *Telegram* is quite partial to "beats," as they call them in the East. This does not refer to Ballard.

DESIGNERS AND ENGRAVERS OF TYPE.

BY WILLIAM E. LOY.

NO. XIX.—NICHOLAS JOSEPH WERNER.

READERS of THE INLAND PRINTER who have felt sufficient interest in the subject to follow this series of articles to the present may have noted the fact that the majority of those written about have been either Scotchmen or Germans. This sketch is devoted to an American, and not only that, but a Westerner.

Nicholas Joseph Werner was born in Belleville, Illinois, March 14, 1858, and his parents moved from there to Doniphan, Kansas, when he was less than a year old. His father died in 1864, the widowed mother continuing the tinware business established by her husband, and finding it necessary to draft into service all her son's time not devoted to school. At the age of fifteen he began "to learn his trade" as a printer, starting in as office boy on one of the morning dailies in Atchison, Kansas. This paper being a short-lived one, he was next employed on one of the older dailies, and in a short time became the "make-up" of the forms, ad. man, etc. About that time the proprietor sold out his Atchison paper and went to St. Louis, where he bought a share in a journal in that city, and Mr. Werner went with him. His home has been in St. Louis ever since.



NICHOLAS J. WERNER.

After working in a number of printing offices, varying from small to large jobrooms and morning dailies, and in varying periods from a week up to four years, he became the compositor in the specimen department of the Central Type Foundry in 1882, when that establishment was still a small concern. He got out four or five specimen books, besides the periodical, the *Printers' Register*, issued as a house organ by the Central.

Finding that there was not enough work in the printing line to occupy him constantly, he between times learned the process of dressing and finishing type, at which occupation he spent a considerable portion of his time. Later he had the keeping of matrix and manufacturing records, and his opinions and judgment on new faces and the fitting of them began to be called for, and to a large extent were respected by his superiors. In this way he became more intimately acquainted with the business of type designing and engraving, as well as with the engravers employed in the house, especially with Gustav Schroeder, with whom he later on was associated under the title of Schroeder & Werner, both severing their direct connection with the foundry.

With the aid of routing machinery, and in a general way following the process of the manufacturers of wood type, during their partnership Messrs. Schroeder & Werner produced the first eight sizes of the popular De Vinne series, eight of the Victoria Italic, also the complete series of Hermes, Jefferson, Novelty Script, Multiform, and Johnston Gothic lower-case for the Central Type Foundry. For the Boston Type Foundry they produced the lower-case for the Façade Condensed, the caps having been previously cut by Julius Herriet, Jr. For Barnhart Brothers & Spindler they cut the Era series, one of the best and most popular faces produced by that foundry.

About this time Mr. Schroeder was desirous of taking up his residence in California, and the partnership was dissolved, Mr. Werner continuing on his own account. He then finished the full series of De Vinne and Victoria Italic, and designed and cut the De Vinne Condensed, De Vinne Italic, Midgothic, and Antique No. 6. A little later he cut the Quentell series, also for the Central, after designs by W. P. Quentell, of Kansas City, which has proven one of the popular faces of recent years. For Stevenson, Blake & Co., of Sheffield, England, he cut a series called by them Flemish Extended, and for Marder, Luse & Co., the four larger sizes of Caxton Bold.

During his employment as a compositor Mr. Werner noted many ways in which type could be improved in respect to body, line, set, etc., and he was at all times an ardent advocate of any change which would render the compositor's task easier or more certain of that perfect symmetry so much desired. He believes he is entitled to more credit for his efforts to bring about these changes and improvements than for what actual work he has done as a designer and engraver of type-faces, although his designs and engravings are of a high class.

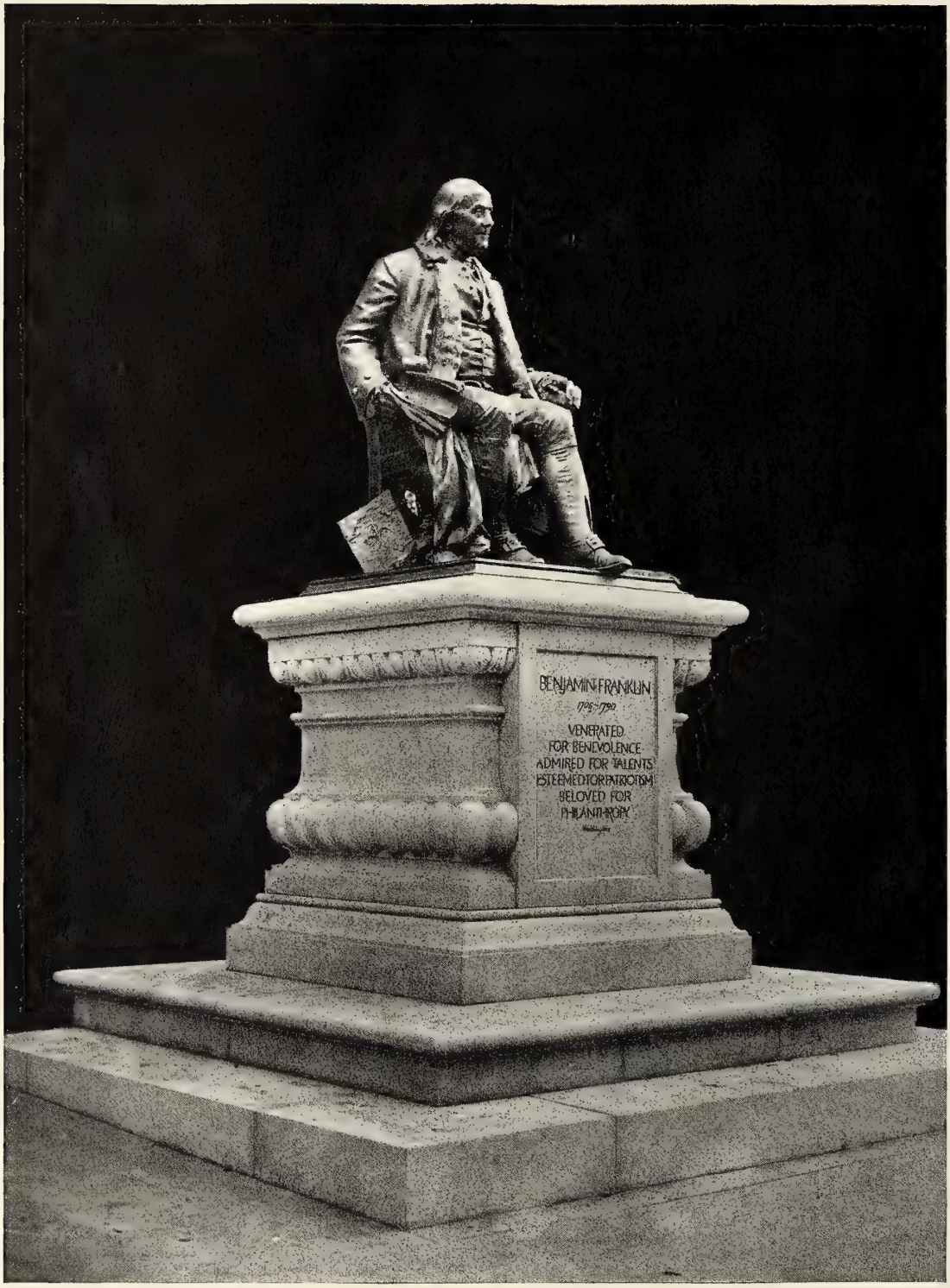
The point system of type-bodies was one of Mr. Werner's early ideals, and he hailed with delight its general introduction, though he would have preferred that it had been based on the English foot and inch instead of the present rather accidental base. When the Central Type Foundry adopted the point system, he sought to have a uniform standard of alignment of faces adopted at the same time, but there were found to be mechanical difficulties in the way which prevented it. However, he succeeded in having all newly cut or copied faces so cast, though not fully realizing his ideal.

When the Inland Type Foundry began business there was an opportunity to adopt correct standards of body, line, and set, and those suggested by Mr. Werner were generally used. Here was an opportunity for him to propagate his ideas at length, and he arranged to give all his time to that foundry. In its employ he has designed and in part engraved the Skinner, Extended Woodward, Condensed Woodward, and Gothic No. 8 series, as well as two new series shortly to be put upon the market.

Mr. Werner has devoted a good portion of his spare time to technical matters connected with printing and type founding, and he has been a frequent contributor to printing-trade journals. During the existence of the *Artist Printer* he wrote many articles for that journal, and readers of THE INLAND PRINTER will remember his occasional contributions to its pages.

MR. R. HOE AS A HISTORIAN.

One of the most interesting and comprehensive pieces of history relating to the art of printing was that given to the daily press by Mr. R. Hoe during the past month. In a review of three decades he traced the wonderful advance made in the art of printing down to the wonders of the present day, and the account in its grasp of detail and accuracy of statement has made a memorable impression — and caused it to be copied in every country where the art of printing is known.



STATUE OF BENJAMIN FRANKLIN.

(John J. Boyle, Sculptor.)

Unveiled at Philadelphia June 14, 1899, with appropriate ceremonies, by Miss Margaret Hartman Bache, a direct descendant of the famous philosopher and printer. The statue is the gift of Justus C. Strawbridge to the city of Philadelphia. (See opposite page.)

PHILADELPHIA'S FRANKLIN STATUE.

THE bronze statue of Benjamin Franklin, illustrated upon the opposite page, which was unveiled in Philadelphia, on June 14, stands on the broad plaza of the magnificent post office building, a fitting place for such a monument, as Franklin was first Postmaster-General of the United States, as well as philosopher, patriot, printer, diplomat. The statue was presented to Philadelphia by Justus C. Strawbridge, and is the work of sculptor John J. Boyle. The unveiling ceremonies were under the auspices of a number of institutions and societies, including the University of Pennsylvania, the American Philosophical Society, the Franklin Institute, the Library Company of Philadelphia, the Historical Society of Pennsylvania and the Pennsylvania Hospital.

Postmaster-General Charles Emory Smith, in presenting the statue to the city in behalf of Mr. Strawbridge, said: "It is peculiarly fit that this distinct commemorative work, rich and strong in the grace and glory of art, the gift of a Philadelphia donor, and the creation of a Philadelphia sculptor, should rise on this spot. There is a singular felicity in its suggestion and its environment. Franklin was the first Postmaster-General of the United American Colonies, and his benignant figure is here to signalize and embellish this great post office, which illustrates the present magnitude of the service he began. He was the founder of the University, and here is its ancient site. He was the foremost journalist of the colonies, and the typical printer appropriately rests here as an enduring emblem and model on the line of what has become Newspaper Row. He was preëminently the man of the people, voicing their daily thought and mingling in their daily work, and here, where he himself in his living form trod the street, is the focus of their daily exchange. Place, theme, symbol, association and artistic treatment all blend in harmonious and significant union in this worthy memorial."

Mayor Samuel H. Ashbridge received the statue on behalf of the city, and in his eloquent words were clearly reflected the sentiments of the thousands of citizens who heard them, and the other countless thousands with whom the memory of Franklin is cherished for all time. Before the unveiling hundreds of invited guests crowded into the Chestnut Street Opera House and sat with unwavering interest while United States District Attorney James M. Beck, the orator of the day, told of the life of Franklin. In honor of the city of Franklin's birth, Mayor Josiah Quincy, of Boston, followed Mr. Beck in a short address. He said that the glory of Franklin's fame is large enough for two great cities to share, and his hearers unselfishly agreed.

THE EMPLOYING PRINTER.

BY CADILLAC.

This department is published in the interests of the employing printers' organizations. Brief letters upon subjects of interest to employers, and the doings of master printers' societies are especially welcome.

A HINT FOR EMPLOYERS.

A writer in a recent number of the *Typographical Journal*, after describing the "wayzgoose," a name by which English printers designate their annual outing, or "picnic," as it is more generally known in America, indulges in a little reflection which contains a hint of value to employers who will heed it.

"The true democracy of the American employing printers is yet to be evidenced," says this writer, "for though they may countenance the enjoyment of their hands in a perfunctory way, by the presentation of a prize or two, they do not, unfortunately for them, come forward in a spirit of true bonhomie and good fellowship and participate in these events. This is a pity, as the employers would gain immeasurably in the good will of their men and make them feel that they were working for people who were not 'bad sorts.' The proprietor who is merely seen once a month, installed in his office chair, is minus his halo, though he may think that it is his chief ornament. The men are independent enough to be able to do without his presence at their outings, for they feel that they are not the losers. He is the loser, although, immersed up to his high collar in his own importance, he thinks he is a fine fellow and does his duty toward his men by paying them what they earn. Greater mistake was never made. While we do not wish to be countenanced in an offhand manner, or in a way intended to impress us with their importance, we would welcome the presence of employers if they were any good at all. They would be the gainers by coming into contact with their employes, and thus acquiring a better knowledge of them as men — not mere workers. The truth may be found in the suggestion that the employer's democracy is not of the true brand, or perhaps he may suspect that he will not find people as subservient as he would like."

WHERE TRADES-UNIONISM IS WEAK.

During the past month nearly every newspaper in the land has contained the announcement that the boot and shoe workers employed by the firm of Pingree & Smith, of Detroit, Michigan, to the number of six or seven hundred, are on strike. The cause of the trouble, as stated in the dispatches, is the unwillingness of the firm to longer be controlled by the union, while so many of its competitors are not subject to the rules imposed by the organization. Frank C. Pingree, a brother of the more or less celebrated governor of the State of Michigan, and manager of the concern, announces that the firm has voluntarily surrendered the right to use the union label or stamp, and that it has done so without a particle of regret, as more than three years' experience has demonstrated that its use or disuse has no effect whatever upon the sale of the firm's goods. Now here is a point upon which to base a moral and to uncover for its own good the weakness of modern trades-unionism.

Leaving aside the rights of the controversy between Pingree & Smith and their employes, concerning which the writer admits that he knows nothing, it is a sad commentary upon the faith of unionists in their own cause when a large concern like that referred to can say, after three years' experience, that to stamp their goods as "union-made" has had no apparent effect upon their sales. One would suppose that of all commodities, boots and shoes would offer the greatest opportunity to advocates of unionism to show their strength as consumers. The statement of the firm shows the indifference of the unionists as to what becomes of the product of union labor, as it is but fair to suppose that had the union advocates of Detroit and Michigan exerted themselves as they might have done Pingree & Smith would have had a different story to tell as the result of their three years' experience.

The writer has always maintained that it was an act of folly for the unions, as soon as their immediate wants as to wages had been met, to sit idly by and show an utter indifference in regard to what becomes of their product, which must come in competition with that of nonunion labor. The latter can, of necessity, be sold at a lower cost price. How many printers' unions, for instance, make any effort to see that the butcher, the baker, and the score of merchants who supply the needs of their members, go to union printing offices for printing? The unions boast about the power of their label, and how often have you a heard a demand for the label to be placed upon purely mercantile work? I grant you that it is frequently used as a club over the head of some petty politician or would-be officeholder, who is told that he will lose the "labor vote" unless his printing bears the insignia of the union printer; but aside from this, in most establishments of which I have any knowledge, the label is not heard of from one month's end to another. Even the non-printer

unions, which are perforce compelled to have the label appear on their work, are found, in a majority of cases, peddling their few-and-far-between jobs around the back streets and alleys, trying to find some poor printer who will do their work for next to nothing, and who can supply the label because he is himself a member of the organization that controls its use, and does most of his work himself with the aid of a cheap boy.

If the tenets of unionism are right and the believers in them are consistent there would soon be such a demand for union-made goods of all descriptions that every employer would be compelled to become an employer of union labor. But the trouble is, as the strike at Pingree & Smith's amply illustrates, that union men are not consistent. They do not practice what they preach. If you don't believe it, ask the men in your establishment to show their shoes and hats, and see how many of them will display the union labels of these trades.



Photo by C. K. Stribling.

AFTER THE BLIZZARD.

Photograph taken in front of Congressional Library, Washington, D. C., at nine o'clock in the evening.

NOTES.

In order that the advantages of Typothetæ membership may be better known among the printers of New York, arrangements are under way for several evening meetings to be held by the organization in the fall, to which printers outside the fold will be invited.

The New York Typothetæ is making arrangements to entertain such delegates to the United Typothetæ convention in New Haven as may sojourn in this city. William Green, J. C. Oswald and J. H. Ferguson are the committee on making things pleasant for the visitors.

The statement is made in the New York *Sun* that the late Robert Bonner's record as a typesetter has never been equaled. He composed 25,500 ems of solid matter in 20 hours and 28 minutes of continuous work, the time including all stops. Does any reader of The Inland Printer know of a better record?

The Goodson Graphotype Company is now located at 13-21 Park row, having ample offices on the twenty-first floor. The officers are: James B. Taylor, president; William R. Garrison, vice-president; J. B. Morris, treasurer; Charles L. Spier, secretary; and John R. Williams, general manager. Russell H. Landale is their counsel.

Theo. L. De Vinne is compiling a work on book titles, to be issued as a limited publication by the Grolier Club. He has secured a most interesting collection of ancient and curious title-pages, as well as modern ones, illustrating the development of taste in display. The text is set in a letter specially cut for the work, designed after the types of one of the early printers.

George E. Choffee, of Oxford, Massachusetts, recently lost his entire printing plant by fire. What most concerned Mr. Choffee, however, was not the destruction of his types and presses so much as the fact that the flames also consumed a complete file of The Inland Printer. "They were my books of learning," sadly comments Mr. Choffee, in writing of his loss.

The Connecticut Typothetæ will be represented at the convention by the following: F. S. Buckingham, Leverett Brainard, O. A. Dorman, J. M. Emerson, F. H. Stevens, R. S. Peck, W. H. Lee, George M. Adkins, C. S. Morehouse, George H. Tuttle, W. G. Hooker, F. M. King. Alternates have been selected as follows: J. B. Carrington,

M. W. Curtiss, R. M. Hoggson, F. M. Ryder, O. Howard Hall, R. H. MacLauchlan, E. C. Geer, W. J. Platt, W. A. Kelsey, C. G. Whaples, G. P. Hynson, C. H. Ryder.

Reports from New Haven are to the effect that the price list recently adopted by the Connecticut Typothetæ is being very generally lived up to and that much benefit to the members is resulting therefrom. The list has not yet been given out for publication, the members regarding it as yet but little more than an experiment. President Lee also writes that the committees having in charge the arrangements for the convention are holding frequent meetings and that everything is being done to insure a successful gathering.

The following gentlemen have been chosen to represent the Cincinnati Typothetæ at the approaching convention: W. B. Carpenter, A. J. McDonald, George Armstrong, J. E. Richardson, Charles Buss, Frederick Spencer, William A. Webb, A. H. Pugh and George C. James. Alternates have also been selected as follows: C. J. Kriehbiel, Robert J. Morgan, George Blum, Frank B. Berry, Allen Collier, S. Rosenthal, H. J. Anderson, John S. Gibson and T. W. Keating. "As a straw which shows that business must be good," writes Secretary George C. James, "all of the delegates intend to go."

From Mr. J. L. Duncan, secretary, the editor of this department has been favored with a copy of the eighth annual report of the Typographia Association of Aberdeen, Scotland, together with a catalogue of the books contained in the Association's library. The report shows a slight falling off in the membership, the ordinary membership now numbering 85, as compared with 90 the preceding year. The receipts and expenditures for the year amounted to £17 9s. 7d., and several notable additions were made to the library. Of course, The Inland Printer is kept on file in the Association's reading room.

The following gentlemen have been appointed to represent the Chicago Typothetæ at the annual convention, at New Haven, Connecticut, September 12 to 15, 1899: Delegates—Fred Barnard, D. H. Champlin, George E. Cole, W. B. Conkey, W. P. Dunn, W. F. Hall, W. P. Henneberry, B. B. Herbert, William Johnston, Andrew McNally, C. O. Owen, P. F. Pettibone, J. L. Regan, H. O. Shepard. Alternates—A. R. Barnes, J. H. Behrens, George H. Benedict, C. F. Blakely, L. J. Corbitt, T. E. Donnelley, W. H. French, Franz Gindele, W. T. Hodge, Thomas Knapp, Walter S. Marder, Amos Pettibone, Toby Rubovits, H. W. Thornton.

The Detroit Printers' and Publishers' Association has elected officers as follows: President, John Taylor; vice-president, Thomas Williamson; treasurer, John Bornman; secretary, C. W. Lloyd; delegates to the convention of the United Typothetæ—John Taylor, J. G. Starling, Thomas Williamson. It has been a number of years since the Detroit employers were represented at the meetings of the United Typothetæ, but the delegation chosen to go to the New Haven convention is an unusually strong one and will make itself felt. It is expected that the delegates will be able to tell something about the success of the working agreement with the unions which it entered into last fall.

Paul Nathan, as chairman of the Committee on the Improvement of the Printing Business, of the New York Typothetæ, has prepared a blank on which printers may estimate the cost of producing work in New York City. This is to be circulated among those in the trade interested, and it is hoped that it will be the means of leading many printers who now charge too little for their work to the making of correct estimates. Prices on many classes of work have been brought very low through the submission of printers to the dictates of customers. It is thought that by making some misguided printers more familiar with all the details of cost, that they will recognize where they have been doing work below cost, and insist on a profit in future.

At the annual meeting of the Milwaukee Typothetæ, held June 24, the following officers were elected for the ensuing year: Norman L. Burdick, president; Samuel E. Tate, vice-president; Harry B. Boardman, secretary; Edward Bulfin, treasurer. Executive Committee—John W. Campsie, William C. Swain, M. J. Simpelaar. The following gentlemen were elected to represent this typothetæ at the annual convention, to be held in New Haven September 12 to 15, 1899: Delegates—N. L. Burdick, M. H. Yewdale, W. C. Swain, Hugo Loewenbach, J. W. Campsie, John Tainsh, Edw. Bulfin. Alternates—A. Fowle, A. Huegin, L. H. Morehouse, E. Meisenheimer, H. B. Boardman, F. Seibel, M. C. Rotier.

The Franklin Association (the name by which the press-feeders' union of New York is known) has withdrawn from the Allied Printing Trades. This action is the result of the unrest in printing circles caused by this organization during the past year or more. The feeders have been trying to advance the wages of cylinder feeders, and have caused one serious strike and several minor disturbances. In their desire to further their own interests, they have at times forgotten the interests of the other labor unions, and therefore have received but little sympathy or support from either the Typographical Union or the Pressmen's Union. The Allied Trades Union, with a very proper conservatism, does not desire to push employers for any more privileges at this time, when such an important advantage has just been gained in the shorter workday. Should the feeders precipitate general strikes now, very many New York employing printers might refuse to make the concession of another half hour in November. The Allied Trades think that the feeders are getting enough pay and that their demands imperil the welfare of the whole trade. The feeders have insisted on their position, and hence the split.

U. G. HINMAN.

The subject of this sketch, U. G. Hinman, was born in Newton, Jasper County, Illinois, in 1868, at which place his father, who is a prominent physician, still resides. Mr. Hinman began his career in the printing business at the age of sixteen years, after graduating from the Newton High School. For four years he has been foreman of the State Register job-rooms at Springfield. He has been president of the Springfield Typographical Union, president of the Springfield Federation of Labor, president of the Illinois State Federation of Labor, and at present is State organizer of the American Federation of Labor. Springfield is an excellently organized city, and it is principally due to the untiring and intelligent efforts of Mr. Hinman that such is the case. He is a conservative, up-to-date trades-unionist, thoroughly posted on all troublesome social problems, and competent to discuss and adjudicate those differences which exist at times between employer and employe. He is an honorable, upright and conscientious young man with an enviable record in the labor movement, and for whom there should be many more honors in the future.



U. G. HINMAN.

Mr. Hinman has just been appointed to a position in the Bureau of Labor Statistics by Governor Tanner, and his friends predict that he will be instrumental in bringing that department of the State administration in closer touch with the labor people, for which it was especially created.



By courtesy "The 400."

1.—New Post Office. 2.—New Masonic Temple. 3.—The Alger Residence. 4.—Fort Street Union Depot. 5.—Fort Street Presbyterian Church. 6.—The Wayne Hotel and Depot. 7.—Windsor, Canada.

VIEW OF DETROIT, MICHIGAN, FROM THE ROOF OF THE MAJESTIC BUILDING.

The Forty-fifth Convention of the International Typographical Union will be held in Detroit, August 14 to 18, 1899. Detroit is an ideal convention city, and will afford delegates and their friends many opportunities for sight-seeing which other cities can not supply.

THE ARTISAN.

CONDUCTED BY AUG. M'CRAITH.

The purpose of this department is to give a fair consideration to the conditions in the printing trade which weigh upon the interests of the artisan, with notes and comments on relevant topics.

INTERESTING ITEMS FROM CUBA.

John R. Stanley, a well-known Eastern printer now sojourning in Cuba, sends us the following account of conditions there in the printing trade. Mr. Stanley is not now employed at the case, but has gathered these items for the readers of THE INLAND PRINTER, to which he was a subscriber for many years. "In Havana there are only two papers that print English editions — the Havana *Herald*, an eight-page morning paper, which prints about three pages of English, and the *Lucia*, a six-page evening paper, which prints one page of English. There are about five Spanish papers in Cienfuegos, four in Matanzas, three or four in Santa Clara, and four in Havana. Four American papers started during the past seven months, but suspended owing to lack of support. The mechanical features of the 'art,' if it can be called such here, are not exactly up to date. Wooden sticks are used, and the line spaced out with the forefinger instead of the thumb, while every four lines are dumped. Long Primer Old Style and larger letter is used on papers. There are no imposing stones; tin on a pine board answers the purpose. Black-face type of fifty years ago is in use. It originally came from France and Spain. There is no De Vinne or Jenson on the island. There are six metal sticks in Havana. The *Herald* is the best paper, and its representative is now in New York ordering about $15,000 worth of type and material. Most of the government printing is done in this office, and some very good work is turned out. Presswork on Spanish papers is vile. They have no conception of the fitness of things. Jobwork is the most amateurish you can imagine. There are no Gordon presses; Liberty presses are used. Seven or eight English printers who have been connected with the union have applied for a charter. All English printers working on the *Herald* have been soldiers except one. Everything is measured by ens and they pay 30 cents per thousand. Ads. are set by week, but heads are measured. Printers work twelve and fourteen hours a day and make about $25 per week. There are no women at the business; two were on the *Herald*, but were discharged. Provisions are high, and all the necessities are much higher than in the United States. Accommodations for the traveling public are poor. There is not a decent hotel in Havana. All the cabmen struck the day I arrived, and there were fully a dozen alarms of fire. For a time it looked as if the war was on again. The streets are narrow and the sidewalks wide enough for one, if not too good a liver. The Cuban officers are still parading about and receiving congratulations for having freed the island. Cafés and hotels are crowded and mêlées are frequent. It will be a great country, though, when things settle down. The climate is splendid, and while the days are quite hot the evenings are cool. American capitalists are investing largely in land, which the natives farm for one-third the proceeds, and Englishmen are getting control of the railroads."

THE MACHINISTS AND THE I. T. U.

The question of whether the International Association of Machinists or the International Typographical Union shall control the men known as machine tenders, who take care of the linotype in printing offices, has been the subject of much contention ever since the machine came upon the field. A year ago the printers decided they were capable of filling those positions in the future, and that the men now doing so, the machine tenders, should get into the printers' union by July 1. Some of these men belonged to the machinists' union; others organized what they called unions of linotype engineers. The machinists' union, however, claimed control of the positions, and instructed its members not to join the printers' union. In New York the entire body of machine tenders, numbering sixty-eight, joined the printers' union on July 2. The matter is not disposed of yet, however, according to the machinists, who will invoke the interference of the American Federation of Labor, with which both machinists and printers are affiliated, at its next convention in December. As the matter will undoubtedly be largely disposed of by that time along the lines mapped out by the printers, the protest will amount to nothing. There are other reasons for reaching this conclusion which it is not necessary to cite. Friction of this kind is constantly arising between the unions with every invention for simplifying production, and a solution of it is generally based upon the character of the new work. It has been proven that printers are capable of the work in this instance; that it is not exclusively machinists' work; that it consists not in making or repairing the machine, but keeping it in running order, the same as engineer to a locomotive or stationary engine. This being so, all that the tenets of organized labor can claim is that the work be done by that union to which it is most closely allied, which can secure and maintain the highest wages, and which will best prevent contention in the shop and with employers, in which view the printers claim superiority over machinists.

STRIKES AND ARBITRATION.

The Iron Molders' Union of North America believes it has solved the question of strikes and lockouts for the future in an arbitration agreement, of which President Martin Fox writes: "Our arrangement with the Stove Founders' National Defense Association we hold is the most practical form of arbitration, as all subjects are treated by those directly involved. The substance of it is:

"WHEREAS, There has heretofore existed a sentiment that the members of the Stove Founders' National Defense Association and the members of the Iron Molders' Union of North America were necessarily enemies, and in consequence a mutual dislike and distrust of each other and of their respective organizations has arisen, provoking and stimulating strife and ill will, resulting in severe pecuniary loss to both parties; now this conference is held for the purpose of cultivating a more intimate knowledge, etc.;

"*Resolved*, That this meeting adopt the principle of arbitration in the settlement of any dispute between the members of the I. M. U. of N. A. and the members of the S. F. N. D. A.

"That a conference committee be formed, consisting of six members, three of whom shall be stove molders appointed by the Iron Molders' Union of North America and three persons appointed by the S. F. N. D. A., all to hold their offices from May 1 to April 30 of each year.

"Whenever there is a dispute between a member of the S. F. N. D. A. and the molders in his employ (when a majority of the latter are members of the I. M. U.), and it can not be settled amicably between them, it shall be referred to the presidents of the two associations before named, who shall themselves or by delegates give it due consideration. If they can not decide it satisfactorily to themselves, they may, by mutual agreement, summon the conference committee, to whom the dispute shall be referred, and whose decision by a majority vote shall be final and binding upon each party for the term of twelve months."

While the above appears defective from a technical standpoint, in that there is a possibility of a deadlock under the third section, it is evident that the parties thereto base their hopes upon the fact that arbitration has been voluntarily adopted, and this saving feature is a decided improvement upon compulsory arbitration. It rests upon moral force only, it is true, but any other kind must express a condition of dependency. Arbitration, however, can ultimately settle nothing. The fact that profits will not permit an increase will not pacify the poorly paid; neither will living wages satisfy those who want more than an existence. What we would like to see submitted to arbitration would be a no-rent strike, with employer and employe on one side and the landlord on the other.

NOTES.

THE Atlanta *Constitution* has been unionized.

THE San Francisco *Call* now carries the union label.

THE printer farmers at Bound Brook, New Jersey, gave a picnic to their city friends on July 4, which was a success in

every way, as well as an eye-opener to some who were still of the impression that the unemployed would not work if given a chance.

THE Providence *Journal* uses automobiles for its delivery system.

VICTOR, Colorado, has now a daily paper owned by organized labor.

THE Georgia Odd Fellows' grand lodge has adopted the union label.

THE Newspaper Writers' Union of Kansas City, is the latest in that line.

IT is said that Erastus Wiman will publish a financial weekly in New York.

THE New York State Board of Award of Legislative Printing has notified all bidders for the work of the fiscal year beginning October 1, that contracts will contain the stipulation that the work must be done strictly in compliance with the new eight-hour and prevailing wage law. This law applies also to New York City printing.



OLD CAPITOL SQUARE AND GRISWOLD STREET TO THE RIVER, DETROIT, MICHIGAN.

The next convention of the International Typographical Union, which will be held in Detroit, August 14 to 18, 1899, will give delegates and visitors an opportunity of seeing many of the attractive features of the city.

GEN. LEW WALLACE, at Crawfordsville, Indiana, advised workingmen to organize as an offset to trusts.

MINNEAPOLIS employers have organized and elected an outside manager to see that their scale is enforced.

APROPOS of the paper trust, we read that paper is now being made in Holland from potato stems and leaves.

THE Federal Ink and Supply Company, recently formed, will control ninety-five per cent of the trade, it is said.

ACCORDING to the last sentence of Mr. Stanley's letter the Cubans have exchanged their Spanish grandees for American and English.

DOW, JONES & CO., New York, refusing to pay the scale, the linotype operators struck, and the firm members struggled along with the plant themselves for a day or two, aided by a few imported rats and their typewriters, when they gave up the attempt and signed the scale of $24 per week for day-work, and $27 for nightwork when necessary.

THE Lockwood *Press*, New York, has suspended, and the Tousey Printing Company has displaced its hand compositors with machines.

THE Louisville (Ky.) *Courier-Journal*, which was "rat" for many years, now displays the printers' label at the head of its editorial page.

THE photo-engravers' unions have formed a trade district the same as the electrotypers. They will continue in the International as well.

ERNEST H. CROSBY, a New York attorney of considerable means and much ability, is an indefatigable worker in the labor reform movement, especially with his pen.

AT its meeting of July 2, New York Union finally decided to undertake the Printing Exposition in October, 1900. Madison Square Garden has been secured and provision has been made for an outlay of $55,000. The Exposition will be up to date in every way. It is expected that all the typesetting machines will be on exhibition, as well as all branches of the art. Foreign exhibitions will also appear.

EX-PRESIDENT PRESCOTT, of the International, has been presented at Indianapolis with resolutions, directed by the last convention, on his services to the organization.

THE brewers' trust having been completed, a new brewing company has organized to compete; also a steel company to compete with the steel trust, and a Western paper trust to compete with the Eastern. The political anti-trust buncombe will do a good turn unintentionally in helping the new concerns. Competition, which some tell us is not a factor nowadays, seems to bob up serenely.

THE Stereotypers' and Electrotypers' Trade District will meet in Detroit at the same time as the International Typographical Union, with which it is still connected. It is hoped that something will be done in the case of William Farrand. The treatment of him by the Boston Stereotypers' Union is something unparalleled in the history of trade-unionism, and such methods should not be tolerated.

EDWARD ATKINSON'S *Anti-Imperialist*, Brookline, Massachusetts, carries the union label. In a letter recently to the New York *Times*, he favored trade unions, which many readers will remember he opposed while addressing the Boston convention of the International. He, many years ago, was also a platform antagonist of Col. William B. Greene, and his Mutual Banking scheme, which the writer has outlined in these columns. Yet the Baltimore currency plan, under Cleveland, was patterned after Greene and was drawn up by Atkinson. He is evidently one of those wise men who change their minds.

IT is expected that an attempt will be made at the Detroit convention to return to biennial sessions. Nothing has transpired since the Syracuse convention to necessitate the present session, and so far as can be learned nothing of importance is to be done. Gatherings of the kind are costly, and the outlay could be much better expended at home in unionizing

unnecessary competition and leveling up the trade. The expense to the International alone is about $3,500, while the several unions defray their own delegations, which, added to the outlay of the entertaining union, must reach a considerable figure. Then the small and distant unions are seldom represented, less than half the total number responding.

THE Kansas City *Union Label* says: "Institutions like the Woody Printing Company, who locked their union men out because, as they said, they could not compete with the one-man label office, must bear in mind that they are responsible, in a large measure, for the existence of such offices. If the union scale was paid in all the job offices in Kansas City, it would not have been necessary to form a combine among the job proprietors in order to prevent the cutting of prices in jobwork. Union printers, who have refused to work for what these proprietors want to give them —'who want to run their own business'— have been forced to start these 'one-man' offices in order to have a place to work and maintain their standing as union men."

THE bookbinders report a lack of employment owing to the casemaking machine. New York Union, No. 1, is having some trouble with "extra workers," who claim control of such work which they do by hand, but which the binders do by machinery. Appletons refused to recognize any such difference in bookbinding, as well as the extra workers' union, who then went on strike. Bookbinders' Union, No. 1, claims it is an attempt to specialize the trade and form new unions, to the detriment of all. The executive council of their International, composed of stampers, extra workers, etc., has granted a charter to the rival union, and so the complication proceeds. The Allied Trades Council will endeavor to solve the tangle. James L. Costello has been elected president and John J. Connell business agent of the binders' union.

PRACTICAL NOTES ON BOOKBINDING.

BY A BOOKBINDER.

In this department it is purposed to give such notes and answers to inquiries as may be of value to the bookbinding trade, as well as to furnish a medium for the interchange of opinion on matters of interest to bookbinders generally. It will be the effort of the conductor of this department to answer all inquiries as promptly as possible, but as some matters require research, unavoidable delays must be expected. No inquiries suitable for answer in this department will be answered by mail.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

THE ART OF BOOKBINDING.—By J. W. Zaehnsdorf. A practical treatise on the art, with many examples. 200 pages; illustrated; plates; cloth bound, $1.50.

BOOKBINDING FOR AMATEURS.—By W. J. E. Crane. Gives descriptions of the various tools and appliances required, and minute instructions for their effective use. 184 pages; 156 illustrations; cloth bound. $1.

MANUAL OF THE ART OF BOOKBINDING.—By J. B. Nicholson. Contains full directions in the different branches of forwarding, gilding and finishing; also the art of marbling book edges and paper. Designed for the practical workman, the amateur and the book collector. 317 pages; illustrated; plates and 7 sheets marbled paper; cloth bound. $2.25.

THE QUESTION OF SHORTAGE IN BINDERIES.

Between the printer, the binder and the publisher there wages a continuous squabble over the printer's imposition, the various pointing systems required by the different folding machines, and the not uncommon shortage in the binder's final deliveries. Every bookbinder has an equipment of folding machines slightly different from that of his neighbor; some have drop-roller folding machines with automatic pointing attachments, and others the double sixteen; some with and some without automatic feeding devices; some working to a guide edge, others to points and others to cut slots. A publisher will have a line of books that he binds in several different styles, but using the same sheets for all the editions. The probability is, if the line is a large one, that he will allot the several styles to different binders, in which case the printer must impose the job and point it to suit the folding machines of each, the requirements of the new feeding devices giving him special trouble. Frequently the printer, secure in having placed the cutting rule just at the right position in his form and built his tympan to cut clean, runs through the edition, ignorant that his tympan has broken down in the middle of the run, leaving half the sheets without any guide marks. He is awakened by a bill from the binder for cutting slits through by hand.

The binder with the quadruple makes the most trouble for the printer, as his work must be fed accurately, the slots cut *uniformly clean* and *due allowance made when imposing for the unusual thickness of the last fold*. This last necessity seems to impress itself on the printer with the utmost difficulty. Of course the "Quad" produces the cheapest folding, delivering in a day as many as 15,000 sheets hand-fed and 21,000 of four sixteens with the automatic feeder. The "Quad," though, is not profitable on short runs.

The other complaint of the publisher is on the question of shortage. He will order the paper man to deliver to the printer one to two hundred sheets over on each thousand, and when the binder turns in but 986 books he "wants to know the reason why?" The binder replies that the printer has spoiled more than his share and points out one cause of no inconsiderable spoilage. The printer's jogging device is frequently unable to cope with a large sheet, especially on a run of underweight paper, in consequence of which the printed sheets are piled on the delivery board with many of them projecting and uneven. From the delivery board the sheets are tied up without further straightening and eventually received by the binder. But the reader can readily understand how, by the time these sheets have been opened, handled in the sheetroom and then taken out for folding, many of the sheets are so torn and crumpled at the edges that the delicate mechanism of the automatic pointer fails to handle them. With the simple point-folding machine the spoilage is much less and the careful binder can make average deliveries of over a thousand to the title. But the low price of binding today will not permit this admitted fact to stand in the way of the obvious economy of using the drop-roller automatic pointing folding machine. The proposition has been made that all the binders should adopt a uniform system, but this is out of the question, as the output of each shop varies and requires a folding plant no greater or less than its needs.

NOTES.

IMITATION leathers, consisting of an embossed coated fabric, are now to be had of several makes.

THE Keratol people have finally solved the problem of a sizing that would take gold leaf. The difficulty of stamping Keratol has limited its sale in the past.

EXTRA edition binders now generally receive their work folded and gathered, and sometimes even stitched, the publisher securing this work from his cloth binder.

DEWEY'S home-coming is heralded by the preparation of innumerable works on his life, his family, his naval career, and his glory. And the enterprising publishers vie with one another to secure the first place on the market.

SOME fine bindings are finished with a French gold of a very rich color similar to what is known as "lemon gold." The gold is heavy and takes a fine luster on the edge gilding and finishing, but its importation is an absurdity, as gold fully as good can be secured here at a lower cost.

NO LONGER are the casemaking machine, the power rounder and backer, the duplex cutter and the "quad" folder with automatic feed money-making novelties for enterprising binders. Their necessity will be attested to any binder who attempts to compete for straight binding without them.

MESSRS. DOUBLEDAY & MCCLURE have disposed of a single edition of 320,000 volumes to Claflin, marking one of the largest sales of the season. It is a popular edition, so

called, of Kipling, in fifteen volumes, listed at $1 per volume. The price for binding seems impossibly low, unless the early season is a consideration.

BINDERS should "see to it" that their work is printed on paper with the grain running from the top to the bottom of the page. This is especially necessary in the case of the coated clay papers that crinkle and draw when the grain runs out from the back. Folding such a sheet costs more than when properly printed.

A BOOKBINDER must be strictly up-to-date in his methods, machinery and prices if he is to compete for the big lines of edition work. The worst position for a binder to be in is that intermediate state where, while his plant and force is large, his equipment is not complete. It is much better to have a small shop with little machinery.

TRADE interest still centers on the reduced price of book cloth. Many binders have made the mistake of at once reducing their prices to the full amount of their saving. This has even been done on contracts already made. We can all remember that when the price of gold advanced, the bookbinders stood the loss, being unable to collect it from their customers. The reduction amounts to very little and should not affect prices.

BY far the most important of recent news to the book trade is the announced combination of the S. S. McClure Company and Harper & Brothers. This undoubtedly includes the firm of Doubleday & McClure, who controlled the book-publishing branch of the business, *McClure's Magazine* being published by the S. S. McClure Company. This concern has been most progressive and successful during the last few years, and their amalgamation with the conservative Harper & Brothers seems a strange one. It will give them the advantage of Harper & Brothers' finely equipped bindery. This will be of interest to the bookbinding trade, as Doubleday & McClure's binding has been an item of considerable importance to the Eastern trade.

PROOFROOM NOTES AND QUERIES.

CONDUCTED BY F. HORACE TEALL.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

BIGELOW'S HANDBOOK OF PUNCTUATION gives full information regarding punctuation and other typographic matters. 112 pages; cloth bound; 50 cents.

COMPOUNDING OF ENGLISH WORDS.—By F. Horace Teall. When and why joining or separation is preferable, with concise rules and alphabetical lists. 224 pages; cloth bound; $1.25.

ENGLISH COMPOUND WORDS AND PHRASES.—By F. Horace Teall. A reference list, with statement of principles and rules. 312 pages; cloth bound; $2.50.

PENS AND TYPES.—By Benjamin Drew. A book of hints and helps for those who write, print, teach or learn. 214 pages; cloth bound; $1.25.

PUNCTUATION.—By F. Horace Teall. Rules have been reduced to the fewest possible, and useless theorizing carefully avoided. 194 pages; cloth bound; $1.00.

PUNCTUATION.—By John Wilson. For letter writers, authors, printers, and correctors of the press. 334 pages; cloth bound, $1.00.

SINGULAR OR PLURAL?—A. J. E., Sandwich, Illinois, asks: "In speaking of 'headache-breakers,' a headache remedy in the form of powders, how would you decide when to use the singular verb and when the plural? Would you say 'Headache-breakers is our own guaranteed remedy,' or 'are our own,' etc.?" *Answer.*—One of the simplest rules of grammar is that a verb and its subject must agree in number; but it is not always easy to determine absolutely whether a nominative should be construed as singular or plural. "Headache-breakers" *is* the name of one remedy, and in merely telling that it is the name no doubt can arise as to the propriety of the singular verb. But it names a remedy put up in the form of a number of divisions, each of which may fairly be considered "a breaker," and grammar rule prescribes a plural verb for more than one of them. Thus "are a remedy" is the correct grammatical form. The singular verb should be used when the name is instanced simply as a name, and the plural when the powders are spoken of, even though collectively the powders constitute one remedy. In case of disagreement between opinions of the proofreader and the author, editor, or customer, the reader should submit readily to preferences of the responsible person.

Mrs. E. F. S., Brooklyn, New York, sends a similar question, as follows: "Kindly let me know which of the following expressions is correct—'one and three-eighths yard' or 'one and three-eighths yards.' Also please tell me where



Photo by Miss Edith Thompson, Nashville, Tenn.

A PAIR OF BLACK KIDS.

I can find any information on the subject which will be authoritative for one who seemingly does not care to be convinced." *Answer.*—The editor in his search in books for an answer to this question has found only one reference to it, and he would be very glad to hear from any person who knows of another. Before citing the one reference it seems well to tell the editor's emphatic preference, which is for the plural—"yards" is right, and "yard" is wrong. The expression is of one and some more, and that is more than one. Samuel Ramsey, in "The English Language and English Grammar," says: "Authorities usually give two definitions as if they were synonymous, which they are not, viz, 'more than one,' and 'two or more.' Now 1½ comes under the first, but not under the second. Is it then singular or plural?" This author, in what follows this quotation, seems to favor the singular; but he gives no decisive reason for it, and we may well doubt that one could be given.

DIVISION.—E. E. S., Cincinnati, Ohio, asks if the word "purchased" can be divided so that only "ed" will be at the beginning of the line, and says that it would appear from an inclosed slip from the dictionary that it can. Certainly it can. Anything of that kind *can* be done, though it *may* not, and often *must* not. The dictionary from which the slip was cut is an old one, not at all fitted to be used as

authority on such a point. In particular work, especially with a line of sufficient width to allow decent spacing without the division, no two-letter division should be made, and objection to dividing where there is no separate syllable in pronunciation is very common. All such matters should be considered relatively. In narrow lines even the most objectionable divisions must often be allowed. As a matter of personal opinion, the writer may say that the only reason why he would ever change such a division even as the one in question, except in wide matter where no two-letter division should be made, would be that he knows that it is commonly considered very objectionable, or even wrong. This means, of course, that he does not entertain personally any feeling of objection to it that would not apply with equal force to any two-letter division.

COMPOUND OR POSSESSIVE?—G. E. H., Cassville, Missouri, writes: "W. M. G., in the June INLAND PRINTER, asks about use of compound and possessive form, such as 'four-day meeting,' 'two-weeks meeting,' 'four days' meeting,' 'two weeks' meeting,' both of which you say are correct. In your reply of course you refer only to the question raised by W. M. G. Is it correct to say a 'four-day meeting,' or should we say 'four-days meeting'? If we say 'four-day,' why 'a two-weeks meeting'? Why not 'two-week'? Which is preferable, 'the two-year-old child' or 'the two-years-old child'? Would not a proofreader who used both forms be open to criticism?" *Answer.*—It is correct to say "a four-day meeting," not "four-days." Likewise, "two-year-old" is correct, and "two-years-old" is incorrect. The universal practice in such terms is to use the singular, not the plural, and of course the analogy would give "a two-week meeting," not "two-weeks." In the answer referred to it would have been much better to add that the writer's choice in the cases mentioned would be the possessive plural. A proofreader should certainly not allow the two forms to occur in one writing, though it would be a very small matter for criticism if they were widely separated. The last part of the former answer was meant to meet this phase of the subject. It was: "Leave them as written unless they are badly confused in the writing, when all that is really necessary is to remedy the confusion."

FORM AND SPELLING.—W. A. B., Coffeyville, Kansas, writes: "I have noticed the use of the en dash for hyphenated words, while the hyphen was used for dividing words at the ends of lines. Do you know of any good reason for doing so? I have also seen the word brethren persistently spelled brethern. Can the latter spelling be defended on any grounds? In forming the possessive of proper nouns is not the apostrophe and *s* ('s) always added regardless of the ending of such noun? I recently set a poster in which was written the line 'Kansas Most Popular Orator.' In setting this line I put in 'Kansas's.' It looks awkward, but is it not correct? I find that the majority of the newspapers in this section use only the apostrophe after the *s* when the proper name ends with *s*." *Answer.*—Such a distinction in hyphens serves a good purpose in the dictionaries, but not anywhere else. If any one can give a good reason, or any reason, we should be glad to print it. The spelling brethern can *not* be defended on any ground. "Kansas's" is the only reasonable form for the possessive, although the other form is often used. The word without the additional *s* leaves part of the sense unexpressed, and thus is unreasonable. To those who use the right form it does not look awkward, for what is right is beautiful, and real beauty never looks awkward. Much has been written about cacophonous hissing in English produced through many contiguous sibilants, but it is mainly pure nonsense. The editor of this department believes, not in pure nonsense, but in pure reason, and, so believing, can never be induced to sanction regular omission of part of the sense from the representation or the pronouncing of a possessive noun.

THE CAPTAIN OF THE MECHANICS' NINE.

THERE are few men who have a warmer appreciation of the pleasures of "the good old days" than the old-time printer, and many of these who have won fortune and distinction revert to the time when they used the stick and rule with a keenness of enjoyment that is tinged with a regret that conditions of life have changed, albeit they have changed to their advantage.

Nearly a third of a century ago, society was freer and less artificial than it is now. Commenting on this, our versatile friend Bro. Shepard, as he is called in connection with the "Bible History," or Col. H. O. Shepard, as he is titled when he travels in the mountains of North Carolina, drinking in the ozone, and other products of native manufacture—commenting on this, as I say, Mr. H. O. Shepard, in a burst of confidence, said: "Say, there are no baseball teams that give the fun as to the elements that we used to have in Des Moines back in '67. I was captain of the



Mechanics' team. We got a challenge once from the Winterset team and we went down there in August, one day before the game. We held the town. Business was suspended. The game began at eight o'clock in the morning and lasted seven straight hours. No one worked that day. I have the old score yet," and H. O. fished out a crumpled paper from his coin purse and passed it to the interested listener. And, shades of scientific players, here is the score:

MECHANICS.	R.	O.
H. O. Shepard, c	9	5
H. Nicholas, 1 f	8	4
W. H. Gaston, 3b	10	4
Wm. Persing, c f	9	2
J. S. Brown, 1b	10	3
J. N. Rentfrow, 2b	12	0
B. F. Knapp, r f	9	5
Wm. C. Storry, ss	9	3
John King, p	8	3
Totals	82	27

WINTERSET.	R.	O.
C. A. Vaughan, c	7	1
Rev. Smith, 1b	7	3
Geo. Furbett, ss	7	1
A. J. Kendig, c f	10	5
R. Bell, r f	5	2
I. H. Paxson, p	4	4
C. B. Lothrop, 2b	6	2
Joe Garlinger, l f	4	4
Dr. Davidson, 3b	5	4
Totals	47	27

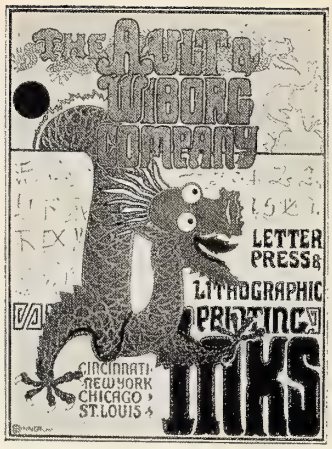
Mechanics	4	14	12	14	8	1	1	14	14	—82
Winterset	5	1	9	3	2	0	6	10	11	—47

W. H. Kessler, scorer for Mechanics.
E. W. Fuller, scorer for Winterset.
Tac Hussey, umpire.

"Yes," sighed Bro. Shepard, as he put away the precious relic, "Lord bless your soul, I have come to that time of life that I can look back and congratulate myself on the good times I have had. I was catcher and captain for the team, and I had a warm time. We had a dinner at the Tremont House and had a salubrious number of hours, and wound up with a ride home by moonlight. No times like that now, huh?" and his interested listener grinned sympathetically.—*Colonel Duffy.*



No. 1. Egyptian — Three colors.



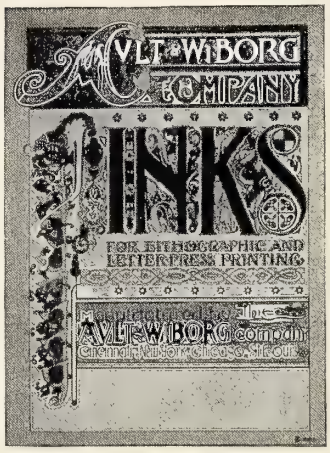
No. 2. Chinese — Four colors.



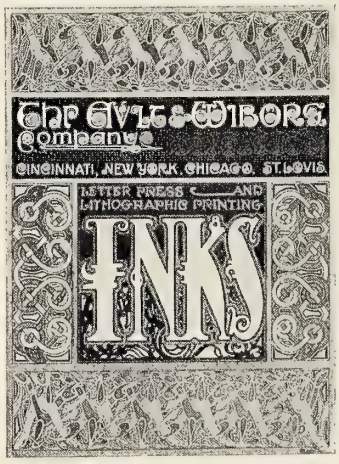
No. 3. Japanese — Three colors.



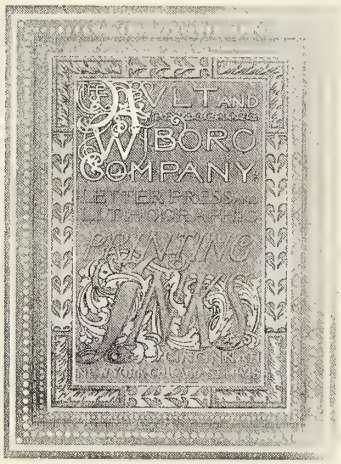
No. 4. Russian — Three colors.



No. 5. Irish — Five colors.



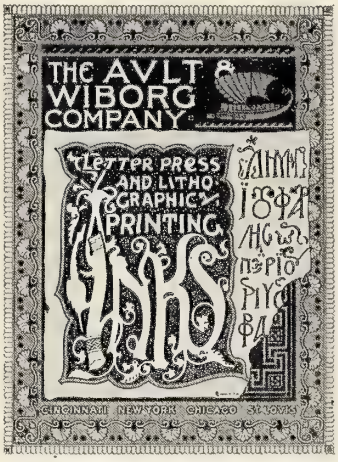
No. 6. Seventh Century — Four colors.



No. 7. Roman — Three colors.



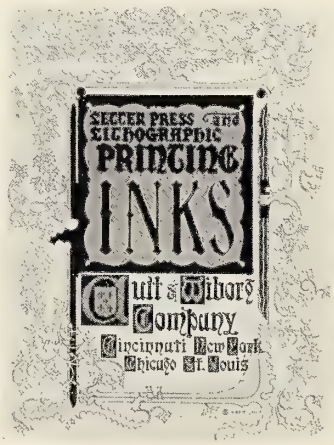
No. 8. Arabic — Four colors.



No. 9. Thirteenth Century — Four colors.



No. 10. Gothic — Four colors.



No. 11. French — Three colors.



No. 12. American — Four colors.

THE TWELVE ADVERTISING DESIGNS OF THE AULT & WIBORG COMPANY.

(See article about "Modern Advertising Methods" on opposite page.)

MODERN ADVERTISING METHODS.

WITH the completion of the series of special designs which the Ault & Wiborg Company has been showing in the pages of THE INLAND PRINTER during the past twelve months, it is our pleasure to present, in addition to the last of the full-page designs, miniature reproductions of the entire series. While the advertisements of this company have always been of such a character as to arrest the attention of even the most casual observer, none of them, up to the time this series was begun, has created half the interest that these beautiful inserts succeeded in doing. To call to the notice of possible purchasers the products of an ink factory, it is manifestly important that the colors should in some way be shown. In no better way could this be done than by inaugurating a series of unique designs, which would not only be attractive and enable the inkmakers to show their products advantageously, but at the same time be instructive to those who watch the pages of the trade publications in which the advertisements are placed.



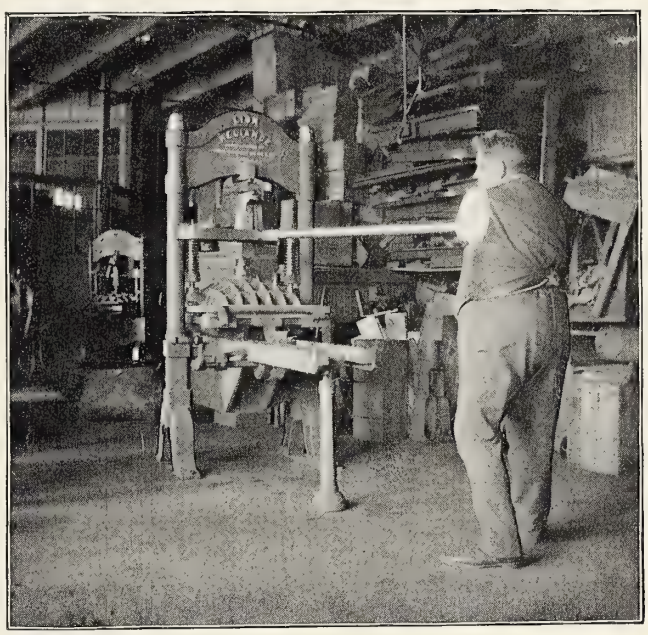
The Announcement—Three colors.

In these Ault & Wiborg designs has been shown a period of illumination beginning with the Egyptian, as far back as two thousand years before Christ, and closing with the American, which is the sheet presented in this issue. The back of each of these inserts was intended to harmonize with the face, and it is to be regretted that space will not permit of showing miniatures of these at the same time. The Ault & Wiborg Company has expended large sums of money in this advertising, not only for the designs and plates, but for the printing; it feels certain, however, that its enterprise has been appreciated, and that the presentation of its products in this original style has resulted in largely increasing the orders for its goods. The designs were originated and engraved by the Binner Engraving Company, of Chicago, whose original advertising work is so well known, the artist on this particular series being Frank W. Swick.

In speaking of the series, Oscar Binner, the head of the engraving company, under whose supervision the work was carried out, says: "The complete series comprises absolute originality of conception, with fundamental principles of illumination based on historic data, attractively set forth. It covers a period of illumination beginning with the Egyptian Age, for the Egyptians were in the habit of rubricating their manuscript; and long before the destruction of Pompeii, Romans were accustomed to rubricate their manuscripts and adorn them with paintings. The process of laying on or burnishing gold and silver appears to have been familiar from a period of remote antiquity. Among the later Greeks the practice became so common that the scribes or artists in gold constituted a distinct class. The luxury thus introduced was augmented by writing on vellum, stained a purple or rose color. The earliest instance is recorded by Julius Capitolinus, in the life of the Emperor Maximinus, the younger, to whom his mother made a present of the poems of Homer, written on purple vellum in gold letters. This was about the beginning of the third century. The celebrated Codex Argenteus, written in silver and gold letters, on a purple ground, about A. D. 360, is perhaps the most ancient existing specimen of this magnificent mode of caligraphy. For a century after the invention of printing, illumination made steady progress, but the demand for movable types forced it into decline. The advancement in the art of printing, and the possibility of platemaking to meet practical requirements at a comparatively small expenditure, had made it possible to afford to many a comprehensive idea of applied art in bookmaking."

CAPTURING "THE LION."

Hearing that Paul Shniedewend & Co., Chicago, were about to ship to A. W. Penrose & Co., London, England, a special hand-power press for proving half-tones and process cuts, which has been named "The Lion," an INLAND PRINTER representative visited their works and secured with his kodak a fairly good snap shot of the machine. Mr. Shniedewend is shown in the act of operating the machine by means of the special extension lever with which it is furnished where cuts of large dimensions are to be proved that require extra power. "The Lion" is constructed upon the same general plan as the other hand presses made by the firm, but is of heavier build, of enormous strength, and weighs over three thousand pounds. The size of the platen is 22 by 30 inches. Mr. Shniedewend states that an absolutely rigid and even impression on a solid half-tone the full size of the platen can be made with practically no underlay or overlay, and there is no chance for breakage under the enormous strain. The machine has been put to special tests, not only with the regular lever but with the three-foot extension lever mentioned above, the power of five men being applied, and easily stands up to its work. We understand that a machine of even larger dimensions is now under construction and will be placed on the market before long.



PAUL SHNIEDEWEND AND "THE LION."

Photo-engravers and others requiring presses of this kind will be interested to know that large machines of this pattern can now be obtained.

CAN NOT KEEP HOUSE WITHOUT IT.

Inclosed find $2, being amount of renewal of subscription to THE INLAND PRINTER. The amount of information gained along all the different lines pertaining to the art preservative has been worth to me many times more than the cost per year for subscription. I can not keep house without it.—*S. B. Best, manager Canadian Typograph Co., Ltd., Windsor, Ontario.*

NOTES AND QUERIES ON LITHOGRAPHY.

CONDUCTED BY EMANUEL F. WAGNER.

Correspondence relating to this department is respectfully invited from lithographers, lithographic artists, and others interested. Individual experiences in any way pertaining to the trade are solicited. Differences of opinion regarding answers given by the editor will receive respectful consideration. Mark letters and samples plainly E. F. Wagner, 4 New Chambers street, New York.

EARLY AND LATE INCENTIVES TO LITHOGRAPHIC PROGRESS IN AMERICA.—In 1827 the Franklin Institute offered a silver medal as a prize for the best specimens of lithography to be executed in the United States, and it was won by R. Peale, for a large portrait of George Washington. In 1828 a silver medal was promised for the best specimens of lithographic stone found in the United States, but no good lithographic stone has been found here as yet. In 1891 the United States Government rewarded Mr. John Mulally with a patent, for discovering the use of aluminum in lithographic printing.

THE DIFFERENCE BETWEEN LITHOGRAPHY, ALUMINOGRAPHY AND ALGRAPHY.—P. H. L., New York: "I am interested in the art of printing from aluminum plates. I often heard the term 'algraphy,' as well as 'lithography,' employed in designating that which I should think is really and properly 'aluminography.' I have observed that you at various times have used the different terms indiscriminately as far as I could see. Would you kindly enlighten me on this subject?" *Answer.*—When we speak of the product of the surface printing press, it is purely and simply lithography, as the principles and manipulations governing the creation of that product are those known under the name of lithography. On the other hand, if we speak of the technical differences, when printing in a lithographic manner from a metal plate, we call it aluminography (algraphy) or zincography, as aluminum or zinc may be used. The term "lithography" (meaning stone) has become generic in respect to surface printing, and we therefore call all products made by surface printing (damping before printing) "lithography," be they produced from stone, metal or composition.

HIGH ETCHING ON STONE AND ETCHING POWDERS.—F. S., Eastport, Maine: "Would you kindly supply me with an etching powder that will melt when the stone is heated from below and then runs down the sides of work, so that the lines can be etched up very strong?" *Answer.*—Regarding high etching on stone, the best way to proceed is as follows: After the transfer is down good and strong, and rolled up in ink in which has been mixed some Cosmogravure liquid etching wax, the work is powdered with talcum and etched until a perceptible raising has been attained. It is then cleaned off, rolled up again and powdered with one of the many easily melted resins *which do not flow*, for at this stage no shoulder must appear next to line, as this would cause a blurred effect in printing. Regarding the heat, it is a dangerous and cumbersome proceeding to heat the stone from below. The better way is to employ a flame, or better still on small work, an evenly heated metal plate, which is laid over the stone without touching it, and thus heats the etching powder on the work evenly and sufficiently to melt. After a certain depth has been obtained the closer and finer lines are covered up with liquid asphaltum, and a severe etching can now be administered. After this the work is again rolled up, powdered with stronger etching powder (such as contain wax and resin) and heated again, causing the molten glaze to run down the sides of the work. This is kept up until sufficient depth of line is obtained.

THE USE OF GUM IN LITHOGRAPHIC PROCESS WORK.—F. F., Seacliff, Staten Island, writes: "In the March number of your very valuable paper you have given some very valuable directions for developing the asphalt process work by which I have much profited. One thing is not yet plain to me. In Section 18 you say 'wash off process-work on top of dry gum with a piece of felt soaked in developer, and wipe clean with a dry rag.' Am I to understand that the work, which I have taken great pains to develop, is to be all washed off again with the solvent developer, and if I rub up again with asphaltum, as in Section 19, I can get it all back again?" *Answer.*—If you will observe in paragraph 17 it says: "Wash off your gum and acid, *and gum up stone or plate very smooth and thin*, then *dry* the *same*." If you will do this carefully you can take off from the printing surface with your developer all that you have had upon it, as *long as you do not touch it with water*, but rub up the work with asphaltum again. We have here the great advantage of a chemical printing surface, which is far superior to mechanical processes, for so long as certain parts of the plate are protected with gum you can safely take off every trace of ink without injuring a single white line, for your developer being a volatile oil, and a solvent of grease only, will not affect the gum. Then after you have recharged your work with strong ink or asphaltum, as in paragraph 19, and being sure that everything is clear and sharp, you begin with the opposite agent — water. This will only dissolve the gum, and will leave all the work intact. It is the same potent principle all the time, and the groundwork of lithography, namely: "*The antagonism of water and fat upon the arena of a sensitive to grease circuit.*" The gum you will understand is on the side of water, and is simply a more permanent and a greater foe of grease. The asphaltum on the other hand is the opposite, and holds its own against the gum. The former is dissolved in water only, the latter only in spirits or oil, and the point with each of these agents is *who gets there first* on the embryo printing plate. Where the gum got in there is no show for grease or asphaltum; where the latter has penetrated no water or gum can find a hold.

THE MODERN DEMANDS OF GRAIN SCREENS IN PROCESS-WORK.—A correspondent (lithographer) suggests the graining of a glass plate and working upon the entire surface of the plate an even grain, such as only lithographic artists are able to draw, then coating the surface with a transparent lacquer, and using the same for a screen, instead of the usual half-tone pattern now in use. For some purposes this may have considerable merit, but it seems to us that such a screen could be obtained much easier, and perhaps more evenly, by rolling up a well-grained, white stone, and then making photographic negatives therefrom and varying the textures by lesser or greater exposure, lesser or greater distance of focus, manipulating the development, and ultimately by making positives from the negatives. Even-grained paper could be inked or obliquely exposed under a strong light (without ink) and photographed for the purpose of obtaining grain-half-tone screens. Besides, we must not forget the beautiful and delicate grains which can be obtained by the shrinkage of a gelatin film, as in the litho-gelatin process. But science is going still further, for an ordinary plain negative can now, by immersion in a concentrated solution of bichloride of mercury, be made to yield a gelatin relief in delicate grain, giving all the gradations of the picture from white light to black. Still the artistic standard always advances as improvements are made. We are not satisfied with the most beautiful gradations of light and dark as we see it in the process-work of today. We want expression in manipulation; we want cool linear work in distance and warm open grain in foreground and shadows; we want bold, rugged, realistic foreground masses in contrast with cool, ideal toney distances, and they, so far, can only be supplied by the aid of brain and hand to the best process plates by touching up or tooling, and here we have the wonderful versatility in lithographic methods to rely upon to produce the desired plates quickly and cheaply in monochrome or multichrome. The only thing which seems to be still lacking is the perfect transferring and printing facilities to render the work of the

modern lithographer really useful, and here again we have, thanks to the ever-restless energy of American ingenuity and invention, a host of talent which will help us over this difficulty too.

WHICH PAYS BEST: TYPOGRAPHY, OR LITHOGRAPHY?—J. W. P., Ottawa, Illinois, sends some samples of his off-hand copying ability, taken from caricatures in the June INLAND PRINTER. Being a young man of twenty-one years, and full of spirit to "buckle right down to learn engraving or be a first-class job printer," he wishes to know in which is the "most money." Our correspondent says he is an artist if he can go by what his friends tell him. As a subscriber to THE INLAND PRINTER, and reading everything in its pages carefully, he was attracted by some answers given in this department. *Answer.*—Regarding the specimen of your copying ability, I would say that the terms "art" and "artist" are too often misused at the present day. We must not call every one an artist because he can dash off something on paper from a copy before him, which a real artist has *conceived* before. However rough and crude may be his lines, if they convey to another person an idea full of meaning, or awaken in him a responsive chord of sentiment, then the originator thereof is an artist. Your dexterity of hand has seemingly advanced far enough to try composition, and the books you may get to study the principles are: F. G. Jackson, "Lessons on Decorative Design," 34 plates, $2, The Inland Printer Company; also "Theory and Practice of Design," by same author, price $2.50. Regarding typography and lithography, and their possibilities in art application or moneymaking, we can say the chances are equal. The unthinking mechanical lithographer is on a par with his brother typo of the same caliber; neither of them has an advantage. On the other hand, the progressive man in any trade or profession gets along, be the direction of his progress either in art, business or invention. The field is unlimited for excellence in all the arts, trades and professions. Careful reading of the common-sense article, "The Training of an Illustrator," by Frank Holme, in the July issue of THE INLAND PRINTER, will do much to open the eyes of our friend, although I would not have it understood that careful training at first is in any way detrimental to an artist, as Will H. Low, in the June *Scribner's*, would have us think. Fundamental art principles must be laid by well-defined methods upon solid vital principles. The unthinking, mechanical adherence of the artist to these routine laws, and the neglecting of what is *real soul* and *life of art* in his mature work, is where the fault lies. The former principles can be achieved by diligence and labor, the latter requires imagination, thought and brain, and, if not spontaneous in an individual, can sometimes be developed by long years of experience; rules will never bridle or hold in check a genius, but they are necessary for the development of the ordinary intellect in the sphere of art.

A DEED OF GIFT.

The following is clipped from Croake James' "Curiosities of Law and Lawyers": "If a man were to give to another an orange, he would merely say, 'I give you this orange'; but when the transaction is intrusted to the hands of a lawyer to put it in writing he adopts this form: 'I, A. B., hereby give, grant and convey to you all and singular my estate and interest, right, title, claim and advantage of and in the said orange, together with all its rind, skin, juice, pulp and pips, and all right and advantage therein, with full power to bite, cut, suck and otherwise eat the same, or give the same away as full and effectually as I, the said A. B., am now entitled to bite, cut and suck or otherwise eat the same orange, or give the same away, with or without its rind, skin, juice, pulp and pips, anything hereinfore or hereinafter, or in any other deeds, instrument or instruments of what nature or kind soever to the contrary in anywise notwithstanding."

5–5

NEWSPAPER GOSSIP AND COMMENT.

BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects to O. F. Byxbee, 165 Fair street, Paterson, New Jersey. "For criticism" should also be written on papers when criticism is desired.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

STEPS INTO JOURNALISM.—By Edwin L. Shuman. Treats of newspaper work as a more or less exact science, and lays down its laws in an informal way for beginners, local correspondents, and reporters who do not already know it all. Cloth bound; $1.25.

CONTESTS IN TYPOGRAPHICAL DISPLAY.

At this writing, designs of THE INLAND PRINTER letterhead contest (No. 5) are coming in rapidly. There are many very neat and appropriate specimens, and the judges will have no light task in making selections. There are to be but three judges in this contest, and they are all on THE INLAND PRINTER'S staff—C. F. Whitmarsh, the company's secretary; Ed S. Ralph, editor "Notes on Job Composition," and A. R. Allexon, who does most of the composition on the advertising pages of this journal. The result of their finding will be given in the September number, with reproductions of their selections and photographs of the successful compositors if they can be secured in time.

The book of dry-goods ads., comprising Contest No. 4, was mailed to all contestants on June 29. The work connected with making zinc etchings of 230 ads. was considerable, and this accounts for the delay in not having the book ready on June 1, as originally expected. Many letters of commendation have been received, speaking in high praise of the execution and value of the work. The book is now for sale at 40 cents a copy, and will be sent postpaid by The Inland Printer Company.

Routes 1 and 3 of the Bank of Hudson ads. have not yet completed their journeys. Route 1 was delayed over a month at one place in Canada, and is again missing at the last but one stop in its course. Route 3 has met with difficulties through a number of compositors having changed their residences. It is now in Missouri, and will continue its journey eastward through the Southern States.

In THE INLAND PRINTER for October, Contest No. 6 will be announced, and it is desired that compositors send in specimens of work that have been found difficult, or that they would like to see used for this contest. These should reach me not later than September 1.

JAMES H. POST, Carroll (Iowa) *Sentinel.*—The blotter and title-page are both very neat.

J. A. RUGABER, Chicago.—Yes, *The Tidings* has improved and certainly does you great credit. It is in every way neat and satisfactory.

AT the third meeting of the New York Associated Dailies, held in Syracuse June 7, some very helpful papers were read and many practical ideas exchanged.

AN interesting "Pioneer Edition" was issued in June by the Traverse City (Mich.) *Eagle*, containing reminiscences and sketches of the early settlers of that city.

ON June 30, the Greensburg (Ind.) *Standard* published a full-page ad. on its first page printed in red, an appropriate color for the ad., which was a "Hot Shot Sale."

THE Buckhannon (W. Va.) *Knight-Errant* issued an appropriate Fourth of July edition, resplendent with an illuminated cover printed in the national colors.

A NICELY printed and embossed "Announcement of Removal" was sent by the Scranton (Pa.) *Register* to its customers and friends upon occupying new and commodious quarters.

THE Ashtabula (Ohio) *News* has been sold to the Ashtabula Printing & Publishing Company, publishers of the

Daily Beacon and the Ashtabula *Telegraph*, and will be consolidated with the *Telegraph* under the title of Ashtabula *Telegraph*.

Stamp Talk, Kansas City, Missouri.—A neat and pleasing little monthly. I like the whole arrangement very much. Presswork needs attention, as color is uneven and impression too light in places.

Among the features of the Louisiana State Industrial Exposition was an exhibit of Southern newspapers, a medal being offered for the best weekly. The prize was awarded the Crowley (La.) *Signal*.

Over 12,000,000 ballots were cast in a contest recently conducted by the Minneapolis *Journal* in behalf of school teachers and scholars. The winners will be taken on an excursion to the Pacific coast.

The Philadelphia Sunday *Times* offers $25 for a story of not less than two hundred words formed from the display lines of its advertising on a given day. Entire lines must be used, with restrictions on the number of words used to connect them.

Two nicely printed monthlies which merit special mention for the completeness with which they cover their subjects and for their mechanical excellence come from Indianapolis, Indiana. They are the *Agricultural Epitomist* and the *Practical Dairyman*.

The *Industrial School Record*, Golden, Colorado, which was criticised a few months ago, has made the two or three slight changes then proposed. The name of Frank J. Smith, the new instructor in printing, now appears at the head of the neat little paper.

After occupying the same rooms for more than twenty years, the Providence *Register*, Scranton, Pennsylvania, has removed to a fine new business building, where it has commodious quarters, well equipped and supplied with every modern convenience.

Augustus Harr, Tyrone, Pennsylvania.—The Inland Printer letter-head in red and blue is neat. I do not admire the color scheme in the other—this plan is going out of use; a clear-cut line in red looks much better than the red and black together. Your bank ad. is a good one, and I reproduce it (No. 1). Mr. Harr writes: "I reset all my standing ads. whenever they become an eyesore, and this keeps the ad. columns a little fresher." This is an excellent idea, and gives an opportunity for improvement each time.

A. G. MORRIS, President
L. H. EPPLEY, Vice Pres.,
T. J. GATES, Cashier.

ESTABLISHED 1874

BLAIR COUNTY BANKING COMPANY

TYRONE PA.

CAPITAL and SURPLUS
$152,500.00
Besides Individual Liability

DIRECTORS—
A. G. Morris
William P. Humes
Ann E. Humes
Katharine W. Curtin
J. P. Harris

Drafts issued on all Foreign Countries.

No charge for care of private boxes or papers.

Interest allowed on time deposits.

This bank is located at corner Pennsylvania avenue and Tenth street, and tenders its services in the transaction of a general banking business.

No. 1.

C. A. Stimson, Coon Rapids (Iowa) *Enterprise*.—Your paper is carefully made up and nicely printed, but the register is off. Make the first, fourth, fifth and eighth pages back the others perfectly and it will be all right. Another lead between the lines in the second part of the double heads on first page is advisable. Ads. are attractively displayed.

A copy of the San Angelo (Texas) *Press* came to me in less than a week after the criticism appeared in these columns in June, with the suggestions there made adopted. It has also made use of the heading for local happenings on page 359 of that issue.

Wheelock's Weekly, Fergus Falls, Minnesota.—Your "Graduation Number" is a very pleasing issue. A little less ink would have improved some of the half-tones, but aside from this the mechanical execution throughout approaches a high standard of excellence.

Five Ohio publishers in Columbiana County have formed a combination whereby a coöperative county seat news service is maintained. Formerly each paper had its special correspondent, whereas now one man does the work for all, and telephone tolls are divided by five.

James H. Post, of the Carroll (Iowa) *Sentinel*, who was well up in the honor list of Ad.-Setting Contest No. 4, has purchased a half interest in the Tama County *Democrat*, Toledo, Iowa. His partner is J. J. McMahon, Carroll County's superintendent of schools.

Potsdam (N. Y.) *Courier and Freeman*.—The half-tones in the issue of June 21 appear to excellent advantage; in fact, the presswork throughout is of the best. Ads. are also well handled. There is an abundance of local news and correspondence, and it will pay to give more attention to the make-up of the latter. Put a lead between the items and grade them. Heads like "St. Mary's Church Fair" should be leaded out more. The cards in the "Business Directory" present a neat appearance; a section is reproduced herewith (No. 2).

Berry & Crapser, Smith Block, Massena, N.Y.
Attorneys and Counselors.
Watson B. Berry. John C. Crapser.

C. S. Ferris, Attorney and Counselor at Law.
Ives' Block, Potsdam, N. Y. Money Loaned on good security at easy terms.

Frank N. Cleaveland, Counselor at Law
Specialty: Examination of Real Estate Titles and Preparation of Abstracts and Opinions. Canton, N. Y.

Dr. J. S. McKay, Physician and Surgeon.
Office at Residence No. 80 Market Street, Potsdam, N. Y.

E. E. Weagant, D. D. S.,
Dental operations of every kind performed, Crown and Bridge Work, Gold Crowns, Porcelain Crowns, Teeth with or without Plates, Fillings of all kinds. Office in the New Ives' Block, Potsdam.

O. Bliss and E. V. Deans,
DENTISTS. Office in Lemon Block, 1½ Market St. Open from 8 a. m. until 6 p. m.

No. 2.

Roy Phillips, Hill County *Record*, Hillsboro, Texas.—The *Record* is a nicely printed paper, carefully made up, and contains neat and attractive ads. Bank ads. are well arranged and nicely displayed. The character "and" is improperly used in two of these—it should appear only in firm names.

Windber (Pa.) *Era*.—On June 30 this new paper, after six issues, enlarged to a seven-column folio. It is a newsy sheet, carefully made up and containing neat ads. The presswork is weak through an uneven color and impression, but this is pardonable as the issue before me is the first from a new press.

T. J. White, Emmettsburg, Pennsylvania.—The arrangement of your ad. is good. The upper portion could have been given greater prominence by reducing the wording below the rule. "Is now on; come early" should have been smaller, in any event. "Seasonable Bargains" deserved more prominence as a heading.

Jay Crawford, Shenandoah (Iowa) *Sentinel*.—The plan of placing a blotter, on the outside of which is printed an ad. for the job department, on the top of pads of letter-heads and note-heads is a good one. This practically makes a writing tablet of each pad, and at the same time is an excellent advertisement for you.

W. H. Farmer, *Saturday Review*, Mobile, Alabama.—This new sixteen-page weekly of yours is a most interesting paper. It is nicely printed and all the matter is attractively headed. There is a little sameness about the ad. display, but aside from this the entire mechanical work is of a high order, presenting a most creditable appearance throughout.

Scott Peacock, of the Centerville (Iowa) *Iowegian*, in sending a copy of his paper for criticism, writes: "The Inland Printer has in the past year doubled my value to my employer." The ads. in the *Iowegian* are remarkably neat, and the presswork is also commendable. Make-up is well handled, except that eighth-page columns are not as even at either top or bottom as they might be. The subheading, "M. W. of A. memorial services" in the issue

of June 20, is wrong as you have it; it should be "M. W. OF A. MEMORIAL SERVICES." Such heads are frequently wrongly capitalized.

THE Worcester (Mass.) *Daily Telegram*, "Worcester's first and only newspaper," now occupies offices at 551-556 Main street, and celebrated its removal to the new quarters by a four-page illustrated write-up in the issue of June 10. Large cuts of the Hoe press and folders and big heading serve to make the article an important feature of that issue.

ONE of the clearest and most practical papers, outlining a valuable plan for uniting the newspapers of a State for the promotion of business interests, that probably has ever appeared, was read at a recent meeting of the Associated Ohio Dailies by N. D. Cochran, of the Toledo *Bee*, and printed in the *Fourth Estate* of June 29. I regret that its length forbids reproduction here.

ALBION (Ind.) *Democrat*.—You are publishing a fine paper—bright and newsy, containing nicely set ads. Correspondence and local items present a creditable appearance. It would be a good plan to put heads on a few more of the longer local items, and the first line of display heads should be larger. Where paid readers are run among local items, they should be preceded by some distinguishing mark.

SINCE THE INLAND PRINTER'S Bank of Hudson ad.-setting contest, the setting of bank ads. has received much more attention in many papers, several of which have been received calling special attention to this feature, and which

C. A. BARNES, Pres. W. W. MICKELWAIT, Vice-Pres.
H. C. DYE, Cashier.

STATE BANK of TABOR

CAPITAL STOCK, $25,000.

Does a general banking and exchange business. Receives deposits from individuals and business houses subject to sight draft. Loans made on approved security.

No. 3.

have been mentioned from time to time. Although the paper was not sent for this purpose, I reproduce two good ads. (Nos. 3 and 4) from the Tabor (Iowa) *Beacon*, which show commendable treatment.

Fly Paper, Jackson, Michigan.—J. Roy Zwick, editor and publisher of this little monthly, formerly *Lake State Stamp*, states in the first number under the new title that he thinks he has the right name in the right place, as it is intended to make the publication of a kind that the readers will get decidedly stuck on. If the improvements proposed in this number are carried out, it will make a very neat little magazine.

HARRY B. WAKEFIELD, Hutchinson (Minn.) *Times*.—Aside from the "Professional Cards," which are marred by being set in a variety of styles, there are no faults in the mechanical features of your paper. It would be better to have your own correspondents in the towns now represented by clippings from exchanges, who should be able to increase the subscription list and thus give you a greater "pull" for advertising.

A. B. HANSON, Lamoni, Iowa.—The cover-pages of the *Gospel Quarterly* for the different grades are well constructed, but there is too much sameness to the title-page of the book proper. Aside from the placing of folios at the bottom of the page the make-up is very creditable, and if a better quality of paper was used the work would appear to the best advantage. A running title, with folios at the top, gives pages a much neater appearance.

ART E. PELTON, Grand Valley *Sun*, Grand Junction, Colorado.—Your paper bears the marks of good workmanship throughout. Ads. are very neat, those of the Grand Junction Dry Goods Company and T. H. Haddock being particularly commendable. In grading headed articles the longest should always be put first; I note one column in the issue of June 6 where this order was reversed. Care should be taken to have electros of the proper height.

AS A special number of surpassing excellence that of the Shenandoah (Iowa) *Sentinel*, entitled, "Twelve Years in the Life of a Newspaper," is worthy of particular mention. It consisted of forty-eight four-column pages with a neat cover, upon the title-page of which, as well as in the display of the

H. R. LAIRD, President. MARY E. LAWRENCE, Vice President.
L. J. NETTLETON, Cashier.

First National Bank.

CAPITAL, $50,000.

Surplus and Individual Profits, $6,300.00.

Does a strictly Banking Business, and has every facility for prompt and satisfactory service in every line. A liberal treatment given and patronage solicited.

No. 4.

advertising throughout, was shown excellent taste with many original ideas. The ad. man has a simple yet effective way of forming an initial letter which gives an ad. artistic effect. The text of the issue was an exhaustive description of the *Sentinel's* plant and *personnel* as it is today, and its history for the twelve years. From a financial standpoint it was no doubt a satisfactory venture, and at the same time formed a most valuable advertisement for the paper.

WILL P. CLOONAN, Butler, Missouri.—You neglected to state which of the papers in Butler you were connected with. As a rule the ads. clipped from the *Free Press* are the best, although there is room for improvement in many of these. Your envelope is a novelty. "I am from Missouri" should have been the first line, with "Show me the way back after five days" all in the second. Specimens of jobwork should be sent to Ed S. Ralph, Springfield, Ohio, for comment.

ONE of the most complete and in every way most commendable special editions I have ever seen is that of the Grand Forks (S. D.) *Herald*. It consisted of forty six-column pages, which were models of artistic make-up and correct, distinct ad. display, and was issued in commemoration of the twentieth anniversary of the birth of the paper. Distributed through the issue were twenty-six heads similar to the one reproduced (No. 5), ranging from two to four columns in width, and the arrangement and display of the ads. throughout was most commendable. Very few borders were used,

Railroad Lines Which Enter Grand Forks from All Directions.

No. 5.

although nearly every ad. was surrounded by rules. Fine presswork served to enhance the whole. Grand Forks has a population of but 8,000, yet this is said to be the largest newspaper ever printed in the State, and the entire work was accomplished by a force of seven people in nine days, besides getting out the regular eight-page daily and sixteen-page weekly.

ON the occasion of the one-hundredth anniversary of Aurora, Ohio, the Ravenna *Republican* gave an exhaustive account of the celebration, with a history of the town, fully illustrated. The *Republican* publishes each week a most complete array of local and vicinity news, 112 items appearing under the head of "Personal and Social," which does not include "City Items." In the correspondence nineteen towns are represented, many of them by from twenty-five to fifty

items. Subscribers are invariably dropped from the list when the time paid for expires, but it is doubtful if the *Republican* is called upon to drop many names, as its readers must find it too valuable to lose.

G. Bentley Gladden, *Pacific Magazine*, Riverside, California.— Your paper has improved in the last two months. I should avoid using plate matter on the first page. The display head on the first page of the issue of June 16 was too crowded — it should have been leaded out more. "Killed his wife, then shot himself," was sufficient for the first line. Ads. are neat, though not distinctive enough to warrant reproduction. The blotter inclosed was a good one. A suggestion to send a postal might have added to its effectiveness.

Should job printing be done in a newspaper office? This question is asked by a number of editors, and if I were to answer it with a monosyllable the reply would be "No." And yet the answer needs qualifying. There is only one really successful way in which a newspaper can conduct a job printing establishment and that is by having the work done in separate rooms, by a separate force of men. The more clearly the dividing line is drawn the more successful will be each venture. I have in mind the best paying newspaper in a city of 100,000 people which, strictly speaking, runs a job department. Although conducted in the same building, each is entirely separate. From business manager to devil, and from business office to pressroom there is no connection whatever. There are even two separate corporations, but with the same stockholders. As it has been found more profitable to employ men to devote their whole time to straight composition, to presswork, and to the various other details of the printing office, so is it doubly wise for employers to devote their whole attention and effort to either the newspaper or the job office, but not to both. If the publisher is unwilling to give up his jobwork, then let him lease his plant to a capable printer, thus insuring an income from it, and by devoting all his time and energies to the pushing of his newspaper property he will undoubtedly find his income from this alone to exceed what had previously been enjoyed when the two were worked jointly. That newspapers and job plants are conducted jointly and are deemed successful I do not deny, but such concerns are exceptions, and it is a question if even these could not be bettered by separation.

I have noticed several paragraphs in trade papers of late relative to "woman's columns" and "woman's departments" in the daily and weekly papers which have a tendency to relegate this important part of the home paper to the past ages. It is true that the manner of conducting such departments, as practiced by the great majority of papers, is or ought to be obsolete. The reprint articles from magazines on how to clean dish pans, what to give in case of croup, what to wear at weddings, and the like, have no place in the newspaper. But there are matters of news that interest women more than men; there are some such matters that will be read eagerly by women, but which men will barely glance at. The woman's department should contain full accounts of weddings, including costumes and minute descriptions of all that transpires. The personal column should be kept on the woman's page, and this can not be developed too much. I know of one daily paper where there is a standing rule requiring every reporter to bring in a certain number of personal items every day. There are plenty of such items that will materially aid the subscription list, and reporters should be required to "develop the nose" for them. Descriptions of toilettes at balls and all social functions should be carefully and correctly given. Questions of domestic economy, recipes, and family remedies should only be used where they can be localized, or when emanating from the pens of local women. It is better to ignore fashions entirely than to depend on plate service that is but a repetition of what has already appeared in magazines. Unless a private service, giving advance fashions, can be secured, which is usually so expensive as to be almost prohibitory, it is better to leave this information to be disseminated by publications devoted mainly to the purpose. A publisher can not do better than to put this portion of his paper under the supervision of a bright woman who by experience and intuition knows more than man can ever learn of what is relished by the woman in the home.

LIEUT. WILLIAM AIMISON, CONFEDERATE VETERAN.

There are few printers in the United States who do not know Mr. William Aimison, ex-president of the International Typographical Union, and trustee of the Union Printers' Home at Colorado Springs. At the recent reunion of the Confederate Veterans at Charleston, South Carolina, Mr. Aimison had a chance to revive his memories of the great Civil War, to meet the remainder of his comrades in arms,



WILLIAM AIMISON.

and to revive the impressions of that long struggle. He was into nearly everything that happened, including Murfreesboro, Chickamauga, Shiloh, Missionary Ridge, Ringgold, Rocky Face, Drury's Bluff, Bermuda Hundred, but was only wounded once. He was with Lee at Appomattox, but nearly missed that event, for in the "Battle of the Crater," as the mine was called that was exploded before Petersburg, Virginia, he was buried alive beneath the great mass of sand, logs and débris that was thrown up by the explosion. He was fortunately "grabbled out," as he expresses it, before the breath left his body. Mr. Aimison is now a resident of Nashville, Tennessee, and his portrait herewith is one of the latest and best by Tarbell, of Asheville, North Carolina. The Inland Printer has pleasure in offering a deserved tribute to this consistent and high-minded representative of the printer's art.

BOOKS AND PERIODICALS.

In this department special attention will be paid to all publications dealing entirely or in part with the art of printing and the industries associated therewith. While space will be given for expressions of opinion on books or papers of general interest which may be submitted for that purpose, contributors will please remember that this column is intended in the main for reviews of technical publications. The address of the publisher, places on sale, and prices should be inclosed in all publications sent for review.

Among the many tasteful and original publications issued by Mr. R. H. Russell, of New York, "The Marlowe Book" is not the least in merit and interest. Fine half-tone portraits of Miss Marlowe in the various characters of her repertoire constitute the book, the mechanical production of which is beyond cavil.

"Seven Years of Hustling."—The leading article in the Chicago *Photo-Beacon* for July, the most practical photographic magazine of its size in this country, is headed "Au Revoir," and is an explanation by Mr. F. Dundas Todd of his financial rise and progress since he came to America from Scotland seven years ago, and an excuse for his taking a holiday to the land of mists.

The *Conservative Review*, a quarterly, published at Washington, D. C., by the Neale Company, 431 Eleventh street, Northwest, and now in its second number, is an impressive magazine of the quality and style of the *North American Review*. It is a gratifying evidence of the ripening of our national character that magazines, of which the *Conservative Review* is a type, are acquiring increased circulation and favor.

A book of "Cartoons by Will E. Chapin," an artist whose work The Inland Printer has already had occasion to mention, has been issued by The Los Angeles Times-Mirror Company, Los Angeles, California. L. E. Mosher writes an interesting introduction to the work under the heading, "Cartoons, Their Definition and Mission." Mr. Chapin's work shows not only originality so far as ideas are concerned, but ability to draw.

The Sizes of Books.—A writer in the *Revue des Arts Graphiques* insists upon the growing necessity of adopting a reform which has been on more than one occasion suggested of late years. This is that booksellers and publishers (not to speak of librarians and bibliophiles) should indicate the sizes of their books in inches—or centimeters—of height, instead of using such terms as folio, quarto, octavo, and so on, which, owing to the variation in sizes of paper, the amount of trimming given, etc., mean now practically nothing, as the difference between, say, a royal 8vo. and a "small" folio is frequently not very appreciable, as regards height at any rate.

From the press of Searcy & Pfaff, New Orleans, there has been issued recently "A Volume of Various Verse," by Ch. J. Colton, a collection of fugitive poems and verses published in various newspapers and notably in the New Orleans *Times-Democrat*. Mr. Colton is at his best in his imitations of the punning verse of Hood and others, and in the fun which is the result of a perverted meaning, as in the following:

DOMESTIC AMENITIES.

"Man's work is from sun to sun,
But woman's work is never done,'
Thus quoted Mrs. Prewett;
Her husband loudly laughed, "Ha, ha,
That shows how lazy women are:
Why don't they go and do it?"

Something About Modern Color-Printing.—There has been a very general impression for some years that color-printing outside of France was in a more or less experimental state, and to judge by the ordinary commercial examples seen in America there is little room for any other opinion. Improvements made in photography have brought the so-called "three-color process" into wide use, and much has been claimed for this which so far has by no means been realized. This process, as is well known, involves the making of three negatives, one for each of the primary colors—yellow, red and blue. To do this, colored screens are used that exclude all the light rays but those of the specific color required—that is, the screen for the yellow negative excludes all other rays, etc. From these negatives half-tone plates are made. The principle that underlies the process may be scientifically correct, but the difficulty lies in the application. An impression is taken of the yellow plate, and on this is printed the red and then the blue, and the blending is supposed to give the various tints that may exist in the original colored picture. If the negatives could be made exactly right, and the plates perfect, just the right blue, yellow and red chosen, an absolute registry secured on the press, and just the proper blend be attained, the result might be a perfect reproduction; but so far the best work of this kind has been only a fair approximation. For several years the American magazines have been experimenting with color-printing, and among them *Scribner's* has used color both on its covers and in illustrating some important feature of particular numbers; but it has dealt with it in a simple way, preferring to attempt things that involved masses and gradations in tone rather than elaborate reproductions of paintings. A printing of some drawings by A. B. Wenzell in that magazine, several years ago, in tints, from blocks engraved on wood by the famous French engraver Florian, gave a notable showing of what might be accomplished in this direction. It is in this field that the best results have been obtained, and *Scribner's* announces that there will appear in the August, Fiction Number, for this year, a further development of this idea. The process used, it is said, is in no sense allied to the three-color one, but the result is obtained by using plates that have been very skillfully reëngraved by hand in such a way as to attain much more delicate effects than is possible by the usual methods. The frontispiece and a number of illustrations accompanying a story in the body of the magazine, are color reproductions of a remarkable series of drawings by W. Glackens, one of our younger artists, whose work has brought him distinction within the last few years. It is confidently believed by the publishers that in novelty and richness of effect this color-work will challenge comparison with the best of contemporary French printing. The cover of this number, also in color, is from a design by Maxfield Parrish.

THE STANDARD INTERMEDIATE SCHOOL DICTIONARY OF THE ENGLISH LANGUAGE, abridged from the Funk & Wagnalls Standard Dictionary, by James C. Fernald, editor of the Students' Dictionary. 8vo, cloth, 533 pages, 800 illustrations; price, $1.

This attractive little volume contains 38,000 words, especially selected with a view to meeting the needs of pupils and teachers in the public schools, and for a volume of its size the vocabulary is remarkably complete and inclusive, the newer words and meanings being carefully given. In the vital matter of definition this dictionary will stand exceptionally high. However brief the definitions, they always tell something characteristic and distinctive, and wherever this dictionary has occasion, as every small dictionary sometimes must, to define by synonym, it always defines the less familiar by the more familiar, or by some word, the meaning of which is elsewhere very fully given. The orthography and pronunciation are those of the Standard. Where two spellings are sanctioned by competent authority, both are recorded, the preference being always given the simpler form. The book is well printed and bound, and has the admirable quality of opening flat and staying open at any point desired. It will be found a handy desk book for proofreaders and literary workers.

The Inland Printer is unquestionably the finest trade paper of its class published in the world. It is an inspiration to any printer who reads its columns.—*Frank Shoop, St. Paul, Minnesota.*



DELEGATES AND VISITORS AT CONVENTION OF THE INTERNATIONAL PRINTING PRESSMEN AND ASSISTANTS' UNION, TAKEN ON STEPS OF CAPITOL BUILDING, INDIANAPOLIS, INDIANA, JUNE 21, 1899.

NOTES ON JOB COMPOSITION.

BY ED S. RALPH.

Under this head will appear, each month, suggestive comment on the composition of jobwork, advertisements, etc. Specimens for this department must be clearly printed in black ink on white paper, and mailed flat to Ed S. Ralph, 18 East Liberty Street, Springfield, Ohio.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

VEST POCKET MANUAL OF PRINTING. 50 cents.

THE COLOR PRINTER, by J. F. Earhart. Reduced to $10. The Inland Printer Company.

MODERN PRINTING.—Section 1. The Composing Room. By John Southward. A handbook of the principles and practice of typography and the auxiliary arts. $1.50.

MODERN LETTERPRESS DESIGNS.—A collection of designs for job composition from the *British Printer*. Vols. III, IV and V. 60 cents each. Specify which volume is wanted.

JOB COMPOSITION; Examples, Contrast Specimens and Criticisms Thereon, together with a brief treatise on display. By Ed S. Ralph. A most useful and instructive book. 50 cents.

DESIGNS AND SUGGESTIONS FOR JOBWORK.—A 50-page pamphlet, 6 by 9 inches, with handsome cover, giving 86 designs for job composition, taken from the *British Printer*. Printed in fine style by Raithby, Lawrence & Co., Limited. 50 cents.

DE MONTFORT PRESS SPECIMENS.—A magnificently printed specimen book, 9 by 11 inches in size; bound in flexible cloth, containing 50 sheets of artistically executed samples of typographic art, color printing and engraving. Specimens of half-tone colorwork by various processes are also given. $1.10.

COST OF PRINTING, by F. W. Baltes. This book presents a system of accounting which has been in successful operation for ten years, is suitable for large or small printing offices, and is a safeguard against omissions, errors and losses. Its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown. 74 pages; 6¾ by 10 inches on 100-lb. S. & S. C. book paper; cloth bound; $1.50.

A. B. HANSON, Lamoni, Iowa.—Cover-designs are neat and attractive.

BULLETIN, Collingwood, Ontario.—Folder an excellent one. Display good.

CHARLES F. LINK, Kirksville, Missouri.—Ads. all neat and well displayed.

GREENUP PRESS, Greenup, Illinois.—Specimens neat and excellently well displayed.

GEORGE L. BELL, Boston, Massachusetts.—Specimens all neat and well displayed.

R. EARLE WILLIAMSON, Jamestown, New York.—Cards neat and quite well displayed.

J. R. ANDREWS, Rockett, Texas.—The reset copy of the note-head criticised in this department in June is a decided improvement and is now very neat. We reproduce the Rockett heading, example No. 1, in order to illustrate a



No. 1.

point which we have repeatedly called attention to in this department. It is a fault which many have, and we do not reproduce it for any other reason than to better illustrate the point in question. The firm name in stationery work is the most important and the business engaged in is the next. A smaller size of the type employed for the firm name should have been used for the line "General Merchandise." The names should have been much smaller, and also the line "dealers in." As the heading now appears, as much prominence is accorded the above items as is the date line, which should be larger than it is now.

CAPITOL PRINTING COMPANY, Montgomery, Alabama.—Too much color on the *Advertiser* card. Other specimens attractive and well displayed. Your card with June calendar is unique and a good one.

D. MINDERMAN, West Alexandria, Ohio.—The design of the cover set by you is the best.

L. CANNIFF, Montreal, Canada.—Your ads. are very attractive and forcefully displayed.

LENNIS BRANNON, Talladega, Alabama.—Very neat, indeed, are the specimens now before us for criticism. Not a poor one in the entire collection. We reproduce the programme page of the Aldrich Grammar School (No. 2). It is an artistic piece of composition, and an excellent one as to plan.



No. 2.

L. A. BELANGER, Sherbrooke, P. Q.—Programme for the Kirmess is neat and well displayed.

MATT KUMP, Xenia, Ohio.—Your brochure is a vast improvement over the reprint copy.

WILLIAM SIMPSON, London, Ontario.—Both of your designs are excellent and quite unique.

JOE H. CAMPBELL, Canandaigua, New York.—Programme is very neat and correctly treated.

GEORGE E. COAPMAN, Rochester, New York.—Taken as whole your specimens are neat and creditable.

W. E. CARPENTER, Britton, South Dakota.—Specimens neat and well displayed. Blotters especially good.

G. H. WOODWORTH, Wetona, Pennsylvania.—Specimens neat. Show improvement. King card an excellent one.

CONSERVATIVE, Tipton, Iowa.—Fair catalogue is excellent, especially the ads. Other specimens of the same class.

ROBERT RANKIN, Duluth, Minnesota.—Your specimens are neat and attractive. The letter-head is especially good.

MERCHANTS' PRINTING COMPANY, Seattle, Washington.—Blotters quite effective. Booklet fine. Other specimens neat.

R. E. STILWELL, Dryden, New York.—The note-head is neat, but the matter is too scattered. Card well balanced and neat.

H. H. WALLING, Placerville, California.—Decided and commendable improvement in the Celio bill-head over the reprint copy.

GAZETTE COMPANY, Elmira, New York.—Specimens are all excellent as to design and display. They are on the artistic order.

W. L. PURCELL, Moline, Illinois.—The Gustus School catalogue is an excellent one. The composition is artistic and correctly treated.

O. W. WALKUP, Galesburg, Illinois.—The Frost catalogue is a neat and excellent piece of composition and the presswork very creditable.

C. M. BERKHEIMER, Osterburg, Pennsylvania.—Specimens had been criticised when letter was received. Specimens are always criticised the month following that on

which they are received. The Engraver's Roman makes a very nice invitation. Type of one kind, used in various sizes, always looks well.

EDWARD W. STUTES, Grand Forks, North Dakota.—Specimens are all excellent as to balance, correct whiting out and display. We reproduce two of your specimens, examples Nos. 3 and 4. No. 3 is an excellent piece of com-

HEADQUARTERS, GRAND FORKS, N. D., CARE HOTEL PRESCOTT

S. E. LAMSON
REPRESENTING
WRIGHT, BARRETT & STILWELL CO.
MANUFACTURERS AND JOBBERS
ST. PAUL, MINN.

STATIONERY
BLANK BOOKS
SPORTING GOODS
BUILDING PAPER
WRAPPING PAPER
PRINTERS SUPPLIES

_____189__

No. 3.

position and a good example of dignified display. The No. 4 specimen is a good study in balance, forceful and correct display. The programme which you speak of is a bad piece of composition.

STARNAMAN BROTHERS, Berlin, Ontario.—The Starnaman card is the neatest, although it has too scant a margin at the right side. The line "Printers and Publishers" is not

Grand Forks, N. D., _____ 189__

M _____

BOUGHT OF B. D. WHITE & SON

DEALERS IN

FLOUR, FEED
HAY, ETC.....

All Accounts Due when Rendered
One Per Cent. Per Month on Overdue Accounts

NO. 123 SOUTH THIRD STREET
TELEPHONE 276

No. 4.

accorded enough prominence for a card. The other card is quite good as to design, but entirely too fancy.

KEYSTONE PRESS, Portsmouth, Ohio.—The July blotter is an excellent one and very attractive. The other specimens are very good and neat.

B. BERTRAM ELDREDGE, Brockton, Massachusetts.—Correct balance, whiting out, forceful and artistic display are characteristic of your specimens.

H. B. TRUNDLE, Danville, Virginia.—Specimens are neat and artistic as well. You have the best wishes of THE INLAND PRINTER in your new venture.

M. A. ANDERSON, Fairbury, Illinois.—You made a decided improvement in the school certificate over the reprint copy. Other specimens very neat indeed.

W. H. DIETRICH, Geneva, Ohio.—You made improvements on both reset jobs. Be careful of overornamentation on stationery work and shun curved lines.

S. L. PICKENS, Clarion, Pennsylvania.—No. 1 is the best card specimen, but it could be improved by arranging the matter differently. The card is quite good.

JAMES NEWMAN, Galveston, Texas.—Your specimens are all of a high class. The Chamber of Commerce menu is very artistic in all respects and we regret that we did not have a proof of the title-page in black that we could reproduce it. The brochure for the Houston Cotton Exchange is worthy of special mention.

U. A. MCBRIDE, JR., Warrensburg, Missouri.—Cover and other specimens good. Can not make reproductions unless specimens are clearly printed on white paper and in black ink.

GERMAN NEWSPAPER COMPANY, Dayton, Ohio.—The Harmonia Souvenir printed by you for the Gesellschaft Harmonia is a very creditable one. The title-page is especially good.

A. H. CROWTHER, Osage, Iowa.—The commencement programme printed in brown ink is by far the best piece of composition. The blotter is good and so are the other specimens.

F. W. WILLIAMSON, Barrie, Ontario.—Improvement is noticeable on the reset heading for John H. Neelands. Also in the C. E. programme. Other specimens neat and well displayed.

A. S. WERREMEYER, St. Louis, Missouri.—Circular is well set, but it was a time-taker. We presume no other way would suit the customer. Such jobs should be charged timework. Card neat and well balanced.

CHARLES C. PARKER, Marysville, Ohio.—Letter-head good as to design and plan; well balanced. Raw folder not good; rulework on inside page makes bad showing. Brochures for literary societies are good. *Tribune* check excellent.

O. C. TRASHER, Portland, Indiana.—The commencement programme is a good piece of composition. Be careful and do not get your display lines too long. It is better to break up the reading matter, and not try to crowd too much in one line. The presswork is good.

J. W. HOBSON, JR., Easton, Pennsylvania.—Specimens very pleasing and artistic. Correct treatment typographically, and harmonious color combinations characterize the entire collection. We reproduce one of your envelope corners, example No. 5. We like it for its simplicity and suggestive ornamentation.

After 10 Days, return to
L. Bonnot
florist
227 Northampton Street
Easton, Penna

No. 5.

A. D. STEARNS, West Plains, Missouri.—Do not use so much border on your jobs. Strive more after simplicity, correct whiting out, balance and forceful display. Above all things do not employ so many different faces of type in the construction of your

work. It is a bad plan and prevents a neat, clean-cut appearance.

THE HEARSON PRINTING COMPANY, Bellevue, Ohio.—The rulework on the Higgins heading is purely a matter of taste. We think it is all right. Blotters are always a good way in which to advertise the printing business. While yours are not as forcefully displayed as we think they should be, yet they are by no means bad.

GEORGE W. BRONG, Philadelphia, Pennsylvania.—Ads. are of a high class. We reproduce two of them, examples Nos. 6 and 7, your best two specimens. They are good studies.



No. 6.

A. W. DAUGHERTY, Evansville, Indiana.—The reason you did not get a register on your book form was from two causes: First, the paper was cut crooked. Second, it should have been fed to one guide edge. You used two guide edges. If you fed the stock through the press the first time, using the right-hand guide, you should have reversed the guide on the second side and employed what is termed a left-hand guide.

GEORGE P. SWAIN, East Providence, Rhode Island.—As to design the July calendar is very artistic. We are sure it will prove a good advertisement for you. As to the harmony of the colors, the chrome blue and verdin blue are the best for the stock employed and produce a very harmonious and pleasing effect. The only way in which we think you could have improved the calendar is in the type used for the main display. A heavier face would have been better.

J. J. BRINE, Lowell, Massachusetts.—The series of Ayer ads. are among the best we have ever seen. The designing is excellent and the typographical work without flaw. We reproduce one of them, example No. 8. Certainly these ads.



No. 8.



No. 7.

L. HOOVER, Franklin, Tennessee.—The cut on the Roberts note-head was a poor one to begin with and a faulty make-ready helped it to work poorly and indistinct. Cuts like these have to be treated in a heroic manner and very heavy overlays employed to bring them out. These overlays should be placed low down on the tympan and a pressboard placed over them. This will prevent the overlay marks from showing on the printed sheet. Your specimens are good as to composition and the general presswork creditable.

ADVERTISING FOR PRINTERS.

BY MUSGROVE.

I want the experiences of advertising printers, with samples. I will criticise and suggest when samples are sent. Readers desiring samples of things mentioned in this department should address the printer, with 5 cents in stamps to pay postage.

I AM sorry that McCallum & Pratt, Owen Sound, Ontario, printed such wretchedly bad half-tones in their book, on a page where they said, "Our half-tone work is unexcelled!"

IN sending me samples of printed matter, tell me how they pulled, and if they did not pull, say so. I am here to advise about your advertising, not simply to say good or bad things about samples.

THE Nobles County *Democrat*, Adrian, Minnesota, sends me a batch of the ads. they use in their paper. The ads. are certainly ornate and display a certain artistic perception in the use of borders and ornaments.

W. A. NOSWORTHY, 70 Fifth avenue, New York City, has the artist's appreciation of the possibilities of paper in the

production of results in the hands of the printer. There is a delightful daintiness and character about one of his recent blotters that wins and holds attention.

Woolsey Printing House, 38 Third street, Newburgh, New York, sends out a little booklet, "Seven Sentences," which shows some good ideas for its clients, and demonstrates its ability to do extra good work. At the top of each page is inclosed a text in a little panel, beneath which are some very pertinent remarks.

Pittsburg Aluminum Company, Pittsburg, Pennsylvania, sends me a pretty folder entitled, "What is Aluminum?" that is a good idea. People want to know something more about a metal that is to the vast majority of us a more or less mysterious thing. But this circular should have been a booklet illustrated in pen-and-ink, describing the process by which aluminum was made, showing the numerous good things that came from its use, how it was invaluable in the household, and, in fact, giving an entertaining talk on the subject, so that the person who picked up the booklet would be induced to read it. There is a big field for the Pittsburg company in properly pushing their product among the *users*.

The Elevator Press, Fort Smith, Arkansas, sends me a very pretty booklet, in which is reprinted a little article that I wrote for this department on "Persistency in Advertising." The article was copied in nearly every advertising trade journal in the country, and was, I am pleased to say, favorably commented on by many who wrote me. Weldon, Williams & Lick, the proprietors of The Elevator Press, write me about their booklet as follows: "We are more than pleased with the results. To show the freaks of advertising we will relate a circumstance. We had a small $2 ad. running in *The Elevator* for one of our merchants. We sent him one of our books; next day he ordered his ad. out, but placed an order for four issues of advertising matter similar to the booklet, the amount of which was about $75, or an amount equal to three years of his ad. Strange things will happen."

The Tuttle Company, Rutland, Vermont, sends me one of the best short arguments for artistic printing that I've seen in a long time:

APPEARANCES.

First impressions are lasting. The first chapter of a book forms our opinion of the author; the first view of a man forms our opinion of him. If he is well dressed, we give him attention, and he influences as he could not were he dressed shabbily. In some of the most important transactions of life—for instance in trade—we may never see the man. Not seeing him, we must form our opinion from things that we do see.

"*Polished brass will pass upon more people than rough gold.*"

The appearance of your envelope, card, letter-head or circular often decides the placing of many dollars' worth of business. Dress your printing representative with as much care as you would have your living agents bestow.

You want a painstaking printer; an honest follower of Franklin. Prices should not be the only consideration.

THE TUTTLE COMPANY, RUTLAND, VT.
Established 1832.

F. H. Gerlock & Co., Scranton, Pennsylvania, are new people to our department, but they have been studying what we have talked about. Their little paper, "Profitable Printing," is a clever little folder containing lots of meaty arguments for the users of printing, interspersed with readable anecdotes. From the same people I received a booklet of rather formidable proportions, with the title "Extraordinary," printed on rose-tinted enamel paper, bound in rough brown paper. The inside is printed in two colors. It contains a talk about Gerlock & Co's printing plant, with illustrations of prominent Scranton buildings, and some specimens of half-tones. The book takes up the discussion of how to print a catalogue, how to illustrate, paper books for lawyers, printing of the odd things of advertising, etc. Then it further talks about "Legal Hints for Business Men," which contains lots of information that business men would like to have at hand at short notice, and the book winds up with a lot of recommendations from prominent Pennsylvania business firms for whom this firm has done work. I like this book; I think it has a permanent value as well as being a good ad., and as such it fills a place that is between the very expensive handbook and the, at best more or less ephemeral, booklet devoted entirely to the advertising of a business.

Some of the banks and trust companies are commencing to wake up—come out of their shell of ultra-conservatism, with the result that I am almost daily being placed in receipt of little books and brochures that these "awfully proper" institutions are sending out. As may be imagined, almost all of them are of no earthly good as an advertisement, being nothing but bestarched and stiff-necked announcements of financial condition. There is a chance in every town for the bank to send out a booklet, with some such name as this: "When You Go to Bank," or "How to Do Business with a Bank," which would contain hints about the different lines of business that a bank did, how it did each line, and hints to its customers. Such a little book would be a welcome companion to lots of people, and a direct aid to bank officials themselves. Such a booklet would be an excellent advertisement, and one consistent with the dignity of the most conservative institution. Go after your bank with the above hint.

THE BIRTH OF THE WESTERN PAPER TRADE ASSOCIATION.

At the meeting of the paper trade jobbers in Chicago, held at the Auditorium, on June 27, 1899, the following gentlemen were present: L. M. Alexander, Port Edwards Paper Company, Port Edwards, Wis.; W. A. Ballard, *Paper Trade Journal*, New York City; George E. Bardeen, Bardeen Paper Company, Otsego, Mich.; C. L. Blanchard, Standard Paper Company, Milwaukee, Wis.; J. C. Brocklebank, Manufacturers' Paper Company, Chicago and New York; Benjamin Brown, Brown & Clark, St. Louis, Mo.; F. O. Butler, J. W. Butler Paper Company, Chicago; J. F. Butler, J. W. Butler Paper Company, Chicago; J. W. Butler, J. W. Butler Paper Company, Chicago; James A. Carpenter, Carpenter Paper Company, Omaha, Neb.; W. G. Chappell, St. Louis Paper Company, St. Louis, Mo.; Fred J. Clampitt, Whiting Paper Company, Chicago; J. A. Church, Cincinnati Cordage and Paper Company, Cincinnati, Ohio; W. L. Davis, Winnebago Paper Company, Neenah, Wis.; H. G. Freeman, Fox River Paper Company, Appleton, Wis.; J. E. French, Three Rivers Paper Company, Three Rivers, Mich.; J. W. French, Michigan Wood Pulp Company, Niles, Mich.; E. B. Fritz, *The Paper Mill*, New York city; C. D. Garnett, Garnett & Allen Paper Company, St. Louis, Mo.; Frank Garrison, Centralia Paper Company, Centralia, Wis.; William M. Gilbert, Gilbert Paper Company, Menasha, Wis.; W. C. Gillett, Chicago Paper Company, Chicago; B. C. Hill, Wabash Paper Company, Wabash, Ind.; A. T. Hodge, Chicago Paper Company, Chicago; H. M. Howard, Ætna Paper Company, Dayton, Ohio; Joseph Joyce, Empire Paper Company, Chicago; Fred L. McClellan, McClellan Paper Company, Minneapolis, Minn.; Col. Harry E. Mead, Mead Paper Company, Dayton, Ohio; O. A. Miller, Central Ohio Paper Company, Columbus, Ohio; Frank H. Millham, Bryant Paper Company, Kalamazoo, Mich.; James T. Mix, International Paper Company, Chicago and New York; George W. Moser, Moser-Burgess Paper Company, Chicago; William Morrill, Champion Coated Card and Paper Company, Hamilton, Ohio; Thomas E. Nash, Nekoosa Paper Company, Nekoosa, Wis.; F. Y. Norris, Chicago Paper Trade Credit Exchange, Chicago; T. F. Rice, Bradner Smith Paper Company, Chicago; W. A. Scott, Grand Rapids Paper Company, Grand Rapids, Wis.; W. A. Stowe, Grand Rapids, Mich.; J. E. Thomas, Nekoosa Paper Com-

pany, Nekoosa, Wis.; William J. Ustick, Fox River Paper Company, Appleton, Wis.; J. Fred Wagner, *The Paper Trade*, Chicago; Robert White, James White & Co., Chicago; Col. C. B. Wing, Diem & Wing, Cincinnati, Ohio; William Woods, Chatfield & Woods, Cincinnati, Ohio; James E. Wright, Illinois Paper Company, Chicago.

Mr. Frank O. Butler, of the J. W. Butler Paper Company, was chairman at the banquet at the Auditorium. Mr. O. A. Miller, of the Central Ohio Paper Company, Columbus, Ohio, read a paper on "Coöperation of Manufacturer and Dealer." Mr. F. Y. Norris, of the J. W. Butler Company, spoke on "Credits," on which a warm discussion was held. Mr. W. G. Chappell, of the St. Louis Paper Company, made a neat speech on general topics, after which "the venerable and well-beloved, the father of the jobbers in the West"—Mr. J. W. Butler—was introduced by the toastmaster. Mr. Butler had for his text "Competition," and said in part:

That falsely called competition, which has been said to be nothing less than commercial war, and which might often be more properly called business slugging or sandbagging, degrades products, lowers wages, decreases the ability to buy, impoverishes producers and ruins merchants both by decreasing demand and by taking away the proper reward that must come in the shape of fair prices for production to the manufacturers and profits on the articles handled by the merchants. This so-called competition has its foundation in envy, narrow selfishness, ignorance, and an entire misconception as to what constitutes true wealth or its proper uses. Mere piling up and hoarding on the one hand, and on the other preventing attainments by competitors, seem too often the principal motives, in entire forgetfulness of the facts that what can not be used toward the upbuilding of life must ever prove a burden, and that which is obtained without giving a fair consideration is a theft. Permanent business success depends upon every man's being his brother's keeper. Here, certainly, "injury to one is the concern of all." Honest, fair and profitable exchange, with benefits to all concerned, is the true foundation principle of successful business. Coming as near home as possible, and using one class of the buyers of paper as an illustration, let us see how simple are the principles of exchange.

Employing printers have skill and machinery, but they must have paper on which to print, as well as customers desirous of purchasing and able to pay for the products. These printers can not profitably make the paper, nor spend their time in searching out the different manufacturers of all the multitudinous varieties and grades, nor can they carry in stock such quantity and variety as always to be ready to fill the orders of customers. The manufacturers of paper can not profitably leave their factories to consult the printers as to their wants, nor keep informed of their ability to buy. Here the merchant steps in and becomes the servant of both the printer and manufacturer; studying and learning all the existing and probable wants of many printers, and then keeping on hand large stocks of goods for their accommodation; consulting with manufacturers as to their ability to supply the wants of the printers, suggesting changes and improvements to meet new demands. Printers and manufacturers are in this way enabled to devote their skill, ability and time exclusively to the employments wherein they are fitted to reap the best results. The merchant finds useful employment and confers benefits on both callings. For his work he is entitled to a fair reward with something more added for the use of his capital, the risks of the business, and the knowledge and skill required. It ought not to be necessary that there should be any concealment as to the pay or profit of the merchant. The manufacturers and buyers are alike interested that the merchant proves successful to such a degree as to render continued, interested, loyal and efficient service, and that this service should be of the greatest possible excellence. It would be just, and would greatly aid the efficiency of the merchant, if manufacturers would fix a certain just percent on goods to all dealers alike and never deviate therefrom, refusing absolutely to sell to any that are not entirely reliable. In this way each merchant would be rewarded according to his industry and ability. There is certainly in all this nothing that necessitates the present practice of price-cutting or striving to overthrow others employed in this business of exchange. Competition would then be left with the manufacturers and consist in "seeking together" for improved methods in the production, thereby increasing the demand through the natural cheapening of the cost of the product and the increasing of its quality and desirability.

It might be well to consider for a moment the services that are rendered to manufacturers of paper by the dealers in this one city of Chicago.

The amount of stock carried by the paper jobbing houses in the city of Chicago is estimated at 12,000 tons, with an investment of about $1,000,000. Not less than 1,000 employes are engaged in handling the business. When we consider the amount of money invested and the labor bestowed in the paper trade business in this city, it has not been as successful in the matter of accumulating profits as many other kinds of trade have done. No line of business has had a larger percentage of failures among its business firms than the paper jobbers. Causes:

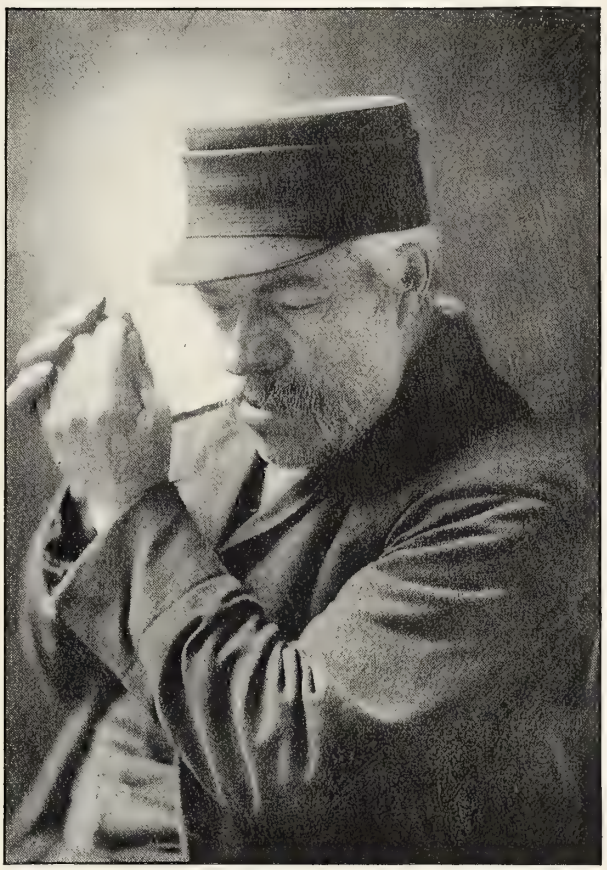
1. The character of the customer we have to deal with; in distributing goods to the consumers we are obliged to assume a large number of risks. I think the house which I represent has as good a credit department as any in the trade, and yet its losses in bad debts during the time it has been in the paper business will exceed a half million dollars.

2. The large expense in selling and handling the goods.

3. The small margin of profits over and above cost of goods at which we are compelled to sell in order to compete with the commission broker and manufacturers who sell direct to the consumer.

It is one method of a dealer to secure contracts from publishers of papers, books, etc., for a supply of paper at a certain mill. Is it fair for said mill to secure said contract through a broker, or direct, by cutting the price to the broker, quoting at a less figure than the dealer was paying the manufacturer for the same grade of paper? When a dealer orders case or bundle goods from a manufacturer to be shipped direct from the mill to his customer, is it fair for said manufacturer to put his own business card in said bundle or case? These things are sometimes done.

The experience of the whole world shows that men are endowed by nature with a variety of tastes and adaptations. These different or varying talents are greatly sharpened by practice. It takes an entirely different kind of ability to sell goods from that required in the manufacturing of them. No man can very successfully be, at the same time, his own baker and tailor, plow his own ground, and be his own merchant. A few years since the farmers concluded that they were being robbed by the middlemen. They undertook to conduct their own wheat elevators and their own stores, but bankruptcy overtook them and everybody smiled at their folly except those to whom it meant bankruptcy. Manufacturers can learn a lesson from the experience of the farmers. Like distress is brought about by attempts to monopolize the work and business of the world, though of late combination has been prescribed as the road to sure success and great wealth. By the combination of a number of failures to make one great success, by lessening the number of people in business, by robbing large classes of workers of all purchasing power, all business is to be made more remunerative.



STRIKING A LIGHT. Photo by Rowley.

From collection of H. W. Fay, De Kalb, Illinois.

Suppose it were possible, through combinations and the issuing of stocks, to increase possessions, while at the same time of a necessity limiting the opportunities for their profitable use. We are rightly told that wealth consists only of useful things that can be used to build up life, give health, strength and happiness. The ability to use it is just as essential as possession. The man who sank in the Pacific Ocean with two hundred pounds of gold strapped around his body could hardly have been called wealthy, neither can possessions be obtained through injustice in the face of want. Men who are driven out of the calling of merchants through trusts must of necessity themselves become manufacturers, to hold the business which they have built up through lives of industry and to supply

customers who have come to look to them and to depend upon their foresight, knowledge and experience in the securing of their needed supplies. Then must we not return to the proposition that in business as in morals, every man is his brother's keeper, and that no permanent success can be built upon selfish monopoly to the ignoring of the interests or the exclusion of the rights of others?

At the conclusion of Mr. Butler's paper Mr. C. L. Blanchard, of the Standard Paper Company, of Milwaukee, Wisconsin, paid his respects to "The Broker." Mr. Nash, of the Nekoosa Paper Company, Nekoosa, Wisconsin, spoke on "Freights." Mr. McClellan, of the McClellan Paper Company, Minneapolis, told something of trade conditions in his city by request, after which it was moved that a permanent organization be formed, and measures to that end were accordingly taken.

During their stay in the city the visiting paper-men were suitably entertained on several outing trips, and all voted the meeting of the Western Paper Association "to be" full of promise for the bettering of trade conditions and for the furtherance of the spirit of social enjoyment among all in interest.

THE GOODSON GRAPHOTYPE.

THE race between the various machines for the casting and setting of type becomes more interesting each day, as new competitors appear upon the field. The present tendency seems toward individual type, and it is to this line that our special attention is now directed by the recent more public appearance of the Goodson Graphotype machine. This machine has for a number of years been in a more or less experimental state, but a recent exhibition of the machine in actual practical work shows it now to be past that state, and, in fact, entirely practical and commercial in its operations and product.

A company in the last few months has been organized for the building and promoting of this machine, with a capital



THE GOODSON GRAPHOTYPE.—FIG. 1.

of $5,000,000, and, as the best evidence of the confidence felt, we learn that all of the stock was subscribed for and taken before the incorporation of the company. Offices have been opened in the new Park Row building, rooms 2107-2112, New York, and the manufacturing of machines has already begun. The company is sparing no effort or expense in pushing the making of the special tools and appliances needed to manufacture the machines in quantities. No definite time has been given for their appearance upon the market, but it will be in the very near future.

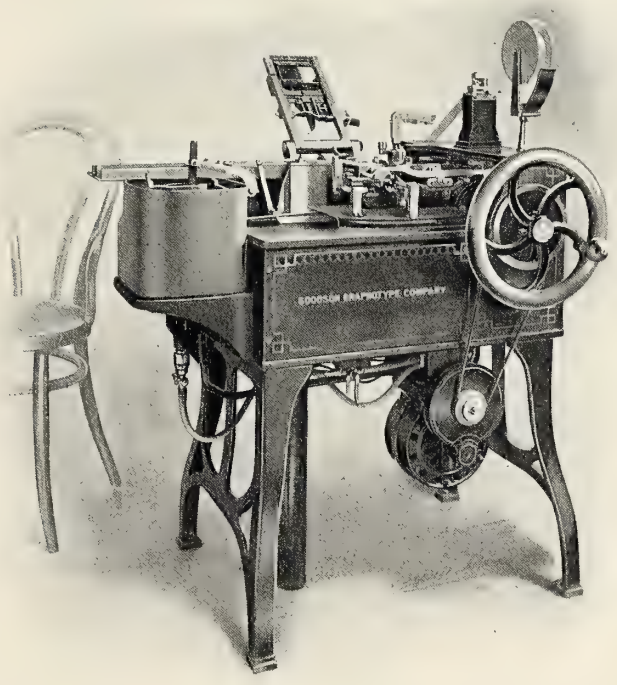
This machine, which is much simpler and less complicated than some that have been invented, seems to have embraced many of the good points of the others, and, to characterize itself, has several points particularly its own. It is composed of two parts — first, a small table about the size of an ordinary typewriter desk, which contains an ordinary typewriter, a perforating machine similar to a stock ticker and two small dials similar to the face of a clock. (See Fig. 1.) The typewriter is in all respects unaffected as far as facility of writing is concerned, the only thing required of the operator more than in the case of ordinary typewriting being to notice the dial which controls the spacing, when the end of the line is reached, and to touch the key on the typewriter, as indicated by the dial, thus automatically spacing and justifying the line. In addition to writing on paper, which is accessible to the operator for reference, each time a key is touched an electrical communication is made with the perforator which perforates a narrow paper ribbon in series of round holes, so arranged that when the ribbon is placed in the casting and setting machine, a similar electrical connection will be made through this perforation, which will choose the desired letter or space to be cast and set, as was indicated by the operator upon the typewriter.

An addition to the advantages of the typewritten sheet, offered to the operator as a means of immediate and convenient reference to his work while in course of composition, is that it may be read by the proofreader instead of the first proof. It is line for line with the type and identical with it in all respects as far as orthography is concerned. This will be of considerable advantage in the case of rushed work and where special reports or circulars will justify the customer having in his own office one of the writing and perforating machines. In the same time it would take him to prepare his copy he may furnish himself with a first proof, as well as provide his printer with the perforated ribbon from which the casting and setting machine will automatically set and justify the type in galley form at a speed of from 5,000 to 6,000 ems per hour. These ribbons, together with the corrected typewritten sheet, may also be put away indefinitely for reprints or possible use in the future without any of the expense of tying up metal or standing board room. The same perforated ribbon and corrected first proof may also be used on the casting machine to set from 5½ to 12 point type, as the perforating of the ribbon has nothing to do with the size or style of type required.

The casting and setting machine resembles a sewing machine more than anything else, and is about the same size, excepting that the works seem to be set on top of a box about eight inches in height, the same size as the base. (See Fig. 2.) This wonderful little machine, operating automatically and controlled by the perforated ribbon, casts and sets type continuously at a speed of about 5,500 ems per hour while on exhibition, and was even exhibited up to a speed of about 7,000 to 8,000 ems per hour on brevier, and as the makers have succeeded in preventing the mold from becoming overheated, which has theretofore been the point of limit on casting machines, there seems to be no reason why this speed can not be maintained.

The metal pot, which, if placed beside or under the mold, keeps it at a temperature at which rapid chilling of the type is impossible, in the Goodson machine is located more than a foot from the mold, and the molten metal is conveyed to the mold by means of an electrically heated tube, which insures the proper uniform temperature for the casting of type. The mold is also water-jacketed to counteract the heat which the small jet of metal in casting the type gives out. By this means the mold remains at a temperature where the type is immediately chilled throughout an indefinite run, thereby insuring a perfect and well-cut face. The type is in all

respects like ordinary foundry type and can be distributed in case and reset and used with the same facility. More than this, the type is on the self-spacing system, the many merits of which need hardly be dwelt upon, as they are familiar to all printers. With the graphotype there are but six different widths, including all characters and spaces; therefore corrections may be made without the necessity of putting the line into a stick, but by simply counting the units contained in the characters taken out of the line and seeing that the same number of units are put back in the line from which they have been taken. This permits of all ordinary corrections being made on press or stone without the necessity of taking the line from the form and without fear of affecting the justification. The style or size of type and the measure may be changed with almost equal rapidity as in the case of hand composition.



THE GOODSON GRAPHOTYPE.—FIG. 2.

The setting of the measure for difference in length of line is almost less than the time required to set a stick, while the change of the plunger and liner in the mold for a different sized type and the putting in of the new matrix, which is all in one piece, about 2 by 2 inches, would probably take no more time than it would to arrange your cases and prepare for the setting of a different type in hand composition. Individual self-spacing type means the making of corrections with the same facility as in hand-setting composition where self-spacing type is used. It also means the ability to overrun matter and to work in or change marginal illustrations at the customer's pleasure, after the matter has been set.

With the Goodson machine, the speed of the keyboard is only limited by the ability of the operator. A good typewriter can easily operate a typewriter at a speed which would be equivalent to from 8,000 to 10,000 ems per hour, thereby giving a good margin between the speed of the typewriter and the casting and setting machine, which up to the present time has proved to be practical at a speed of 5,500 ems per hour on all sizes of type, with the great possibility of an increase in the speed. The strong point in reference to the speed of this machine is said to lie in the margin between the speed of the keyboard and the operation of the casting and setting machine, which is certainly a liberal allowance for unforeseen delays and contingencies; therefore the machine, casting and setting automatically without requiring the constant attention and care of an operator to maintain uniform speed, is a true basis to figure results from. The corrections being made by hand, no allowance need be made for time required for this on the machine.

The advantages of this machine for the setting of tabular matter are very great. It can be set practically at the same speed as straight matter, and the rules afterward put in by hand. This element of the machine will certainly develop a large field for the ordinary printer in time-table and tabular work, heretofore impossible to any one other than those especially equipped for this class of work, in that the Graphotype both casts and sets individual type with all the advantages offered in hand-set composition, without the cost of extra sorts.

In their New York office is located one of the machines, so that any interested person can see for himself its operations and practical workings.

HE VANISHED.

His name was Bill Winters. He was a tramp printer. He was also a genius in his way. Technically he was what is called a panhandler; that is, his arm was the handle and his hat was the pan. In his hat was always a union card. The card signified that he was a member of the Panhandler's Association. He came into the composing room of one of the local papers and commenced the panhandling act. He was successful in soliciting enough funds to buy a good dinner. Not satisfied with his rake-off he made bold to tackle the foreman. His scheme was to play deaf and dumb. The foreman was busy on one of the forms. It had just come from the stereotype department and was hot from the steam of the drying table. The panhandler made the deaf and dumb signal to the man at the form and advanced his hat toward him. About this time the eyes of all the office were focused on him. The printers were curious to see if the old man, the boss, would chip in to help a poor old dumb printer. The boss put his hand in his pocket. He was undoubtedly getting ready to deliver. But just at that moment the make-believe dumb man touched the hot chase. His hand was slightly burned by the heat, whereupon he gave a yell and emitted an oath which no deaf and dumb man could possibly give speech to. "I thought you were dumb?" shouted one of the printers, and when the foreman reached out his hand to present the coin the figure which stood before him a moment before had vanished.—*Thomas Roche.*

AN EDITOR'S BED.

In a certain village the editor of a local newspaper had a room at a hotel. Being absent one night, and the house being crowded, the landlord put a stranger in his bed. Next morning the following lines were found in the room:

I slept in an editor's bed last night,
And others may say what they please;
I say one editor there is in the world,
That certainly takes his ease.

When I thought of my humble cot, away,
I could not suppress a sigh,
But thought, as I rolled in the feathery nest,
How easily editors lie.

Whereupon the editor, after some information given by the landlord, wrote under the impudent screed the following retort:

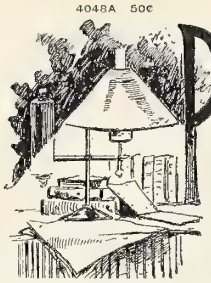
The chap whose *form* has rested here,
And left his *copy* behind,
For a *bad impression* should be *locked up*,
As the *cut* is most unkind.

Behold a proof of how he lies:
In the morning he went away,
And, like many that use an editor's sheet,
Has forgotten the bill to pay!

—*British and Colonial Printer and Stationer.*

UNIQUE FACES DESIGNED FOR

4048A 50c



PRINTERS IN NEED OF SUCH TYPES AS WILL BRING TO THEM GLORY AND GREENBACKS THE QUICKEST · THIS IS ONE SAMPLE

AMERICAN TYPE FOUNDERS COMP

SCHEMES AND PRICES



The excellent letter in the announcement is

RAMONA 15

18 Point	10A	32a	$4.50
24 Point	8A	20a	4.60
30 Point	6A	14a	4.75

ECCENTRIC 15

Is recognizable from its eccentricity

18 Point	10A	$1.90
24 Point	8A	2.35
36 Point	6A	3.50

FOR SALE AT ALL BRANCHES

TWO UNIQUE FACES

MANUFACTURED BY

AMERICAN TYPE FOUNDERS COMPANY

Upon request to the nearest Branch there will be sent to you a more elaborate specimen, showing these faces in actual work

Quaint and Effective Designs

The Ramona Series

This series is especially useful for neat circular work, and there are countless other little jobs, such as programs, dance orders, address cards, etc., for which it may be used to good advantage. There are

Three Sizes Having Figures

Complete with each. The design is such as will insure long life, there being no fine hair lines to show wear. Manufactured by and in stock at all Branches and Agencies of the Leading Printers' Provider,

American Type Founders Co.

United States of America



Reproduced by the photo-grain process.

EVENING.

From oil painting in black-and-white by Louis Braunhold.

THE PHOTO-GRAIN PROCESS.

IN this issue of THE INLAND PRINTER several illustrations are presented, made by what is called the photo-grain process. Some of the cuts are from photographs, some from wash drawings, some from combination pen and wash drawings, and one from an oil painting in black-and-white. A number of firms have been making grain plates by using screens, gelatin, powder, and a number of other mediums, but as a rule the results have been anything but satisfactory, the shadows being too strong, the high lights poor, and the entire picture lacking in detail. In addition to this the printing qualities were not the best, and the plates would not bear electrotyping in a satisfactory manner. The method of the Granular Reproduction Company, makers of the plates shown in this number, is said to be entirely new, and the makers claim that they have a printing surface deeper than a half-tone, and that the details of the picture are well preserved. We understand that the company is also making plates by this process for three-color work. Plates by this method, the company asserts, avoid the possibility of showing a pattern, and give soft effects similar to lithography.

OBITUARY.

VINCENT MCLAUGHLIN, president of The Times Publishing Company, Philadelphia, died in that city June 8, 1899. He was born in Philadelphia, May 8, 1865, and was the only surviving child of the late Frank McLaughlin. He received his education in Philadelphia, under the tutelage of Henry Hobart Brown, and prepared for a course of scholarship in the University of Pennsylvania. This scholastic intention he later abandoned. In 1888 he was made cashier of The Times Publishing Company; later he became its assistant treasurer and assistant to his father, and when the latter died, in July, 1897, he was elected president of The Times corporation.

NOTES AND QUERIES ON PROCESS ENGRAVING.

BY S. H. HORGAN.

In this department, queries addressed to The Inland Printer regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited hereto. It is believed that herein will be found a medium for the interchange of valuable hints and suggestions never before offered to those in interest.

The following list of books is given for the convenience of readers. Orders may sent to The Inland Printer Company.

PHOTO-ENGRAVING.—By Carl Schraubstadter, Jr. Cloth bound; illustrated with numerous diagrams, and provided with a copious index. $3.

DRAWING FOR REPRODUCTION.—A practical handbook of drawing for modern methods of reproduction, by Charles G. Harper. Bound in full cloth; 162 pages; 47 illustrations. $2.50.

PHOTO-ENGRAVING.—By W. T. Wilkinson, revised and enlarged by Edward L. Wilson, New York. 180 pages, 6½ by 8½ inches; substantially bound in cloth; fully illustrated. $3.

LESSONS ON DECORATIVE DESIGN, by Frank G. Jackson, S. M. in the Birmingham Municipal School of Art. Elements, principles and practice of decoration. 173 pages; 34 plates. $2. The Inland Printer Company.

THEORY AND PRACTICE OF DESIGN, by Frank G. Jackson. Advanced text-book on decorative art; sequel to "Lessons on Decorative Design"; explaining the fundamental principles underlying the art of designing. 216 pages; 49 plates. $2.50. The Inland Printer Company.

PRACTICAL HALF-TONE AND TRI-COLOR ENGRAVING.—By A. C. Austin. This is the latest book on process work. Cloth bound; 158 pages. Illustrated with examples of three-color and half-tone engraving. The Professional Photographer Publishing Company, Buffalo, New York. $2.

PHOTO-ENGRAVING.—By H. Jenkins. Containing practical instructions for producing photo-engraved plates in relief-line and half-tone, with chapter on three-color work, the frontispieces being progressive proofs of one of the best exhibits of three-color work. The whole is richly illustrated, printed on highly enameled heavy paper and bound in light brown buckram, gold embossed; 140 pages. $2.

PHOTO-TRICHROMATIC PRINTING.—By C. G. Zander. To learn the first principles of three-color work there is no better book than Zander's "Photo-Trichromatic Printing." The photo-engraver or printer who attempts color work without understanding the laws of color phenomena will waste much time and money. To supply this elementary knowledge is the purpose of Mr. Zander's book, and it is done in a thorough manner without scientific complexity. Fifty pages, with color plates and diagrams. Bound in red cloth. $1.

BLUE-PRINT FORMULA.—"Architect Subscriber" wants to learn of a simple and yet the most improved formula for blue-print paper. *Answer.*—The most improved formula for blue-print, or preferably, ferro-prussiate paper, happens to be the simplest. The following formula was given me

some years ago by the late T. C. Roche, who was a most practical authority on every subject photographic. He was at that time preparing large quantities of ferro-prussiate paper for sale to the trade. After much laborious experiment he settled on this formula as the best one and it should be known as "Roche's formula for ferro-prussiate paper":

Red prussiate of potash	500 grains
Citrate of iron and ammonium	500 grains
Pure gum arabic	1 ounce
Water	10 ounces

This solution is applied with a camel's-hair brush to a smooth and white linen paper. The development of the prints can be in lukewarm water.

Cyanide Fumes in Darkroom.—Antonia Cuyas, Mexico City, complains of the sickening effects of the smell of cyanide of potassium upon him, and as it is such a virulent poison wants to know if there is not some chemical substitute for it. *Answer.*—Hyposulphate of soda is a substitute for cyanide of potassium in the removal of the unacted-upon iodide and bromide of silver from the negative, though it does not dissolve these salts as readily as the cyanide. If this latter salt is used in the proper manner there is little danger to health from it. In the first place, the solution of cyanide for clearing negatives should be used only in a dipping bath such as is employed to hold the silver bath. The negatives should be let down into this bath just as collodionized plates are dropped into the silver bath. To prevent any fumes of cyanide, or cyanogen gas, from escaping from the solution, the surface of the cyanide might be covered for an inch or so deep with kerosene or other light oil. Then in washing the cyanide from the negative into a sink containing an acid solution of any kind, cyanogen gas will be liberated, so that this washing had better not be done at the same sink used for developing over. The common practice of clearing a negative by pouring the cyanide solution from a bottle over the negative and back again is a criminal one, it is dangerous to health and wasteful of a valuable chemical. In the case of the iodine-cyanide solution for clearing half-tone negatives during intensification the practice is undoubtedly necessary, but a wide-mouth graduate, say a six-ounce one, will be found not to waste as much solution as a bottle.

A Round Dot in the High Lights.—"Constant Reader," Chicago, is in trouble. He writes: "As a constant reader of The Inland Printer I take the liberty to ask you for this valuable information. Which is the proper way to get a round dot in the high lights of a half-tone negative? By high lights I mean the sky in a landscape, or the forehead in a portrait. I experimented on that quite a little, but with no result. Now I mean with a round, ordinary diaphragm. Hoping that you will give me some light on this subject, and an early reply." *Answer.*—This is one of the questions that a novice at half-tone finds to trouble him. It is an easy one to answer, but it would be considered too trivial to answer here, only it is "Constant Reader" that asks it. Himself and "Old Subscriber" were born with the printing press, and if either one of them is, at their present ages, taking up process-work, their queries demand respectful consideration. "Constant Reader" will get round dots in the high lights of half-tone negatives if he will move the half-tone screen farther away from the sensitive plate, use a larger stop, expose longer and develop the negative farther. Any one of these suggested remedies may help him, and trying them all will effect a sure cure.

Process-Work in Illustrated Journalism.—On the past and future of illustrated journalism, Mr. Clement K. Shorter contributes an interesting article to the *Contemporary Review*. On the revolution that process-work has wrought he says: "The great changes that have come over illustrated journalism are the arrival of the photograph and the substitution of mechanical processes for wood engraving. How momentous these changes from wood to zinc and copper were was not, perhaps, entirely recognized at the time, nor the extraordinary shifting of the very skilled labor that they implied. The *Illustrated News* was a paper of twenty-four pages; it now consists of at least forty pages. Sixty men were engaged at one time on the wood-blocks of the *Illustrated*. Now there is not a single wood engraver employed in the production of the paper. Nor can the advocate of engraving have the consolation of a possible return to the old state of things. It is absolutely certain that a general return to wood engraving would mean ruin to the journal that attempted it. As a matter of fact, not one man in five hundred knows the difference between a wood engraving and a process block. And the finer printing of today has more than made up for the superiority that the old engraving enjoyed. Will the public get tired of photographs? I think not—while they are able to convey with such intense reality many of the incidents of the hour. I am quite satisfied that there is no overwhelming popularity attached to the pen-and-ink drawing, however intrinsically artistic, particularly when it is reproduced on somewhat common paper. The problem of printing half-tone drawings and photographs in large numbers has to be solved before illustrated daily papers will flourish in this country (England), a problem of which the principal parts are associated with the technicalities of the printing machine." Mr. Shorter gives the following list to show the number of half-tones and line drawings published in a single issue of the leading illustrated papers of the world for one week:

	Half-tones.	Line drawings.
The *Illustrated London News*	28	19
The *Graphic*	17	29
Black and White	60	13
Harper's Weekly	35	8
Leslie's Weekly	44	3
L'Illustrazione Italiana (Rome)	6	9
Ueber Land Und Meer (Stuttgart)	5	8
Illustrirte Zeitung (Liepzig)	8	14
L'Illustration (Paris)	10	12

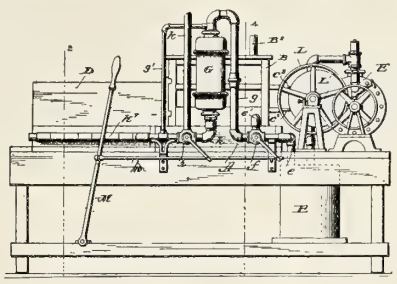
Mr. Shorter predicts a great development in England of weekly illustrated supplements to the daily newspapers. These will approximate, he thinks, the illustrated supplements of the New York *Tribune* and New York *Times*—supplements about the size of the *London Illustrated News*, less excellently printed and on inferior paper, it is true, but well-nigh entirely composed of photographs.

About that "Valuable Discovery in Lithography." "Inquirer," Chicago, wants to know the address of Mr. G. R. Hildyard, whose discovery in zincography is told in the correspondence department of the July number of The Inland Printer. An opinion is also solicited as to whether this Hildyard idea is likely to change the process business. *Answer.*—This is one of the misfortunes of the photo-engraving business, that some investing in it are in a constant state of panic, fearful that a new invention is going to revolutionize the whole method of producing engravings, and thus endanger the capital they have invested. "Inquirer" and others can rest assured that the prospect of people flying is as near as "a revolution" in engraving processes. You may notice that all suggested improvements are always "going to revolutionize the business." Improvements are going on all the time, but they are chiefly due to the increasing skill of the workmen, after the proper division of the labor. Hildyard's discovery is not going to interfere with relief plate work, as you fear, but is said to be an improvement in lithography which permits the use of letterpress ink in place of fatty lithographic ink. At least that is what would be understood by this paragraph from the description: "The solution, which is the soul of the discovery, possesses an absolute and apparently permanent power of resistance to letterpress inks, much more complete

than that shown by water to the fatty constituents of lithographic inks." If this claim proves true, that a solution applied to the etched portions of an engraving, and not to its surface, will prevent ordinary printing ink from adhering to these etched or slightly lowered portions, then the idea is on the well-known principle of lithographic printing. It may prove in practice, however, that the mechanical reasons why engravings fill up can not be overcome by any chemical resistance, such as is claimed.

PATENTS.

The patent of Louis E. Levy, of Philadelphia, on his rapid method of producing a zinc etching has been issued as No. 627,430. He employs compressed air and nozzles for spraying the mordant upon the metal surface, so that the



No. 627,430.

mordant will drop from the plate without flowing. The plate and atomizers are inclosed within an etching-box, and the expansion of the compressed air within this box reduces the temperature and absorbs the heat given off by the chemical action of the erodent on the exposed portion of the plate. This makes it possible to use a very strong mordant, and the eroding proceeds faster in the direction of depth in the plate than laterally. The drawing affords a superficial idea of the apparatus.

A new chalk-plate for newspaper illustrations has been patented (No. 626,016) by Thomas H. Bell, of Cleveland. The coating is made of the following composition: English precipitate of chalk, 8 ounces; French chalk, 4 ounces; sulphate of barytes, 2 ounces; gum arabic, ½ ounce; white of egg, ½ ounce. He claims that this forms a coating to the plate very superior to any other now in use.

PRESSROOM QUERIES AND ANSWERS.

CONDUCTED BY A PRESSMAN.

TO CORRESPONDENTS.—Letters for this department should be mailed direct to 212 Monroe street, Chicago. The names and addresses of correspondents must be given, not necessarily for publication, but merely to identify them if occasion should arise. No letters will be answered by mail which properly belong to this department.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

See "The Harmonizer" and White's "Multi-Color Chart" under "Estimating Notes, Queries, and Comments."

THE COLOR PRINTER.—By John F. Earhart. Price, $15—now reduced to $10.

PRESSWORK.—By William J. Kelly. A manual of practice for printing pressmen and pressroom apprentices. 96 pages; cloth bound, $1.50.

OVERLAY KNIFE.—Flexible, with a keen edge, enabling the operator to divide a thin sheet of paper very delicately. Blade runs full length of handle, which can be cut away as knife is used.

WANTS ROLLERS THAT WILL WORK IN A DAMP ROOM.—J. B., of Harrisburg, Pennsylvania, writes: "Will you kindly furnish me, through your department, a recipe for making rollers that will prove satisfactory during the summer months? Please state quantity of each ingredient, if not asking too much of you. Our pressroom is situated in the basement of a four-story building, and is extremely damp—in fact, so much so that mold gathers on the floor. We are also just about one square from the river, which may be the cause of the dampness. Our rollers seem to fall to pieces, especially so during the summer months. Such things are very annoying, and cause a great waste of time." *Answer.*—See formula in June number, page 348. To 9 pounds of clear glue add 2 gallons of good New Orleans molasses (not maple syrup), 1 pint of crude glycerin, and 2 ounces of Venice turpentine or Carolina tar. The manner of compounding the composition is explained on the page referred to. Keep the face of rollers covered with machine oil when not in use.

TO PREVENT INK DRYING TOO QUICKLY.—J. W. W., of Kankakee, Illinois, has had a lot of gloss black ink, which he says dries up if the press is left standing for half an hour. He says: "Kindly advise me, through your department, what I can put in ink to prevent it drying too quickly on disk and rollers." *Answer.*—Mix a little vaseline into the ink before using. Do not mix up the entire lot, as it is wise to keep a little quick-drying ink on hand for rush orders and hard-surfaced papers. When ordering inks again have the firm send you "regular job black."

TO PREVENT TEARING ON DELIVERY CYLINDER.—In the June number A. E. E. S., of Wilmington, Vermont, described the trouble he experienced by reason of the sheet-delivery cylinder tearing the edges of paper. The press was a tapeless delivery one, of course. He then said: "I have placed both sets of grippers in every position possible, and have set the delivery wheel forward, then back; have run with all kinds of gauges and paper, and still the paper teareth." The best suggestion to overcome the trouble temporarily was given, but as the real trouble had not been discovered until later, a final remedy could not be given. A. E. E. S. has since found out where the actual cause of the trouble lay, and has sent the following particulars for the benefit of others. He says: "For the benefit of those who may have had the same trouble as I have had, I will say that the tearing was caused by the cam on the cylinder (which opens the cylinder grippers) getting worn down so that it did not 'let go' the sheet soon enough. A thin piece of steel, to make up for the wear-down, soon cured the difficulty."

A NEW FEATURE IN ELECTRICITY.—H. L. B., of La Junta, Colorado, after reading about some of the reputed causes of electricity in paper, has this to say: "In Canada, according to your note in June INLAND PRINTER, on 'About the Cause of Electricity in Paper,' electricity is caused by frost; at Holyoke, Massachusetts, it is caused by velocity and friction. Here, in sunny Colorado, right down in the famous Arkansas valley, we have no frost—just at present. In our office we have no great amount of velocity and no friction—except with an occasional delinquent subscriber—but we do have lots of electricity in paper. And the hotter and dryer it is the more electricity. So there is something more to be learned on this subject. What makes it, or how to 'cure' it, I don't know; but we have got it, and can't let go." *Answer.*—We are obliged to our friend in Colorado for his quota to electricity. It becomes more and more apparent, as we receive conflicting testimony, that what will dispel electricity in paper and pressroom in one locality will not do so in another. Of course, there are two—perhaps more—kinds of electricity: one, a useful power; and the other, an undisputed annoyance, which, by continued investigation, we may, some day, be enabled to universally control. Let us hear from other localities.

SPOTTING AND FADING OF COLOR IN COLORED PAPER.—J. H. C., of Baltimore, Maryland, has sent us a couple of sheets of medium green tint, the reading matter on which has been printed with ordinary black ink. The paper contains very little sizing matter, and is dependent almost entirely on hard calendering for its smoothness and finish. The weight, per ream, would not exceed in thickness of sheet that of twelve-pound folio. Wherever the printing occurs on

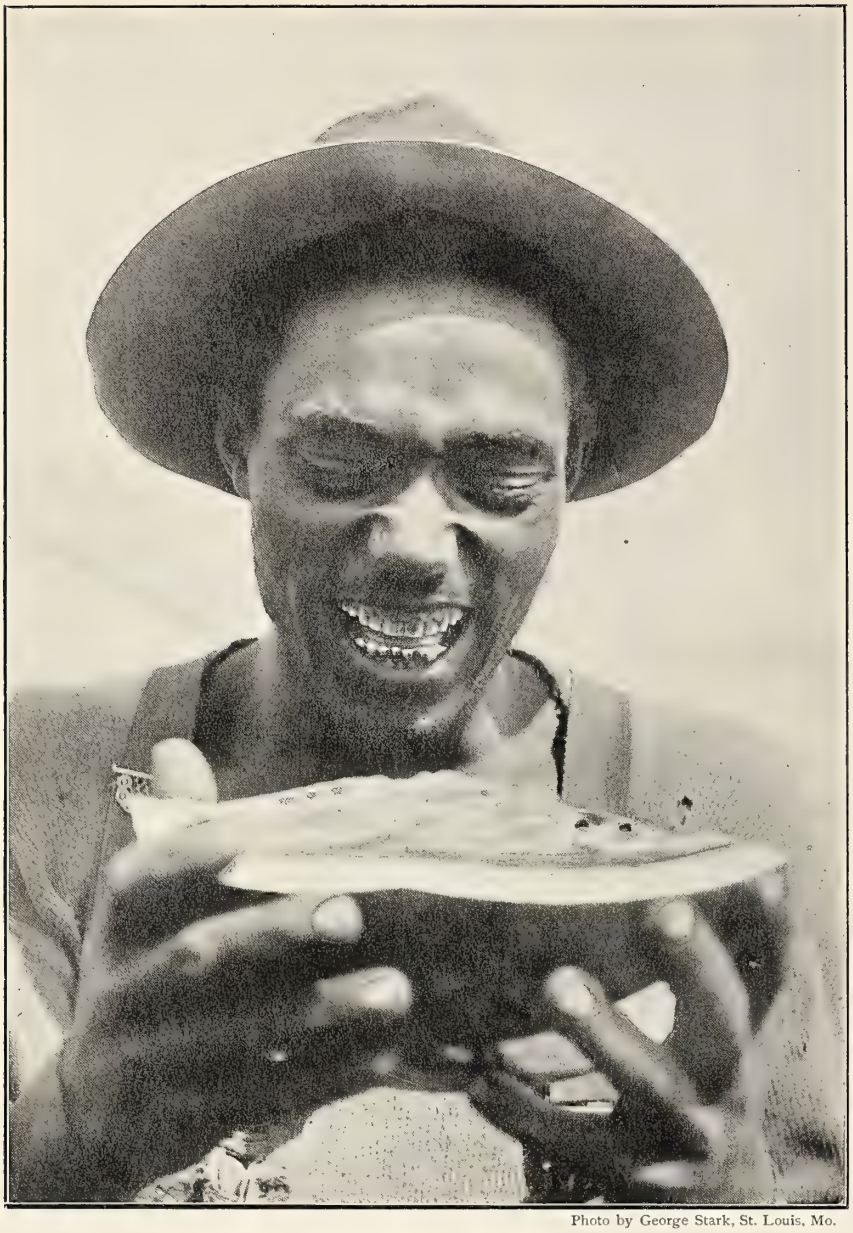


Photo by George Stark, St. Louis, Mo.

RIGHT IN IT.

the paper the green tint of the stock is perceptibly faded on the back, regarding which he writes: "I inclose you a couple of circulars, and would ask that you kindly give me your opinion as to the cause of the paper becoming spotted and faded, it appearing only where printed. The specimens have been printed but two weeks. I attribute the cause to the dye in the paper, but without any reference to this and for various reasons I ask your judgment through your journal." *Answer.*—The paper stock is a low, absorbent one, with little to resist the action of whatever liquid may have been used on the tympan to prevent offset on the second printing. This appears to us as the true cause of the spotting and fading on the paper. It will be apparent to you, also, when you take into consideration that the fading occurs only where the sheet of paper has been *impressed* to the cylinder or platen of the press where the set-off liquid (be it oil, glycerin, etc.) has been applied to the tympan. The fact that the spotting and fading out of the green color of the paper occurs in spots more pronounced than others explains the *irregularity of the application of the set-off liquid.* The paper having absorbed this liquid, it becomes thereby more sensitive to the impression when being printed, and then communicates more or less of the green tint to the face of the tympan—perhaps almost indiscernible—but nevertheless enough to change the opaque and uniform appearance of the green color.

Wrinkling on the Leaving Ends of a Blank Form.—F. A. D., of Portland, Maine, has sent us a sheet of bond paper, 17 by 22 inches, the printed pages of which are made up of blank questions and open dotted lines for replies. The page (paper) is seventeen inches long, the matter runs across the narrow way, regarding which he writes as follows: "The inclosed sample is printed from plates which have been used on runs of several hundred thousand, and we have had much trouble from it wrinkling—starting from the bottom of each page and running up. On some runs it would be only on one page, and it has been found necessary to run them through the dry-press in order to work out the wrinkle. The gripper end is at top of sheet. At times we have turned the pages around and fed from bottom; the wrinkle would then be on the top. Then we have transposed the pages, but all to no purpose, until I thought of feeding them the long way—gripper end on side—when, lo! wrinkling ceased. Can you enlighten me in regard to it? Our pressman is a good one, and he has given the subject much thought, but has been unable to work the sheets in any other way." *Answer.*—The long way of the paper was the correct one to print a form made up as in the present case: because the lines, rules and open spaces in the form *run in the same direction as the bed and cylinder*, and is thereby permitted to escape the pressure of air between the open blank spaces, which is a general cause of wrinkling on nearly all grades of hard paper. It might have been possible to have printed this job in the usual way, by setting the grippers and bands so that the sheet would accommodate itself to the cylinder more perfectly; but even then the danger to correct register and prevent "bellying" in the middle of the leaving end would still exist. If this form had been worked off on a flat or platen press, without a cylinder, there would have been no such difficulty as was experienced in the present case. The cause of many of the instances of wrinkling, elongation of pages, bellying and slurring comes from not complying with the peculiar conditions and make-up of the form when dressing it on the bed of the press.

More Trouble for the Inkmaker.—W. D. C., of Fredonia, Kansas, writes as follows: "I have taken The Inland Printer from Volume I, Number 1, till now, and have them bound up in volumes. Have got very many valuable pointers from it, but one thing I haven't learned yet—and judging from the frequency with which others ask the question, there must be many like me—that is, what to do with composition rollers to make them do their duty when the air is charged with moisture? Have tried powdered alum, tannin, office dust, wind, iced water, etc. The nearest approach to success I have had has been by doctoring the ink instead of the rollers. I never saw a roller too wet to work a thin poster black ink all right; but when 'good' black or almost any quality of colored ink is used, disappointment follows. This suggests to me that if a given composition will work a thin black ink, there ought to be some way of mixing other inks so that they would not have

such an abhorrence for even a sticky roller. Sometimes a few drops of coal oil in the ink helps; at other times a little lard worked in will assist. But the point I wish to make is, that as there seems to be no way of curing the trouble with the rollers, some inkmaker can gather in all kinds of money by devising an ink vehicle that has less antipathy to moisture-laden rollers." *Answer.*— We thank our correspondent for his kind acknowledgment to the value of THE INLAND PRINTER. He is a reader of whom we feel honored, and would like to assist him in this conundrum of rollers and ink, if we could see our way clear to gratify him. As it is, judging from his theory of applicability of ink to roller, we are inclined to the belief that he is "barking up the wrong tree." To make a soft, greasy ink that will distribute on soggy rollers is an easy matter of accomplishment for the inkmaker; but there are other considerations to be taken into account, such as grades of stock paper and cardboard—which implies hard and soft surfaces, coated and calendered, laid and handmade, etc., for which special inks must be made, irrespective of the *necessity* of soggy rollers, if such a condition can be admitted as a necessity. The skill of making suitable rollers does not enter into a comparison with that of inkmaking, and because of this fact we must look to the former to produce a desirable roller for all emergencies of climatic influences. The editor of this department has pointed out to rollermakers, from time to time, the necessities of the pressroom, and he believes that some of them will, ere long, produce a composition that will be free from the faults so universally experienced in the use of most of the rollers made for summer use.

ALLOWANCE FOR MARGINS IN IMPOSITIONS.— H. B. H., of Boston, Massachusetts, desires information on this very important subject. He writes: "Will you kindly inform me in your press department columns of the regular method which pressmen have of making up forms in pressrooms, composed of patent blocks, such as sixteens, long sixteens, thirty-twos, etc. I understand imposition; but I see no details for margins for heads, backs, fronts and feet in the tables of imposition which I have had. I have an idea that a form has to be made up to the size of the sheet, as I have seen the foot rule applied. For instance, a sheet may be $36\frac{3}{16}$ by 26½ inches, or another sheet may be 47 by 31 inches. I believe half of the sheet is taken to work by; but I am at a loss to know the proper amount to allow for margin or gutters. I found, on examination, that some margins are allowed a pica extra in fronts than in backs; others one-fourth and one-half inch more in fronts. Again, I have found others to have more margin in backs than fronts; this may also apply to heads and bottoms. Will you kindly give me some rule for margins, as used by pressmen, so that I may know what to do when called upon to make up a form to a given size, either for book or pamphlet, and much oblige?" *Answer.*— It would extend the subject too far to go into a thorough explanation of the rules that govern imposition. We mean "govern" in a general sense. The page of matter and the margin around it occupy something of the relation of a picture to its frame. Margins are usually governed by the size of the face of the type constituting the page; for instance, a narrow margin around a page of nonpareil might not be considered objectionable, while the same margin around a page of pica would not be harmonious. The average margin of a printed page, however, should be equal to one-half of its area *before trimming*. There are conditions where this would be considered as allowing too much white. This, however, on measurement, will be found of proper proportion. Some persons make a distinction about the size of margins when the type is solid, leaded or double-leaded, etc. It is not advisable to adopt this variation in general cases, as it is now merely quoted as a matter of taste and made use of in special cases. To lay out a satisfactory shape to a book, with correct margins, etc., it is necessary at the start to procure a sheet of the paper that is to be used, and to fold this accurately to the size of one leaf and the number of pages to a form; then find the width and length of this leaf, whether in picas or inches; multiply the length of the two sides together, which will give the square inches of the leaf, or number of picas if the pica has been used as a basis of measurement. Half this number of square inches should be the superficial area of the page, if single-leaded; one third, if treble-leaded, and three-fifths, if solid. To find this area, mark out on the leaf the proper size and shape of the page. In marking off the size of a page, keep in mind that, in binding, the leaf is trimmed on the fore margin but once in its width, while on the head and tail margins it is trimmed twice in its length. To be correct as to head and tail margin, the page of matter should be proportionately shorter in its length than in its width. When paper with irregular edges is used, it is wise to pencil out the size of the page on the folded sheet, because the margins for trimming must be increased almost double that when even-edged paper is selected for the work. A general rule adopted in metropolitan offices fixes an eighth of an inch (or pica) for trimming on the side, and a quarter of an inch (two picas) for trimming on the head and foot, provided the sheets of paper are uniform in size and cut straight. This applies more directly to regular publications, where the saving of paper is an economical consideration. A desirable little work, entitled "Hints on Imposition," will be found useful in your case. It can be had at the office of this journal.

PATENTS.

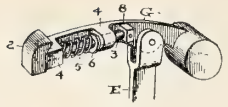
An inking apparatus has been patented by Walter Scott, shown as No. 626,872. In this the ductor-roller N is made adjustable by a tightening nut on the lower end of the arm that throws it. The distributing rollers are driven direct by gears, and are almost stationary when the rear one is touched by the ductor roll. These arrangements not only tend to save the rollers from wear, but render it easy to vary the quantity of ink carried to the form without touching the fountain. Patent No. 626,871, also by Mr. Scott, shows other improved ink-distributing arrangements, in which all the rollers are driven in a safe and unobjectionable manner.

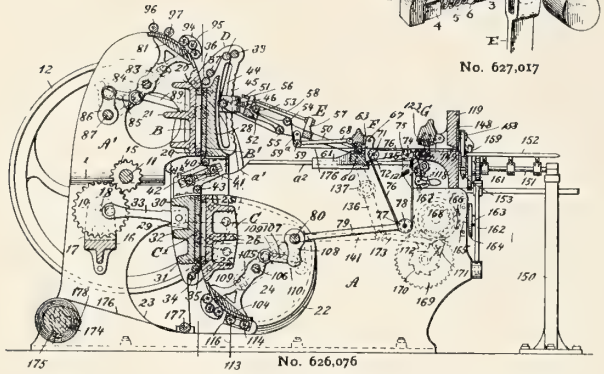
Berthold Huber shows, in patent No. 625,771, another inking apparatus, in which the object is to rotate the distributing rollers by belts at all times when they are not on the ink-table, in such manner that the rollers are rotated at the same surface speed as the ink-table and come into contact with it without jumping or chance for injury. The arrangement of the belts J and M will be understood from the drawing. They are thrown into or out of operation by the cam E^2.

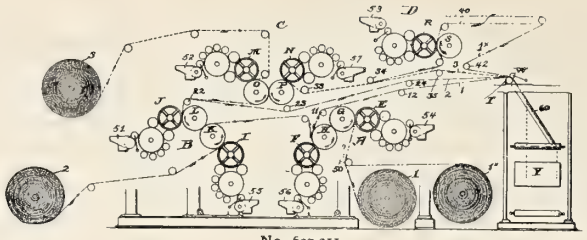
The Hoes have acquired patent No. 627,311, by William Splackhaver. This covers a machine for printing a plurality of webs of paper in three colors on one side, and then perfecting the printing by impressions in black. The manner in which the paper is led to the several printing cylinders is shown diagrammatically and is accomplished with a directness that should be highly satisfactory. No. 627,447 is also by the same parties, and describes combinations of printing cylinders arranged so that the press may be capable of delivering a great variety of sizes, of printing a part of the product in several colors when desired, and of having an exceptionally large capacity of production wholly in black.

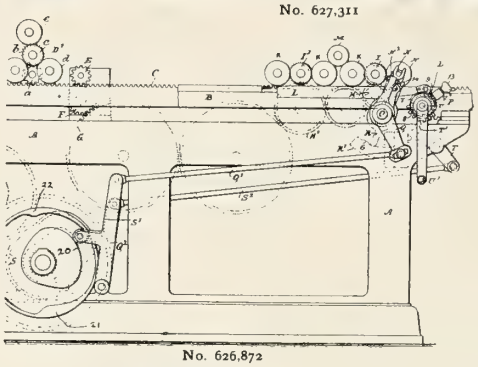
A web-feeding perfecting job press is the subject of patent No. 626,076, by J. C. Molloy, of Cincinnati. The paper runs from the roll 174, to the lower bed C and platen C^1, thence to the second bed B and platen B^1, to be printed on the second side, and is then carried to the cutting mechanism on the right. The arrangement permits the paper to be printed in various lengths.

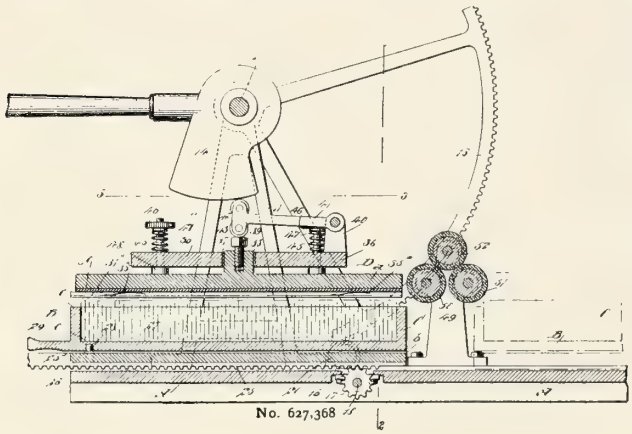
The Chandler & Price Company have acquired patent No. 627,017, by F. C. Sixt, of Cleveland, covering a spring on the

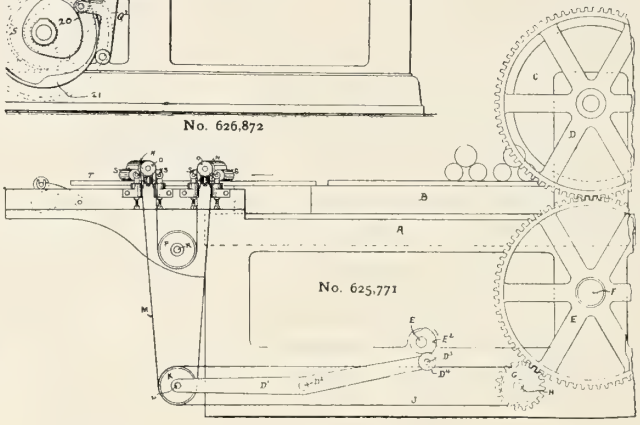

No. 627,017


No. 626,076


No. 627,311


No. 626,872


No. 627,368


No. 625,771

pawl that throws the disk of a Gordon press, the object being to lessen the clicking noise made by the pawl.

In patents Nos. 626,965 and 626,047 L. L. Carson, of Pittsburg, shows a device for applying a spot of paste or mucilage to the sheets in a web newspaper press in such a manner that the paper when folded is sealed, and when the paper is unfolded a perforated portion is thrown out. The object of the device, of course, is to prevent the return, by dealers to publishers, of newspapers that have been read.

A very simple form of hand press for small work of the amateur class is shown in patent No. 627,368, by W. E. Van Valkenburgh, of New York. Movement of the operating lever 15 not only serves the bed C in and out, and rotates the rollers 50, 51, 52, but also gives the impression through the cam 14.

MACHINE COMPOSITION NOTES AND QUERIES.

CONDUCTED BY AN EXPERT.

Under this heading will be given, from month to month, practical information, notes and queries, relating to type composition by machinery. The latest inventions will be published, and the interests of manufacturers, printers and operators sedulously cultivated. All matters pertaining to this department should be addressed to The Inland Printer Company, 212-214 Monroe Street, Chicago, in order to secure prompt attention.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

THE LINOTYPE OPERATOR'S COMPANION; a treatise on how to operate and care for the linotype machine. By E. J. Barclay. $1, postpaid.

THE MECHANICAL DETAILS OF THE LINOTYPE, AND THEIR ADJUSTMENT. By Frank Evans, Linotype Machinist. $3, postpaid. The Inland Printer Company, Chicago and New York.

Our Linotype is the name of a weekly paper issued by J. J. Southwick, of Butte, Montana. The publisher claims that "the objects to be attained are many, but the main one is money."

WILLIAM C. WHITNEY has authorized a denial of the report that he had become identified with the Lanston Monotype Company. He states that the cause for his disposing of his stock in the Mergenthaler Linotype Company was that his interests in electric railway and light properties were so large as to demand all his attention.

EVERY one in the Unitype Company's offices appears happy, owing to the nice lot of orders the company is receiving and the satisfaction which its Simplex machine is giving wherever it is used.

FRED NAYLOR, machinist, and Sylvester Fennell, helper, on the *World*, accomplished the feat recently of changing fourteen machines in ten minutes, which, we are informed, beats the record.—*The Unionist, New York.*

R. W. LEIGH has been appointed Western manager of the Unitype Company in the place of R. D. Camp, who resigned. The new manager has long been identified in the type business, and recently as a salesman connected with the American Type Founders Company. This appointment is regarded as a strong one by those who are familiar with the typesetting-machine business.

"THE *Sun* is the only one of the New York dailies set by hand," is a remark frequently heard among printers, yet three MacMillan machines have been doing duty in the *Sun* office since before the death of Mr. Charles A. Dana. One of them was recently sent to the factory at Ilion, New York, to have some late improvements put on it. They are averaging 39,500 ems, automatically justified, per night.

PRESIDENT FARRELL and Secretary Healy, of Typographical Union No. 6, issued circulars announcing that the members of the Linotype Engineers were eligible to membership in No. 6 up to and including July 1. Also all other machinists at present employed in offices in the jurisdiction of No. 6. The union proposes to maintain the present scale of typesetting-machine tenders. President Farrell will receive applicants under the provisions of the resolution.

MR. LOUIS L. LOMER, of Ortega, 5, Mexico, D. F., is the exclusive linotype agent in Old Mexico. During the past month he has placed five of these machines in the offices of

El Mundo and *Imparcial*; *El Tiempo*, two; *La Europea* job office, one; *Two Republics*, two. Hand compositors receive 20 cents in silver per 1,000 ems. In connection with the linotype Mr. Lomer also acts as agent for American machinery in general, and reports a promising state of affairs for future business in American mechanical devices.

In several weekly offices using the Simplex one-man typesetter, the local editor has learned the keyboard and writes his matter directly in type, instead of first writing it on a typewriter and then giving it to a compositor for setting. By having the operator do the justifying for him, he grinds out his matter as fast as he could on a typewriter — and it is in type without further cost. While he is out after further material, the operator sets up other copy. This is rather an unexpected development in the use of the Simplex, and seems to point to a way in which it can be made profitable even in smaller offices than anticipated.

A recent issue of the New York *Sunday World* contained an editorial on "The Age of Cheap Printing." Mention was made of the great reduction in the cost of paper over former years, the gigantic press machinery, the wonderful possibilities of process engraving, the modern facilities of the mail service at so small a cost, and regarding typesetting said: "The cost of setting type has been reduced three-fourths by machinery, and the end is not yet in that direction." The accuracy even of editorial statements is sometimes challenged, but it would seem this is the one subject a large newspaper is best able to discuss.

One of the most useful appliances on the linotype is the heat regulator, which, simple as it is in its action, is hardly ever correctly understood and often left inoperative, resulting in irregular heating of the metal and all of its bad consequences. It is a mercury thermometer so arranged that when the mercury has attained a certain level it will partly obstruct the passage of gas to the pot, thus maintaining a uniform temperature of the metal. However perfect in its working, operators can not expect it to act quickly enough when they persist in dropping in two or three cold pigs of metal in the pot which is at the time almost empty. The secret of fine work is care of the temperature.

The Keyboard.—It is quite common to hear "swift" operators request to have their machines speeded up. The speed of the keyboard can be increased without interfering with the main driving belt. Fasten a piece of leather belting or wind bicycle tire tape over the grooves in the gear wheel, in which the keyboard belts run, and allow the belts to run over that. To loosen the keyboard, so that the keys will respond to the slightest touch, remove the comb springs and bend them, being careful to do so uniformly. In this way it is possible to make the keyboard so loose that a jar will shake the keys down or so tight that it will be necessary to strike the keys quite hard to force them down.

The Metal.—Too much care can not be taken of the metal. It should be kept as cool as is compatible with its proper working, as overheated metal not only causes slugs to stick in the mold, but is the cause of porous slugs and other annoyances. The thermometer sent out by the Linotype Company has three marks, which register 520, 540 and 560 degrees. By closely observing the temperature of the metal and the condition of the slug, some idea can be obtained of the amount of antimony and tin in it: as, for instance, when the slug is perfect, a low temperature will indicate a greater proportion of lead. If the gas regulator does not check the supply of gas when necessary, turn out one of the burners; and if that is not sufficient, turn the gas partly off in the pipe.

Parts to Be Kept Clean.—Operator, Davenport, asks what part of the linotype machine should be kept particularly clean. *Answer.*—Every moving part should have its working surfaces kept perfectly clean. Every part which comes in contact with the matrices should be kept free from dirt and oil. The mold slide should work freely in its ways, and the mold disk should lock up on the pins of the vise without friction. The faces of the mold, vise jaws and pot should be at all times kept free from metal. Particular attention should be paid to the groove in the mold against which the lower ears of the matrices align. It must be kept perfectly clean. Spacebands should be kept clean and bright, and should never be handled with dirty or sweaty hands.

The wonderfully successful and gigantic business of the Linotype Company is personally superintended by its president, Mr. P. T. Dodge. The enormous amount of work which this gentleman accomplishes daily with the utmost ease would paralyze the entire office force of the average manufacturing concern. Apparently he has every phase of the business in view at all times and, whether it be the market price of the company's stock; an intricate and far-reaching patent; a new device for the improvement of the machine; an office which does exceptionally good or bad linotype work, or any one of a thousand different questions pertaining to the business, he can give instant and accurate expression or directions concerning the same. Coupled with this business talent is the social and companionable gentleman, ever ready to entertain his friends and ever thoughtful of the welfare of his employes.

The Cherouny Printing Company, of New York, has probably the most complete linotype in use at the present time. It consists of a two-letter machine, with complete fonts of minion roman, including small caps and italics, and Doric and boldface are contained in a magazine that stands upright in front of the operator and under the intermediate clutch. It is necessary to assemble the Doric and boldface matrices by hand, but that is rapidly done. The glass front of the magazine does not cover the bottom row of matrices, and they are taken from the magazine as readily as type from a case. The matrices are returned through the regular pi channel and delivered to the distributer-bar, along which they are carried by means of vibration, produced by an eccentric wheel attached to the assembling-belt pulley. They now have a battery of eleven machines. The clever machinist of the New York *Journal* utilized the pi channel in this way: There are three different fonts in their head-letter machine, and the figures, characters, etc., are run into an assembler attached to the machine in place of the pi box. It has the regulation star wheel, and is operated by a belt run over the bushing of the intermediate clutch pulley.

Trouble with Distributing Matrices.—An inquirer writes: "Have worked on machines a year. Am now on a new one only three months old. My trouble is as follows: (1) As the line of matrices starts from the arm into the distributer box they hang onto something and stick there until the arm starts down and machine stops, but at times the line will only hang for a few seconds and then they will go into the box with a bang. (2) The em quads and lower-case m after being used for a week or so will show a worn place on their combinations and the em quads will go into the ffl channel and the lower-case m will attempt to go into the lower-case c channel." *Answer.*—There being such a variety of reasons why the matrices should act as you describe it would be impossible to say, without seeing the machine, which is the true cause. Examine the end of the distributer bar in box; perhaps it has been battered, or there may be several of the matrices that have their teeth battered. We have known cases where the matrix-pusher slide needed oiling so badly as to cause the same trouble. (2) Dropping in wrong channels would suggest that the channel plate had been moved, or that the flexible partition was bent forward too far. Run all the lower-case m matrices on the distributer

by hand, and when they drop from the bar note how much clearance they have and move channel plate to suit existing conditions.

An invention that may at some time enter into the construction of a typesetting machine was recently on exhibition at the Astor House, New York. The inventor, Mr. Donald Murray, comes from Australia, and carries with him a letter from James N. Brunker, chief secretary of the government. Mr. Murray calls his machine the "Autotype," and he explained to a representative of The Inland Printer that it can operate the keyboard of a linotype, typesetting machine or a typewriter. As a matter of convenience in carrying it with him, he has it attached to a typewriter. In the first place, an ordinary half-inch telegraph tape is perforated in an electric machine that is capable of perforating fifty tapes at one time. The tape is then placed in the Autotype, underneath the keyboard, which consists of seven combs the length of the keyboard. The perforated tape is carried forward by a carriage which intermittently presses the tape against small pins attached to the ends of the combs, the teeth of which are so cut that only one key can drop at a time. It does not interfere with the ordinary operation of the keyboard. The speed of the Autotype is limited only by the machine to which it may be attached. The form of the tape is so designed that the perforations can be transmitted by telegraph. Mr. Murray has gone to England to exhibit his machine there. His purpose is to dispose of his invention to some large company.

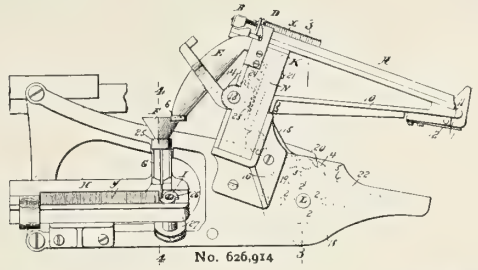
In the October (1898) number of The Inland Printer were published illustrations of the Johnson typesetting and typecasting machines, together with a brief description of their principles. Completed machines are now on exhibition at Stodder Brothers, Ledger building, New York, and are being inspected with a great deal of interest by publishers and others interested in mechanical methods of typesetting. This machine will assemble and automatically justify type as fast as it is possible to manipulate the keyboard, as the space-cutting device can cut one hundred spaces per minute. This feature of the machine is very clever. A lever reaches from the end of the assembled line to the end of the space slug or "timber," and each time the space key is struck a fulcrum is thrown against this lever in such a position as to shift the slug past the saw the required distance; for instance, when the space key is struck once a fulcrum comes against the center of the lever, making the space the same length as what the line lacks of being the desired length. The temporary spaces are about an eighth of an inch longer than the type, and as the permanent spaces are cut off they push the temporary ones out, which are automatically returned to their proper place. In changing from one size type to another, the magazines and space "timber" of the proper thickness can readily be exchanged. The leading attachment is operated automatically. The casting machine turns out type at the rate of about one hundred and fifty per minute. The matrices are made of copper, and the time consumed in making the changes from one letter to another is about half a minute. The type resembles that of foundry make, with two small nicks in the same position on all the different letters — there being no need of the "combination" nicks, as it is not necessary to distribute the type after it has been used, but put into the pot and recast. The combined floor space of the setter and caster is about eighteen square feet. The factory at New Bedford, Massachusetts, is now building machines, the first ones shipped to go to the C. I. Hood Works, at Lowell.

The Lanston Monotype Machine Company, of Washington, D. C., has issued a beautifully printed booklet setting forth the merits of that machine and also giving specimen pages of type faces which they are now making and from which the printer may make his selection. These varying faces consist of a font each of agate, nonpareil, three fonts of minion, one brevier, one long primer old style, and one long primer modern, a small pica old style, and also a small pica modern. Each font is furnished with italics and small caps, but no accents or fractions are shown. The latter characters are undoubtedly furnished, however, as the statement is made that the machine carries a complete font of 225 characters, including everything that the printer uses in his cases in hand-set types. A speed of 4,000 to 5,000 ems of small pica per hour is claimed, and a much higher speed for the smaller sizes. As regards the patents, it states: "The principle upon which the Lanston Monotype machine is based is radically and fundamentally new, and basic patents have been obtained which cover every feature of the machine, as well as of the system underlying it. No other person can sell a machine that sets up a line of individual type, cast in a machine and spaced by a previously determined computation. The patents have been declared unassailable by the best patent experts of the country. No other machine can do the work of the Monotype without infringing it." The following claims of merit are made: 1. The product of the Monotype machine in the galley is exactly the same as foundry type, excepting in the more even division of its spacing, and is subject to all the conditions to which hand-set types are now subjected. 2. The types are as perfect in face and body as foundry types, and stand as squarely upon their feet. They are nicked and available for use in the case, or for standing matter requiring slight but frequent changes. When used they can be remelted. The machine produces all the sorts for corrections. 3. A complete font is carried in each machine, and fonts may be changed at will in a few minutes. 4. Setting matter around illustrations in the text is automatically accomplished, no hand manipulation being needed save that of regular make-up. 5. Owing to the large number of matrices, the Monotype machine is specially adapted for advertising card and display work not requiring faces of more than one-fourth inch line height. 6. The casting and composing machine, operating automatically and independent of the keyboard, can be actuated at maximum and unvarying rates of speed, and all night long, if needful, under press of work. 7. The keyboard, similar in form and appearance to the typewriter, may be operated at any point or time away from the plant, the operator being, de facto, the compositor, and his work having a permanent instead of a temporary value. It can be used six months after it is produced. 8. The economy represented in a system where editors, authors or writers may do their own composition, or where keyboard operators are also stenographers. 9. A new dress of type is had for each issue of a paper or edition of a book, and first cost of foundry type, incidental loss from wear and tear, interest upon cost of new types, etc., are done away with. 10. The paper strip containing the perforations of the keyboard, and which constitute the copy for the casting and composing machine, can be preserved for future editions in lieu of electrotype and stereotype plates. 11. The Monotype, with individual types, shows the same results as with hand-set types. A perfect lock-up and even impression are at once obtained.

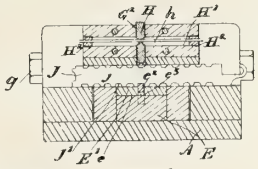
PATENTS.

The Risley typographic machine is the subject of some interesting patents. This is a matrix-making machine upon which Isaac Risley and V. F. Lake, of Pleasantville, New Jersey, have been experimenting for about twenty years, and taken out patents at various times. Of these the most important is Risley's patent of August 10, 1897, in which he obtains claims dating back eight years, on a system of justification by measuring the line by units and dividing by word spaces. Patent No. 626,098, by Risley and Lake, describes the machine in detail in its latest form. In the illustration the keyboard is shown at A; fingering these keys sets certain pins in the wheel D. After a dummy line is composed (work

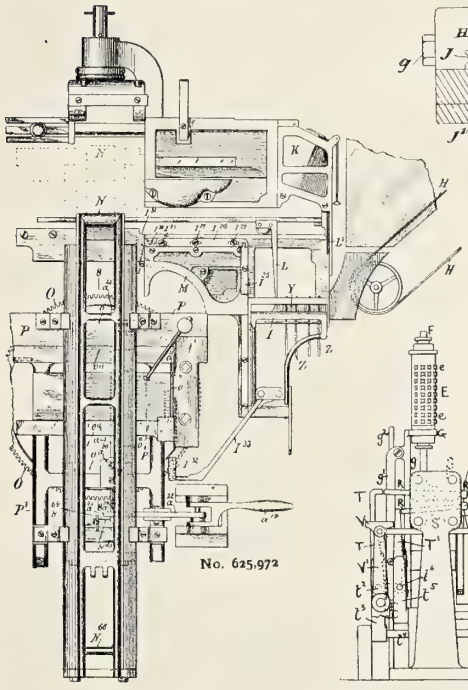
at the keyboard continuing), the line is spaced automatically by a calculating mechanism, and while the second line is fingered the first is impressed letter by letter into a sheet of matrix paper at U. Matter to the extent of nine to ten inches in length of column may be impressed in this way in the matrix paper, which is then removed and a stereotype made for printing. The machine is driven by power at E^4, and is positive in all its movements, employing no gas or electricity in its operation. In patent No. 626,097, by Mr. Risley, the form of type-carrier used is described. This carrier, E, is designed to be raised, lowered or turned so as to bring any desired type character to the point of impression.



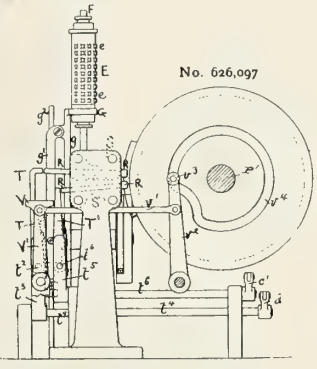
No. 626,914



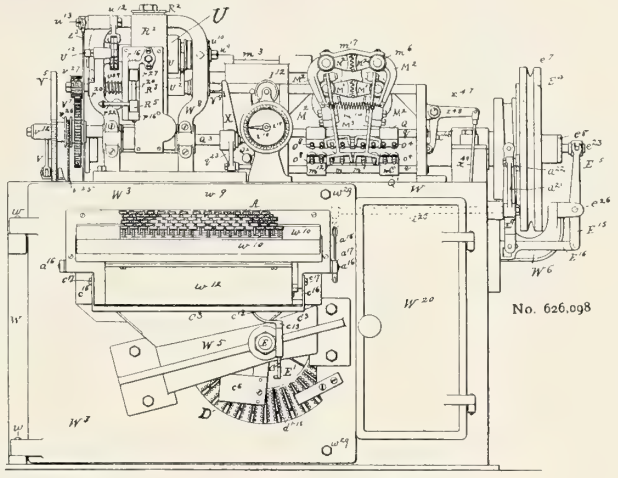
No. 627,160



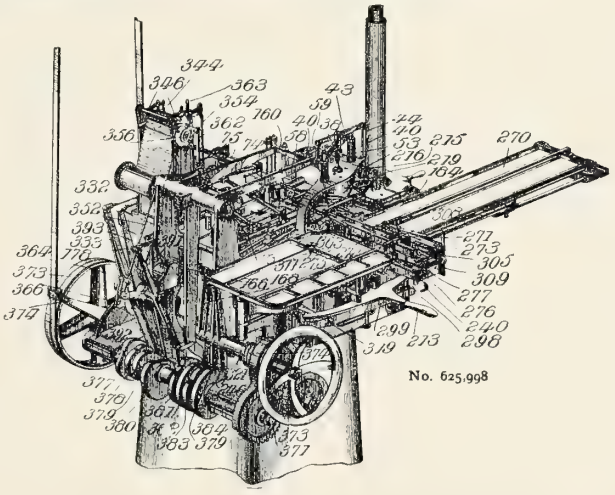
No. 625,972



No. 626,097



No. 626,098



No. 625,998

It will be seen that this is somewhat similar to the type-barrel used in some typewriting machines.

The Lanston Monotype Machine Company owns a new patent by J. S. Bancroft, No. 625,998, describing their improved machine at great length. Of the 122 drawings we select one that shows the general appearance of the caster and setter. The perforated paper that serves to select the characters to be cast goes in at 356, and determines the setting of the face of the mold, which is below 43. The melting pot is at 184, and is surmounted by the long pipe to carry off the fumes. As cast, the type is ejected or set into the galley 270. The principal improvements introduced are the giving of a slight play to the matrices, so that they may be set closer against the mold, and thus avoid squirts of hot metal; the introduction of devices for increasing the speed of operation of the plate carrying the matrices; and the simplification of the record strip or punched paper pattern.

Two improvements in the linotype are shown in patent No. 625,972, by E. Girod, of London. One is the introduction of a stop to lock the assembling-block I down to its lowest position, which stop can be moved only by the descent of the transporter N, thus rendering it impossible for an unusually fast operator to send the line of matrices to the transporter before it is low enough to receive it, which action has sometimes caused a pi. The other improvement is the change of method of attaching the wiper I^{32}, that cleans the trimming knives. This wiper occasionally got into trouble with an overhanging two-line letter slug, and the arrangement prevents this.

Charles D. Hughes, of New York, in patent No. 626,758, describes a mechanism for connecting a key on a keyboard with the type to be pushed out of a channel in a typesetting machine. By introducing a power-driven friction roller he takes the labor off the key, and thus secures a very light touch at the keyboard.

E. F. Linke, of Hartford, has patented and assigned to the Thorne Company (No. 626,914), a mechanism for use on the justifying side of a Thorne machine. The discarded spaces are dropped down the chute E, and arrange themselves in the line H. The column-packer C comes forward at the proper time and pushes the justified line down in the galley A.

L. K. Johnson and A. A. Low, of Brooklyn, have taken out patent No. 625,931, on a mechanism for pushing out several type at once from the bottom of a channel, to be grasped by the compositor. We hope that some day they will issue a patent showing their machine as a whole, that the trade may know what it is like.

E. Van der Wee, of Rochester, has patented (No. 627,160) a machine for locating and stamping matrix bars. The object is to produce the type-letters of matrices for line-casting machines in a cheap and simple manner. J is the matrix bar intended for use on a monoline machine, and H is the punch.

THIRD ANNUAL CONVENTION OF THE NATIONAL ASSOCIATION OF PHOTO-ENGRAVERS.

PRELIMINARY to the regular sessions of the National Association of Photo-Engravers at Put-in-Bay, a day in Detroit was enjoyed through the courtesy and generosity of the Association of Detroit Engravers. Monday, July 17, will long be remembered by those who were present as a "red-letter" day in the history of the association. The visiting members were met at the Wayne hotel by the reception committee of Detroit, who presented them with badges bearing the letters "N. A. P. E.," and the words "One Day in Detroit, July 17, 1899." After partaking of a hearty breakfast, the members of the National Association of Photo-Engravers and their wives proceeded to "do the town." Four tallyhos were filled, the horns were blown, and they were off for a drive through the beautiful streets of Detroit and around Belle Isle. On arriving at the latter place, a rest was taken and the tallyhos were lined up for the benefit of the ever-present "camera fiend," who was very much in evidence during the trip. At Belle Isle bridge the party was transferred to the trolley cars, and a ride of about twenty-six miles through a delightful country brought them to Mount Clemens, where a fine dinner was ready at the Hotel Egnew. From there a short ride on the electric cars brought the party to McSweeney's, where the steamer Sailor Boy was waiting to take them for a ride up the Detroit river and through the famous St. Clair flats and back to the Mervue clubhouse, where an hour was spent in merrymaking. Then followed supper, at which a vote of thanks and three cheers were proposed for the Detroit engravers. These were given with a will, and Mr. Winn, chairman of the committee, responded with some humorous remarks that afforded considerable amusement to the company. At 7 P.M. the party went aboard a Star Line steamer, and after a two hours' ride were landed safely in Detroit, full of enthusiasm over the trip and thoroughly convinced that the Association of Detroit Engravers was composed of "royal good fellows," and that the entertainment committee who planned the programme and carried it out so successfully was entitled to the highest praise.



GEORGE H. BENEDICT.

The names of the gentlemen who comprised this committee are A. J. Van Leyen, L. F. Eaton, A. W. Habbin, Louis Katz, W. C. Hensler, F. O. Wisner, H. R. Winn, J. S. Van Alstyne and E. G. Liggett.

On calling the roll Tuesday morning, aboard the steamer Frank Kirby, on its way to Put-in Bay, it was found that all the members of the association had escaped the perils of Detroit with the exception of a small party of Chicago and Milwaukee brethren who were left behind. As they turned up in the evening, however, it is supposed that it was a case of seasickness caused by the ripples on the river the day before.

At 12:30 the steamer arrived at Put-in Bay, and after dinner the members of the association got together for the more serious business of the convention. The order of exercises at the first session held was as follows:

Reception of visitors.

Appointment and report from Credentials Committee.

President's annual address.

Report of the Executive Committee, by L. B. Folsom.

Reports by Secretary C. C. Cargill and Treasurer B. W. Wilson, Jr.

Appointment of Auditing Committee.

At 8 P.M. another session was held, at which a report of the Auditing Committee was read and the election of officers took place, with the following results: George H. Benedict, Chicago, president; L. B. Folsom, Boston, vice-president; J. C. C. Stiles, Washington, D. C., second vice-president; H. G. Bogart, Cleveland, third vice-president; C. C. Cargill, Grand Rapids, secretary; B. W. Wilson, Jr., New York, treasurer. Executive Committee—C. H. Brandon, Nashville, chairman; Lon Sanders, St. Louis; J. H. Behrens, Chicago; J. A. Barnes, Chicago; L. F. Eaton, Detroit; W. M. Tenney, Boston; H. A. Gatchell, Philadelphia.

Wednesday, the 19th, the entire day was devoted to the business of the convention. Sessions were held at 9:30 A.M., 2 and 9 P.M. At the morning session the installation of the new officers took place. The meetings of the afternoon and evening were full of interest. Questions of vital importance to the association were brought up and thoroughly discussed. A very able paper was read by Oscar E. Binner on "The Best Method of Advertising the Engraving Business." Another, by C. S. Bierce, on "The Business Management of an Engraving Establishment," was also very much to the point. Max Levy spoke very entertainingly on the "New Blast Method of Etching."

When the special business had been disposed of, a vote was taken upon a location for the next annual convention, and Cleveland was found to be the choice of the association. The meeting then adjourned.

Thursday was devoted entirely to pleasure. A trip to Wehrle's on Middle Bass Island, a visit to the wine cellar, a picnic in the grove, dancing in the pavilion, and back by steamer to Put-in-Bay, and the most successful convention yet held by the National Association of Photo-Engravers, both from a social and a business point of view, was at an end.



PHOTO-ENGRAVERS' CONVENTION—BOARDING THE "SAILOR BOY" AT MC SWEENEY'S FOR TRIP TO THE ST. CLAIR FLATS.

The officers of the association expressed themselves as highly gratified with the interest shown by the members throughout the country, and plans have been laid for the coming year which, if carried through successfully, will be far-reaching in their effects, remedying the worst of the evils that now exist, and enabling the photo-engraver to do business on a much more profitable basis than he has been able to for some time.

As a finish to the convention, the association was invited by the members from Cleveland to spend Friday, the 21st, in



CONVENTION OF THE PHOTO-ENGRAVERS — HALT FOR REFRESHMENTS AT BELLE ISLE, DETROIT.



DELEGATES AND VISITORS AT THE THIRD ANNUAL CONVENTION OF THE NATIONAL ASSOCIATION OF PHOTO-ENGRAVERS.

Taken at the Mervue Clubhouse, St Clair Flats, Michigan, July 17, 1899.



CONVENTION OF PHOTO-ENGRAVERS — ON THE TROLLEY, BOUND FOR MOUNT CLEMENS, MICHIGAN.

that city, and a large number, who were able to go, were given a reception at the Hollenden House on Thursday evening. At 8:30 A.M. Friday, the delegates from the convention assembled at the Hollenden House, and donned their "war paint and rough-rider hats," and were ready for the fray. The programme included a tallyho ride through beautiful Euclid avenue to Garfield monument, where a photograph was taken of the group, and then on to Euclid Heights, Ambler boulevard and Wade Park. Thence to Gordon Park, where lunch was taken at the Palm Garden on Bratenahl road. After a rest of about an hour, a trolley ride was taken to White's Villa, and there a dinner was served that was thoroughly enjoyed by the members of the party. A return to the city was then in order, and a ride of an hour brought them back to headquarters. Those who enjoyed the privilege of being there were delighted with their entertainment, and declared that the "Finish at Cleveland" was a grand success.

TRADE NOTES.

THE Boston Printing Press Company has removed from 100 High street to 7 Water street.

THE J. W. Butler Paper Company, Chicago, has added another Brown & Carver paper-cutter to its plant.

THE Cranston Printing Press Company has moved its office from Champlain, New York, to Palmyra, same State.

MILTON R. UHL, who has been with Lord & Thomas for several years, is now looking after the interests of the Omaha *Bee* as its representative in the Chicago field. The office is at 307 Oxford building.

THE Peerless Printing Press Company has purchased the plant, patterns and good will of the Globe Manufacturing Company, Palmyra, New York, and will continue the manufacture of the various lines of machinery made by that company, at the same place.

TWO of the Standard paper feeders have been placed in the office of the Blakely Printing Company, Chicago, and seem to be working in an extremely satisfactory manner. Charles N. Stevens, the western manager of the Standard Machinery Company, states that other machines will soon be installed in Chicago.

W. W. RUSSELL, formerly of the Russell-Morgan Printing Company and the U. S. Printing Company, Cincinnati, Ohio, has associated himself with the Inman Manufacturing Company, Amsterdam, New York. This company is building special machinery for folding boxes, as well as multi-color printing presses.

BUCKLEY & WOOD, magazine and pamphlet binders, New York City, in addition to their workrooms at 23 City Hall Place, have leased the ground floor and basement at 52-58 Duane street, thereby increasing their floor space by 10,000 square feet. The offices will be located at the latter address. A tasty circular announcing this fact has been sent out by the company.

ARTICLES of incorporation of the American Writing Paper Company were filed in Trenton, New Jersey, on June 30. The authorized capital is $25,000,000. The company is organized to manufacture and deal in paper. One-half of the stock is preferred, with 7 per cent cumulative dividends. The corporators are Charles F. Berry, William D. Gooch and Harry H. Picking, all of East Orange, New Jersey.

THE Printing Machinery Company, Limited, of London, England, have recently secured new premises at corner of Tudor and John Carpenter streets, and present in their advertisement an illustration of the building. They have one of the finest exhibits of printing machinery in Europe, and as everything is shown in motion the excellence of the exhibit can readily be appreciated. The heavy machinery is in the basement, and the other floors are devoted to lighter machinery, linotypes, and electrotyping and stereotyping machinery.

LEE & SHEPARD, publishers, have removed from 10 Milk street to 202 Devonshire street, Boston. In a circular letter to the trade they state it is with some regret that they leave the familiar place "next the Old South Meeting House," after being there during the last fourteen of the thirty-eight years that have passed since the establishment of their house, but the demands of the business require larger quarters.

A. G. MACKAY, proprietor of the J. L. Morrison Company, importers and manufacturers of the "Perfection" wire-stitching machines, New York, sailed for Europe on July 4 on the steamship Kaiser Wilhelm der Grosse. Mr. Mackay expects to be absent about three months, looking after the placing of his machines upon the European market, and also for the purpose of making an extensive exhibit at the Paris Exposition in 1900.

HENRY E. GREENE, for the past ten years manager for Golding & Co., Boston, has severed his connection with that company and taken a position with the F. Wesel Manufacturing Company, of New York. Mr. Greene left Golding's with the best of feeling, and was presented with a fine gold watch by the firm, as an evidence of its esteem and regard for him. Mr. Greene is thoroughly posted on printers' supplies, and brings to the firm he is now connected with a knowledge of the business that certainly will prove valuable to it.

THE Western Paper Stock Company's factory, at Fourteenth street and Indiana avenue, Chicago, was burned July 3. The fire is thought to have started from spontaneous combustion among some old rags in the basement. Twenty-five girls employed in the factory jumped from the second story windows. Seven were injured, not seriously, and three were reported missing. At noon the flames were under control, having been confined to the building where they originated. President Tyler estimates the loss at $50,000 on the building and $40,000 on the stock.

THE school of illustration started by F. Holme in the Athenæum building, Chicago, about a year ago, has proved a wonderful success. Mr. Holme has recently enlarged his quarters and arranged with a number of artists of wide reputation in their particular lines to assist in the class instruction. Among these are J. C. Leyendecker, composition and higher illustration; L. Mazzanovich, decorative design; Joe Carll, caricature; F. J. Mulhaupt, nude life; C. L. Sherman, perspective; J. Lilleso, portraits and pen-and-ink technic. One of the features of the school is the mechanical department, fully equipped with all the appliances for making cuts, and for silver print, Ross paper and chalk-plate work. Mr. Holme directs the entire school, looking particularly after the class in newspaper illustration, which is his specialty.

FRANK MCLAUGHLIN, who succeeds his cousin Vincent, recently deceased, as president of the Times Publishing Company, Philadelphia, comes from a family of journalists. As a boy he entered the *Times* office and learned the business with the best teacher in the country — his uncle — from whom he took his name. He then went to the *Sun*, in New York, and the *Recorder*, in New York; but while he gave his services to those papers he wrote for the *Times* a series of dramatic and musical criticisms which gave distinction to the papers that published them and drew their writer into an eminence he did not seek. He knew good music and gave reasons for it that put him on the level with Hazard and Henderson. But circumstances made him a publisher, and his newspaper instinct was strong enough to make him a good one. He has called about him some of the best journalists in the United States — Julius Chambers, Philip Speed, George E. Mapes, Ross Raymond, Louis N. Megargee, Herbert Trask, Darwin Fenno and others — who reinforce Alexander McClure with new ideas and give them expression.

A MODEL PRINTING PLANT.

THE expression "a model printing plant" is one that every printer would like to use for his own establishment, and a few do use it with more or less propriety. We do not know that Hollister Brothers, Chicago, would feel like calling their plant "a model," but those who have inspected their enlarged and newly equipped place are inclined to think that term best describes it.

It is worth while to reflect on the elements of success which have brought this firm from an 8 by 12 room, with two Gordons, at 279 Madison street, in 1886, to a point, in about a dozen years, where they have certainly one of the most perfect establishments in Chicago. The past few years have been lean and unprofitable in the experience of many business men, but here seems to have been steady growth all the time.



BUSINESS OFFICE, PRESSROOM AND COMPOSING ROOM OF HOLLISTER BROTHERS, CHICAGO.

There have been push and enterprise undoubtedly, good business management, seizing every opportunity, and the other trite expressions which pretend to account for success. If you ask the members of the firm of Hollister Brothers, they give none of these reasons; they say, "Simply a persistent determination to do good printing; as good as we could with what we had to do it with, and always trying for something better; making a reputation for the highest quality in printing, getting a fair price for the work, but doing it well—at a loss, if necessary."

Whatever the causes may be, the business has grown steadily. At first the proprietors did all the work themselves, but managed without difficulty to keep the two Gordons busy. A general line of commercial work was looked after, but the firm took up a new idea, which was to do printing for labor organizations, and they made quite a specialty of this. At the present time they are doing the better grades of labor work—the official magazines, charters, etc.; and while work in other lines has largely increased, the labor printing still forms an important part of their output. About eight years ago the firm removed to their present quarters, 148-154 Monroe street, occupying at that time only a quarter of the present space and having but one cylinder press. They have since added a number of other cylinders, and have four of the larger sizes of the Miehle press, which they consider the best for their purposes. The enlargement of the office to its present size was begun on May 1 of this year, when individual electric motors were installed throughout and a complete pamphlet bindery was added to the plant.

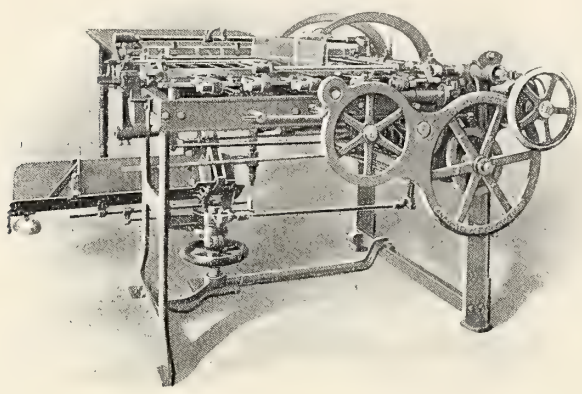
Entering the office, directly in front of the elevator on the top floor of their building, the visitor finds an elegantly fitted-up office, finished in quarter-sawed oak, and hung with olive-green burlap, with private offices for the heads of the firm, and convenient quarters for the accounting department and office help. The accompanying illustrations give an idea of the office and of the composing room and pressroom, which are most conveniently situated with reference to each other.

The composing room, in charge of Howard C. Lippincott, is fitted up with an assortment of the latest types, borders, ornaments, etc., and has electro cabinets, form racks, letter boards, sort drawers, body-letter racks with dust-proof compartments, and other necessities and time economizers of an up-to-date establishment of this kind. Among the specialties of the house are posters, placards, hangers,

etc., requiring wood type, and a large assortment of this type is conveniently arranged in special cabinets at one side of the room. Much of this class of work, besides the finer grades of half-tone presswork, is done for the trade, country orders alone forming an important feature of the business.

Near the foreman's desk is the proofreading department, in charge of Dwight L. McNair, one of the most competent readers in the city, whose reputation for careful reading, and especially on books in the musical line, a number of which are printed by the firm, is second to none in the city. Mr. McNair is ably assisted by Mrs. M. E. M. Browne.

The pressroom is in charge of John R. Priebe, a thoroughly competent man, who not only knows what good work



DEXTER MARGINAL AUTOMATIC BOOK AND JOB FOLDER.

is, and is capable of doing it, but has the faculty of making the output of his room what should naturally be expected of a strictly modern establishment. As color-work and fine half-tone printing constitute a good share of the firm's business, and nothing but the best is expected, it can readily be inferred that the pressroom is an important department of the plant. The insert of the Maas & Inwood Company in this issue of THE INLAND PRINTER is a specimen of some of the color printing of this firm.

The platen department, with its battery of Colt's Armory and Gordon presses, is in charge of Mason Brunskill, who looks after his department in an equally efficient manner.

The bindery, under the supervision of Tony Faifer, is most thoroughly equipped, and forms an important adjunct to the plant. The "Auto" and "New Model" Sheridan paper-cutters, Dexter folders, Monitor stitchers, and other machinery, all electrically equipped, make the prompt turning out of work in this department possible.

The entire office and plant is well lighted and ventilated, skylights adding much to the cheerfulness of the quarters, and at night the establishment is lighted throughout with incandescent lamps, there being nearly one hundred of these in the composing room alone. Frequently night runs are necessary, and the importance of splendid light has not been underestimated.

William C. Hollister, senior member of the firm, has general supervision of the entire business, attending chiefly to financial matters, in which connection it may be said that few Chicago firms enjoy the confidence of the business community to a greater extent than Hollister Brothers. His younger brother, Franklin C., looks after the mechanical details, the purchase of stock and supplies, etc., while Arthur S. Agnew has for many years had charge of the accounting department, ably assisted by Miss Garrigan, the cashier, who also looks after telephone orders, and customers have become accustomed to asking her regarding work in progress to such an extent that they expect to get as accurate information through that source as by inquiring of those higher in authority.

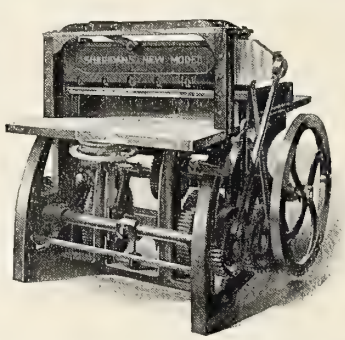
Frank A. Howard, who looks after the trade in the house and out of it, is a thoroughly competent man, enjoying a wide acquaintance among users of fine printing, and in addition to his abilities in the estimating line, is exceptionally capable of compiling catalogues and booklets.

The system of keeping track of orders, the sample cases in which specimens of jobs are kept for the inspection of customers, and numberless other little details in the office and plant, are items that help to no small extent the general success of the business. Human ingenuity has devised nothing practical in this line not to be found here.

In mentioning the fact that the plant is an up-to-date one, it would be well to state that every machine, large and small, is electrically equipped, being supplied with an open type Western Electric motor, belted direct to press or machine.

Special reference to some of the machinery recently added may not be uninteresting in this connection. One of the features of the plant is the new rapid marginal and automatic book and job folder. This is one of the latest improved machines made by the Dexter Folder Company, possessing features which make it a very desirable adjunct to every printing office. It covers a wide range of work and is very rapid and accurate in operation. We learn that a large number of these machines have been placed in the leading printing offices in the country and abroad, and Hollister Brothers feel they have made no mistake in their purchase. When THE INLAND PRINTER representative called to inspect the plant, one of these machines was running at a speed of 3,500 per hour, folding and pasting a large 16-page paper, the *Cigarmakers' Journal*, and it folds the *Machinists' Journal*, in 32-page forms, at the same speed.

The paper-cutting machines selected are those made by T. W. & C. B. Sheridan, their "Auto" machine, which has been upon the market for some time, and which is so well and favorably known as to need slight mention, and the "New Model," which has a number of points that make it valuable in these days of close competition, when rapidity and good execution are so necessary. The convenience of the clamp, and readiness with which the gauge can be referred to, the rapidity of the cut, and quick return of knife, and other features, recommended the "New Model" to the firm when arranging for the new machines which were needed when the plant was enlarged.



In the platen pressroom it was noticed that the firm had recently installed several of the latest improved Colt's Armory presses, known as Style 2, and these machines were being used for all of their finer small printing. They stated that they never operated a platen press with more general satisfaction. For half-tone work, fine tint and three-color printing, and embossing, these presses, in their opinion, have no equal. They contemplate adding more of these machines in the near future, making the Colt's, as in the case of the Miehle cylinders, the standard for the plant.

A glance at the view in the pressroom will show a line of cylinder presses which any shop might be proud of. To say that these are Miehle machines is sufficient. When asked by THE INLAND PRINTER representative why this make was selected, Mr. Hollister stated that it was because he considered it the best, and that high speed with perfect results could best be secured.

Such, in brief, is the history of the house of Hollister

Brothers, and of some of the modern machines with which the plant is equipped. What the future of the concern will be can easily be imagined by what has been accomplished in the few years it has been in existence. That a wider circle of trade and greater renown are in store for them can not be denied.

NOTES AND QUERIES ON ELECTROTYPING AND STEREOTYPING.

CONDUCTED BY C. S. PARTRIDGE.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

ELECTROTYPING. By C. S. Partridge. Its chapters include: Historical Review — The Battery — The Dynamo — The Bath — Steel, Brass and Nickel Baths — Management of Baths — Agitation of Baths — Measuring Instruments — Preparation of Work — Molding — Building — Metalizing — The Conductors — Depositing — Casting — Finishing — Trimming and Routing — Revising — Blocking — The Invention of Electrotyping. Full cloth; 150 pages; $1.50.

STEREOTYPING. By C. S. Partridge. This is the only book devoted exclusively to paper-maché stereotyping which has ever been published, and is an exhaustive treatise of the subject, containing detailed descriptions of all the best methods of work in present use, including Cold Process, instructions for operating the Rolling Machine, Paste Recipes, Metal Formulas, Hints for the Protection of Type, Suggestions for the Operating and Care of Machinery, Instructions for Grinding Tools, and a complete list of unexpired patents pertaining to Stereotyping Methods and Machinery, including number of patent, date of issue and name of inventor. 140 pages, 6 by 8½ inches; 50 illustrations; $1.50.

THE NATIONAL ELECTROTYPERS' ASSOCIATION MEETING. The following notice has been sent out by the president and secretary of the National Association:

To the Employing Electrotypers:

GENTLEMEN,—Arrangements have been completed for holding the third convention of the National Electrotypers' Association of America, September 12 to 15, 1899. The Executive Committee have arranged an excellent programme for all the delegates and families that visit the convention, and, aside from the business features, it will be an enjoyable trip. An invitation is therefore extended to every electrotyper in America to attend, as business matters will come up which are of great importance to the electrotyping business. For further particulars please apply to the Executive Board.

AUTOMATIC PLATE-CLEANING MACHINE.—The Raisbeck Electrotype Company, of New York, has devised a machine for cleaning electrotype plates which is said to be superior to hand scouring and much more rapid. The machine "subjects the face of the plate to a current of benzine or other solvent or detergent simultaneously with gentle friction. We accomplish this by an apparatus which moves the plate to be cleaned backward and forward several times in contact with a moving brush of the proper soft material, adjusted sufficiently near to act in all the interstices. In the most complete form of the invention the brush is caused to reverse its motion on the plate, and thereby to act more effectively in the recesses." The apparatus is the subject of letters patent No. 621,539.

PLATING WITHOUT A BATTERY.—The following inquiry comes from Minneapolis: "What can be used to make a copper plating without the use of a galvanic battery? I have heard that some solution is used in New York that answers very well and is very rapid. Your reply would greatly oblige an admirer of your wonderful journal." *Answer.*—Simple immersion of an iron article in an ordinary solution of copper sulphate, such as is employed in electrotyping, will produce sufficient action, chemical or electrolytic, or both, to form a very thin coating of copper on the iron. Steel pens, needles, etc., are coppered by revolving them in a tumbling-box with sawdust moistened with a solution made by dissolving 1¾ ounces of blue vitriol in 10 quarts of water and adding 1¾ ounces of pure sulphuric acid. Another solution which is recommended for the simple immersion process is as follows: Heat 10 quarts of water to 140° Fahr., add 2 pounds of cream of tartar and 10½ ounces of carbonate of copper. Keep the fluid at the temperature above mentioned until the evolution of gas ceases, then add pure whiting with constant stirring until effervescence is no longer perceptible. Filter off the fluid from the tartrate of lime, separate and wash the precipitate so that the filtrate, inclusive of the wash water, amounts to 10 or 12 quarts. Zinc is coppered in this bath by simple immersion; other metals have to be brought into contact with zinc. Brush coppering is executed as follows: The utensils required are two vessels of sufficient size, each provided with a brush. One vessel contains a strongly saturated solution of caustic soda and the other a strongly saturated solution of blue vitriol. The well-cleansed object is first uniformly coated with the caustic soda and then with the blue vitriol. A quite thick film of copper is immediately deposited. Care must be taken not to take the brush too full and not to touch the place once gone over the second time, as otherwise the copper will not adhere firmly.

HALF-TONES IN NEWSPAPERS.—Various schemes have been suggested for casting or otherwise securing electrotypes or half-tones in the curved stereotype plates from which daily newspapers are printed. Perhaps the method most often employed is to remove the engraving from its base, after the matrix has been made, and curve it to a perfect segment. After the mold has been adjusted in the casting box, the curved engraving is fitted in its place in the matrix. When the stereotype metal is poured into the casting box, it surrounds and overflows the electrotype, securely embedding it in the cast. Another method consists in removing the engraving from its block before molding, and filling in the depression in the back of the matrix caused by the absence of the engraving with packing of exactly the same thickness as the electrotype. After the cast has been made, the electrotype may be curved and then tacked or soldered into the depression. Full-page electrotypes are usually cast flat and then curved in a machine to fit the cylinders of the press. Attempts have often been made to cast electrotypes in a curved box in the same manner that stereotypes are cast, the electrotype shell taking the place of the paper matrix. Until recently such attempts have usually resulted in failure, partly because the shell does not readily and accurately conform to the curve of the box, owing to its lack of pliability, and partly because the hard stereo metal does not flow as readily into a metallic matrix as into a paper matrix, and depressions which do not fill perfectly are liable to crush down under pressure. However, "necessity is the mother of invention," and under its spur a remedy has been found for these difficulties. Many of the pages (all of the color-work) of the Chicago *Blade* and Chicago *Ledger* are printed from curved electrotype plates which are cast in the manner described, namely, by pouring the stereo metal directly into the tinned shell, in the same manner that a stereotype plate is cast from a paper matrix. The writer is informed that other papers are now employing the same method. Mr. William Kuhn, the foreman of the *Blade*, who was the first to successfully cast electrotypes in a curved box, is not communicative as to the secret of his success, but would doubtless explain his methods for a consideration.

EFFECT OF AGITATION ON DEPOSITING SOLUTIONS.—The July number of the *Process Review and Journal of Electrotyping* contains an article on the "Effect of Agitation," by Mr. Dunton, in which he states, speaking of a Boissier No. 2A dynamo, developing 2¼ volts at the tubs: "With this machine they were taking from one and a half to two hours to deposit their shells, and were running their solution as high as 22° and even 23° Beaumé. . . . With this very same dynamo this same concern are turning out deposits of copper in fifteen minutes, which have stood the run on cylinder presses for over 10,000 impressions and then did not show wear. . . . The solution is very seldom over 20° Beaumé, of which one-tenth is acid. . . . I might add that the

voltage at the tubs is 2¾ volts. . . . Now I am not going to ask Mr. Partridge what is responsible for this cut in the time of depositing; I am going to tell him. . . . It is the agitating of the depositing solution, and this agitation is produced through the medium and application of scientific principles." This information, so kindly furnished by Mr. Dunton, is "important if true." If the time required to deposit an electrotype can be cut down from "one and a half or two hours" to "fifteen minutes" by simply agitating the solution with an inexpensive device the fact should be widely published, for it will certainly interest every electrotyper in the country. Mr. Dunton's information, valuable as it is, would be greatly enhanced if he had gone a little more into detail in the matter of figures. For instance, he implies that the same work is now performed in fifteen minutes that formerly required one and a half or two hours, but he does not give the weight of the shells deposited with and without the aid of agitation. Possibly the fifteen-minute shell was not as heavy as the two-hour shell, in which case a portion of the load of responsibility which now rests on the agitator would be removed. Then again, he says that the solution formerly stood "as high as 22° or 23° Beaumé," but he gives no information as to the percentage of acid it contained. This is a very important matter, and if cleared up might still further relieve the agitator from its present responsibility. Mr. Dunton says that the dynamo is now running at 2¾ volts. When the one-and-a-half or two-hour shells were made, the voltage, according to a test made by an expert, was only 2¼ volts. Here is an increase of nearly twenty-five per cent in voltage of which Mr. Dunton makes no account, for he says "it is agitation" that is "responsible for the cut in time." The writer would suggest that to be entirely satisfactory and conclusive his agitator test should be made under the same conditions of current and solution that obtained before the agitator was introduced. He should weigh the copper deposited in a given time with the aid of the agitator, and then, using the same electrodes, weigh the copper deposited in the same length of time without the aid of the agitator. The difference in weight, if any, would indicate exactly the influence which the agitator has upon the resistance of the solution. In explanation of the wonderful results obtained by the aid of the agitator, Mr. Dunton says it "lubricates the path of the current by eliminating a portion of the resistance." Inasmuch as it requires a pressure of less than one-third of a volt to overcome the entire resistance offered by a good electrotyping solution, it is difficult to understand how the elimination of this resistance would increase the rate of deposition several hundred per cent. Will Mr. Dunton explain and give us the figures?

TECHNICAL INSTRUCTION IN ELECTROTYPING AND STEREOTYPING.—The following letter and examination papers from Mr. John E. Evans, of the Northampton Institute, London, England, will no doubt prove interesting to the trade in the United States, and by indicating wherein the workmen of this country are defective will perhaps promote a desire for a technical education. It will be noted that the examinations are both technical and practical. American workmen would have no difficulty with the practical examination, with the possible exception of Problem 2; but our best workmen would be puzzled by some of the questions on the other paper. In other words, we know that certain causes produce certain effects, but we do not know *why* it is so. In this country there is no opportunity for our apprentices to obtain an education in the technic of electrotyping and stereotyping, but it is possible that such opportunity would be provided if there were a demand for it.

Mr. C. S. Partridge:

DEAR SIR,—Although rather late in sending a reply to your kind favor of March 30, I have much pleasure in forwarding you a copy of the examination questions for publication, if you think it will give the trade on your side of the water a stronger wish for technical education.

I have been asked by various people (to whom I have shown THE INLAND PRINTER which you sent me, for which I must thank you very much) to get them a copy—I have an order for nine copies of that month. It is the splendid manner in which it is printed that has fairly surprised these applicants, and I have an idea that there could be a large sale over here if it was shown around. If you have any British office, will you kindly let me know? I should be greatly obliged if you will let me know if you have nine copies in stock, also the price for same including postage, and I will send the money across to you, on receipt of which you can forward the copies to me. Also I should like to take your paper and should like to commence with this volume, so that if you will let me know the subscription I will commence at once. In lending your copy around, I have not seen it for the last three weeks, or probably I could have gotten the information from that.

In the query re "shot tin" in my last letter. This term is used in London. It is really triturated tin, meaning, lead 1 part, tin 1 part, well mixed and poured through a fine copper gauze into hot water, holding the ladle as high as possible. By this means the tin is formed into very minute particles called shot tin, and sprinkled upon the copper shell to tin the same.

Trusting you are enjoying the best of health,

I beg to remain, Yours sincerely,

JOHN E. EVANS.

NORTHAMPTON INSTITUTE, CLERKENWELL.

EXAMINATIONS—SESSION 1898–99.

MAY 26, 1899. ELECTROTYPING AND STEREOTYPING. TIME 7:30 TO 10 P.M.

You are not permitted to answer more than eight questions, of which only five must be from Section I, and three from Section II.

SECTION I.

1. There are certain defects in the working of a simple voltaic cell which render it useless for practical electrotyping. Briefly indicate them, and explain what improvements were effected by Smee and Daniell in their inventions, and state what practical process has arisen from the use of one of these cells.

2. Why do you use sulphuric acid in your electrotyping solution? Give an explanation for the part it may play in electrolysis, and the effect on the deposit of an excess of the acid.

3. What meaning do you attach to the term "Current Density?" Calculate the weight of copper deposited upon a surface of 50 square inches using a current density of 10 amperes per square foot of cathode surface for 2½ hours.

(1 ampere deposits 18.1 grains Ca per hour.)

4. Give the reasons why you use copper anodes in electrotyping. What variations should you expect to notice if you used anodes of lead?

5. A plaster original is given to you planed flush. How would you proceed to take a mold in wax?

6. Describe in detail how a mold should be treated after leaving the press, previous to placing it in the solution.

7. Backing metal should contain from five to ten per cent antimony, with four per cent tin, to produce a good, hard alloy. Suppose that the metal contained twenty per cent antimony, what effect would it have on the finished electrotype, supposing that all other details were correct?

8. A plate is given to you for slabbing. Describe the method of working to produce a good, flat electrotype.

SECTION II.

9. What theory do you apply for making a flong with different samples of paper? Why do you use (*a*) paste, (*b*) middle paper, (*c*) blotting paper, (*d*) tissue paper?

10. A form of type is given out with an order marked "1 Stereo [Mtd.]" Describe in detail the process from start to finish.

11. Why do you use a back pasted upon the casting box, or a board, when casting a plate?

12. Why do you use a blanket between the face of the form and the platen of the stereo press when drying a matrix? Would it be of any advantage to use blotting paper with the blanket? If so, on which side of the blanket is it best to place the paper, and why?

NORTHAMPTON INSTITUTE, CLERKENWELL, E. C.

EXAMINATIONS—SESSION, 1898–99.

SUBJECT—ELECTROTYPING AND STEREOTYPING (PRACTICAL).

Examination held June 26, 1899—Time 7:30 to 10 P.M.

N. B.—Not more than two of the following pieces of work are to be attempted by any student. Each student on entering the room will be requested to name three of the pieces of work from whence the invigilator will select the two to be worked. No student will be allowed to execute a piece of work similar to the work he has been engaged upon in his trade workshop.

1. You are supplied with a pair of electrotypes. Flatten them ready for the lathe.

2. Draw a design of area about 4 by 3 inches, containing at least an oval, a circle and a square. Build and prepare for the bath.

3. From the plaster original supplied, produce a mold ready for deposition upon.

4. Prepare a stereo paste from the materials supplied.

5. Take a stereo mold ready for casting from the flong supplied.

6. Make a flong from the samples of paper given out to you.

REVIEW OF SPECIMENS RECEIVED.

The purpose of this department is to candidly and briefly criticise specimens of printing submitted hereto. The large number of specimens submitted makes it necessary that all comments shall be brief, and no discourtesy is intended in the seeming bluntness of adverse criticisms. Contributors who fear adverse criticism must give notice that they desire only favorable mention, and should their specimens not deserve praise no comment whatever will be made. Samples intended for review under this head should be mailed to this office flat, and plainly marked on corner "Alpha."

H. D. Arnold, Three Rivers, Michigan.—The work submitted by you is neatly set and the presswork is of good quality.

H. C. Smith & Son, La Fayette, Indiana.—The note-head submitted is neat in design, but we think a bronze-blue would have been more effective than the brown ink which you deplore.

Hill Printing Company, Eustis, Florida, is sending out some very attractive printing in the shape of blotters and announcements, executed in the highest style of typographic art.

John L. Danielson, 1650 Melrose street, Chicago.—The card submitted by you is a neat piece of composition, and the type and colors harmonize well, making an attractive and effective business card.

Hathaway & Brothers, Fourth and Sansom streets, Philadelphia, announce their removal in a unique circular, artistically printed in black, red and gold on buff deckle-edged stock. Composition and presswork are excellent.

John T. Palmer, Race street, Philadelphia, is one of the past masters in neat design in plain and colored typographic work, and his July blotter does not detract from the glory he has always achieved in the line of excellent advertising mediums.

From Powers-Tyson Printing Company, Grand Rapids, Michigan, we have received a package of commercial stationery, the printing, embossing and engraving on which are all of the highest class. Their own blotter is an exceedingly neat piece of printing in three colors.

Electro-Tint Engraving Company sends out a blotter illustrated with a miniature reproduction of the three-color insert shown by that company in the July number of The Inland Printer, entitled, "Just Arrived." The typography on the blotter is very neatly executed.

A handsomely printed booklet gotten out by the Griffith, Axtell & Cady Company, Holyoke, Massachusetts, for P. & F. Corbin, New Britain, Connecticut, is a fine specimen of composition and presswork. The cover is beautifully embossed in white on a gray background.

Graphite is a four-page periodical issued by the Joseph Dixon Crucible Company, Jersey City, New Jersey. It is well printed and full of bright and witty prose and verse, written, of course, in the interest of its excellent productions. The typography, make-up and presswork are all of the highest class.

A package of samples of letterpress printing from E. A. Atherton, Battle Creek, Michigan, goes to prove that he is able to turn his hand to any kind of typographic art that may be required. Leaflets, cards, booklets, bill-heads, etc., are all treated in a masterful manner, both in composition and presswork.

A memo-heading and a business card by H. F. Pahl, San Francisco, California, are very neat specimens of typography. The card would be improved if the name of the company were printed in solid instead of outline De Vinne, which would give character and strength to an otherwise excellent piece of work.

Oliver L. Arms, Moundsville, West Virginia,—The price-list sent by you is a fair specimen of presswork for that class of printing, but might be a little more even in color, and some of the pages need a little more make-ready. We notice several spaces and some leads have worked up, which spoil an otherwise clean appearance.

We have received from the Chicago Photo-Finishing Company, 608 Champlain Building, Chicago, a catalogue of photographic supplies, which covers the field in that line very thoroughly. It is a book of 64 pages and cover, well illustrated, and set in old-style type. It is from the press of the Henry O. Shepard Company, Chicago.

Some samples of general printing, the work of R. Lewis Berry, Orangeburg, South Carolina, are of excellent quality in composition and presswork; but you have spoiled your own bill-head, R. Lewis, by trying to get too many colors on it. If you were to use one color only and drop the fancy initials, I think you would be better pleased with the result.

"Ogden Canyon; Its Scenery," is the title of a booklet printed by the Ogden Printing Company, Ogden, Utah. It is full of half-tone views and pen-and-ink sketches of the grand and beautiful scenery of the West, and the presswork, on enameled stock, is of a high grade of excellence. The booklet is interleaved with tissue, and is gotten up in admirable style.

We have received a very neat sample book of writing papers, linens, bonds and ledger, issued by Union Card & Paper Company, 27 Beekman street, New York. While it does not, of course, contain the largest assortment of paper, it shows a good line intended for everyday work, and, quality considered, the prices are low. Some of the linens, bonds and ledger can hardly be duplicated anywhere at the price. A request, on a printed letter-head, forwarded to the company at above address, we understand, will bring by return mail a sample book, and the time spent in perusing it, as well as comparing with other papers, will be more than well spent.

A few samples of color-work in typography have been received from E. Hitchcock, Mason City, Iowa, the composition and presswork on which are very good. On the cover of his "Spring Announcement," Mr. Hitchcock says: "We make type and ink do anything we want it to in the way of artistic printing," and the samples under review seem to bear out the assertion.

Some excellent specimens of half-tone printing have been forwarded by M. A. Droitcour, 64 Capitol avenue, Hartford, Connecticut. Two sheets of illustrations, showing events in the Cuban and Philippine wars, are artistic specimens of engraving and presswork, by R. S. Peck & Co., of Hartford, designers, engravers and printers. The work is of a character that any establishment might be proud to send out.

Challinor, Dunker & Co., Pittsburg, Pennsylvania, are artists in typography and presswork. The blotters and announcements forwarded by them are above the average in conception, design and execution. Each monthly blotter has an illustration in colors appropriate to the season, the design of which is snappy and original. They are without doubt leaders in blotter advertising, and should reap rich rewards in the shape of orders for printing.

Chase Brothers, Haverhill, Massachusetts, are well known as high-class letterpress printers, and each month they take the opportunity to keep this fact before the eyes of their customers by sending out neatly printed blotters, each of which conveys some fresh information about their ability to please the public with excellent work. Their July blotter is an exceptionally neat piece of work, announcing their removal from 13-15 to 37-41 Washington street.

Typographia No. 9, of Chicago, celebrated its twenty-fifth anniversary on June 25, 1899, with a picnic and "Sommernachtsfest," and also issued a souvenir programme on the occasion, which was printed by the Columbia Printing Company, 716 North Halsted street, Chicago. It is a pamphlet of twenty-four pages and cover, 6¼ by 9½, with red borders, the composition and presswork being well executed. The front cover is printed in black, red, blue and gold, and is neat and artistic.

Corday & Gross, 271 St. Clair street, Cleveland, Ohio, call themselves "art printers," and a close examination of the work sent for review would seem to justify the use of the term. Originality and uniqueness in design of engraving and typesetting, and harmony and balance in selection of colors, combined with the highest class of presswork, unite to produce work that is pleasing, tasteful, attractive and striking—four points that should strongly recommend their productions to judges of good typography.

A book of views depicting the beauties of Cascade Park, New Castle, Pennsylvania, consisting of forty-four pages and cover, 6 by 9¼ inches, oblong, has issued from the press of the Warnock-Brindle Company, New Castle, and is an admirable piece of work in both engraving and printing. The many views shown are clean and sharp, and with the accompanying descriptive matter make an interesting and valuable souvenir. The front cover is a neat design printed in dark green and gold on an olive-green stock, the title—"Cascade Park"—being in gold letters embossed.

The Galesburg (Ill.) Printing Company has just completed a catalogue of thirty-two pages and cover, 7 by 11 inches oblong, for the Frost Manufacturing Company of that city. The composition is good, and the presswork deserves special commendation. The color is kept clear and even throughout, and the half-tone illustrations show that an artist looked after the make-ready and printing thereof. Considering that the work was done on a two-roller press the result must be very gratifying to Mr. O. W. Walkup, the foreman of the company responsible for its production.

The possibilities of the colortype process of reproduction are exemplified in a masterful manner by the Chicago Colortype Company in a specimen book recently issued, in which all descriptions of articles are represented in colors, the negatives for the plates being made direct from the articles themselves, whether a lady's skirt, gloves or fan, carpets, rugs, vases, water or oil paintings—all being exact reproductions in every particular. No lithograph with innumerable workings could more faithfully represent the subject than the process worked out by this company does.

The Echo Publishing Company, art printers, Melbourne, Australia, has issued what may well be termed a souvenir. It is a collection of twenty leaves, of heavy enameled stock, with a half-tone view of some portion of their establishment printed on the right-hand page and descriptive matter on the left. The leaves are inclosed in a handsomely embossed cover, punched and tied with blue ribbon. Engraving, composition and presswork are all of very good quality, the title-page being set in one series of type and excellently displayed. It is the kind of business circular that will be preserved from the waste basket and given a place of honor on the desk of its recipient.

L. Barta & Co., 44 High street, Boston, Massachusetts, have printed for Swift & Co., Chicago, a book of about eighty pages, 9½ by 12 inches, on very heavy enameled paper, with cover, tied with a strip of soft green kid, entitled "Swift's Publicity." It is a collection of advertisements that have been published in various newspapers in the United States, showing rare examples of typographic display. The beauty of the ads. is their

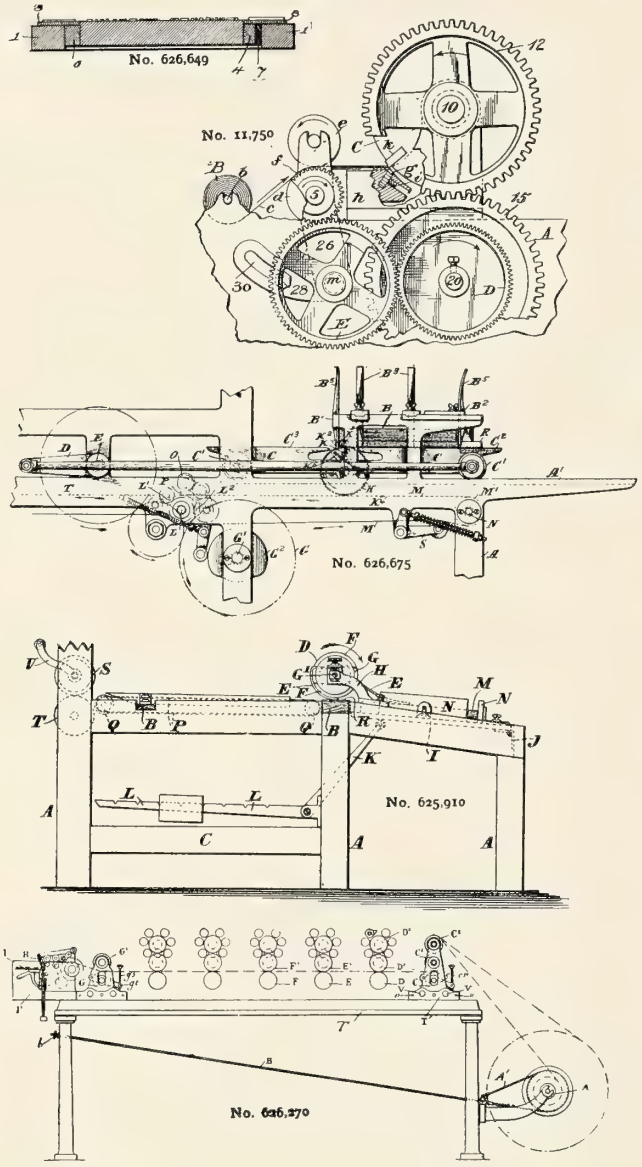
simplicity, being just plain type, inclosed in a border, in one color, but their effectiveness can not be gainsaid. The designer of the ads, is an artist, and the compositor is no less an artist in the manipulation of inanimate type to produce such lively results. Messrs. Swift & Co. have no reason to complain that Messrs. Barta & Company have not given them full returns for their confidence in intrusting their advertising to such capable hands.

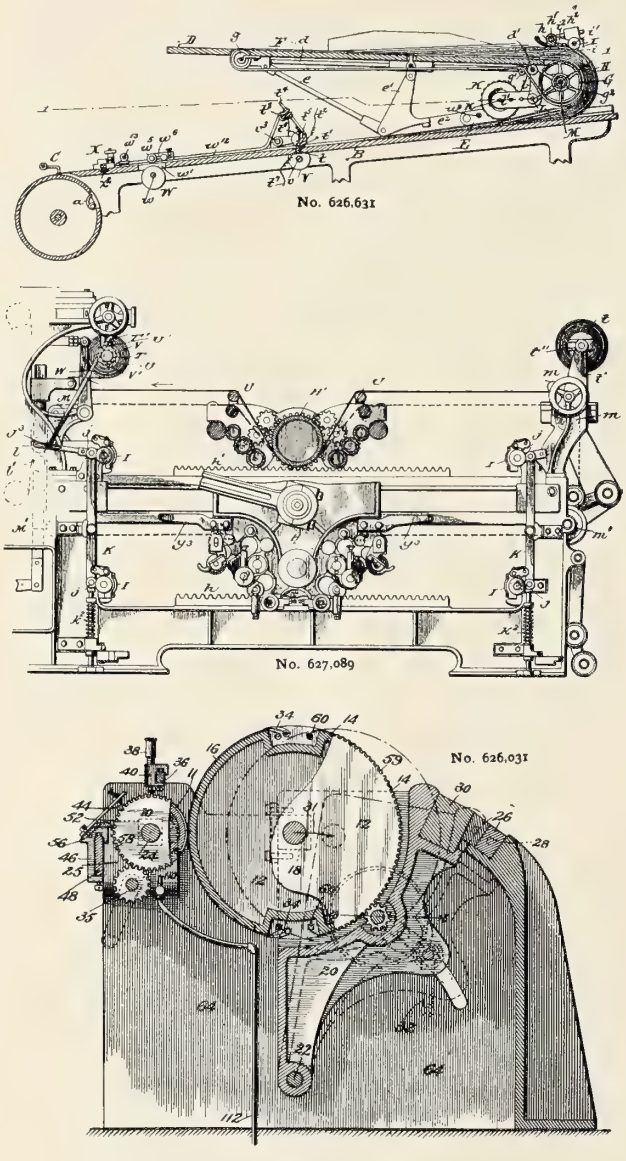
PATENTS OF INTEREST TO PRINTERS.

BY CHARLES H. COCHRANE.

(For other patents see the various departments.)

At last we have a drawing and particulars of the Vickery feeder, the English machine about which there has been so much talk. Frederick W. Vickery, of London, is the patentee, and the American patent is No. 625,910. The drawing





shows a very simple mechanism. The feed table I is made so adjustable that the top sheet of the pile is always at one level, and flexible rubber sheets E are brought down by a flop action against the top sheet M, dragging it along on traveling tapes P to the guides to which it is fed. The rubber flaps are given a rough surface by forming thereon a sort of check pattern of corrugations. When the second sheet tends to follow the first too rapidly, it is checked by a bar coated with coarse emery cloth, and held back until the first sheet is out of the way.

In patents Nos. 626,675 and 626,676 L. C. Crowell, of the Hoe Company, describes a feeding machine designed to carry papers, pamphlets, magazines, etc., to a wrapping machine to be wrapped for mailing. He piles the papers or other articles to be fed into the box B, and feeds by removing them one at a time from the bottom of the box, thus rendering it easy to keep up the supply of papers by putting them in at the top of the box without stopping the machine. The papers are supported alternately on two sets of slats, and the lower paper is pulled down at one edge by pins on the roller K, and worked out by the reciprocation of the carriage C, and drawn between the slats.

The Standard Machinery Company's paper-feeder, as patented by W. A. Philpott, Jr., and Thomas A. Briggs, is No. 626,631. They use the rotary comb-wheel as heretofore, and have improved means of adjusting the machine to different sizes of sheets, and also make the side register reversible so that sheets may be fed to either side. F marks the feed-belts, G the feed-wheels, and H the curved guides.

The drawing of patent No. 627,089 represents a Cox Duplex press with shifting tympan, as designed by H. F. Bechman. The tympan is shifted from roll t on the right to roll T on the left in the direction of the arrow, being also the direction of movement of the web printing web. The shifting is accomplished at the ends of the strokes of the cylinders.

Louis Chambon, of Paris, France, patents the multi-color printing machine, No. 626,270. He draws the paper from the roll A by the grip of the cylinders C^1 and C^2, and prints a color at every pair of cylinders, stopping the sheet and

cutting it off at the left. It looks very simple on paper, but American press builders will ask M. Chambon how he can print sheets of more than one size, how he can prevent the carrying of color from one printing cylinder to another, and half a dozen more practical questions of that sort, which are not answered by the description in the patent, and which must be solved before the machine will work.

Francis Meisel has obtained a reissue of his patent on an arrangement for cutting sheets from a web of paper into different lengths. He places a knife *k* on a cylinder, and brings it in contact with a stationary knife *g*. The paper passed between in the direction of the arrow is cut at every rotation of the cylinder. To cut off the sheets longer or shorter the speed of rotation of the cylinder is altered by means of change wheels, as D. See No. 11,750.

A very curious patent is No. 626,031, by J. W. Osborne, of Washington, D. C. It covers a dummy press for making ready zinc plates for rotary color printing. In order not to delay the press proper he uses a duplicate cylinder on which he bends the zinc plate, then calipering the plate to find the low spots, and underlaying them until they are approximately right, when the plate is again rolled on the cylinder, in the same manner in which it was bent, after which an impression is taken against a dummy hard-packed cylinder for further examination and underlaying. When the plates are brought up properly from underneath, overlays may be cut on this dummy press, after which the underlaid plates and overlays may be shifted to the printing press proper, which may then be started up in a very short time. In the drawing the large cylinder gives the impression and the small one carries the plate.

The man who can print on the chases has been discovered. He is Charles M. Bowman, of Lebanon, Pennsylvania, and he proposes, in patent No. 626,649, to use a hanging-over plate having a flange 7 that locks up in the form, while the top 8 rests on the chase 1 and prints on the margin of the newspaper, etc., some legend, as "Drink Bear's Beer." The idea is a good one, commercially, but we hope it may never come into use to mar the good appearance of our favorite publications.

THE PHONOGRAPH AS A REPORTER.

The men of science have been teaching us to believe that the day is not far distant when the reporter, in his professional capacity, will be killed by the phonograph. In the interest of pure science an Indian paper turned on a phonograph to "take down" a speech at a meeting, and this was the result: "Mr. Chairman — hem — ladies and gentlemen, — We are met — hem — on this — hem — auspicious — 'speak up' — 'old yer 'ead up — on this auspicious occasion — 'out with it' — to — er — to — 'let 'em 'ave it' — 'go it, old brass lung' — to — er — really, in face of such interruption, I can not go on — 'go on — 'don't apologise' — on this auspicious occasion, to — er," and so on. — *British and Colonial Printer and Stationer.*

PUBLIC PRINTER PALMER has decided to increase the pay of the printers and bookbinders in the Government Printing Office in Washington from $3.20 per day to $4. Congress left it in his discretion, and there was considerable uneasiness among the printers and bookbinders, as it was doubtful whether the Public Printer would assume such a responsibility. The law as passed by Congress was an amendment to the sundry civil bill, which became a law in the last hours of Congress, and as no appropriation was made to meet the increase, the Public Printer hesitated to issue the order until he was assured there would be no objection to his receiving a deficiency appropriation at the opening of the next Congress.

BUSINESS NOTICES.

This department is designed exclusively for business announcements of advertisers and for descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Statements published herein do not necessarily voice the opinion of this journal.

"BETTER WETTER" and "Wetter" numbering machines, listed at $28, are being sold at $17.50 and $15, respectively, by the Bates Machine Company, 346 Broadway, New York.

WE have for sale a number of Bates new model "M" typographic numbering machines. As we have taken them in trade, we would be willing to sell them for $10 each. The manufacturer is asking $28 for the identical machine. If you can use six of them, send us a check for $40 and they are yours. Joseph Wetter & Co., 515 Kent avenue, Brooklyn, New York.

BLACK INK REDUCER AND GLOSSER.

Glidden & White Company, printing-ink makers, Cleveland, Ohio, have put on the market for printers a black ink reducer and glosser which reduces and takes the "tackiness" out of any black ink without destroying the life of the ink, and at the same time producing a beautiful gloss or luster in any black ink.

NOTICE.

The following letter has been received from the manufacturers of the linotype machine:

NEW YORK, June 21, 1899.

The Inland Printer, Chicago, Ill.:

GENTLEMEN,— I will be glad to have you note in your columns, in such form as you think proper, and on my authority, that the persistent statements in the public press that Mr. William C. Whitney has resigned from the Board of Directors of the Linotype Company because he has become interested in the Lanston Monotype machine, is untrue, Mr. Whitney having no interest in that machine or any other outside of the Linotype.

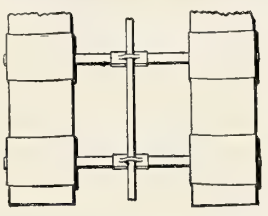
Yours truly,

MERGENTHALER LINOTYPE COMPANY.

P. T. DODGE, President.

THE CHALLENGE GRIPPERS.

The accompanying illustration shows the method of attaching the Challenge grippers for platen presses that are manufactured by Andrew W. Knox, 377 West Broadway, New York City. These grippers are said to be especially valuable when perforated jobs are being run. They save stock, time and trouble, and make moving of grippers unnecessary. Beds and pins can be adjusted in less than one minute. In ordering the grippers, it is necessary to give name and size of the press, and distance between bearers. Printers seem to be much pleased with the new device. Circular fully describing them will be gladly furnished by the manufacturers.



STERLING OVERLAY BEVELER.

On another page of this issue will be found an advertisement of the Sterling overlay beveler, manufactured by L. C. Moore Manufacturing Company, Syracuse, New York. Mr. Moore has sent THE INLAND PRINTER one of the machines, which has been passed to The Henry O. Shepard Company, printers of the magazine, but they have not yet had time to test it thoroughly. Mr. Moore informs us that he expects a patent on the machine shortly, and has decided to put it on the market at once. He has already sold quite a number of

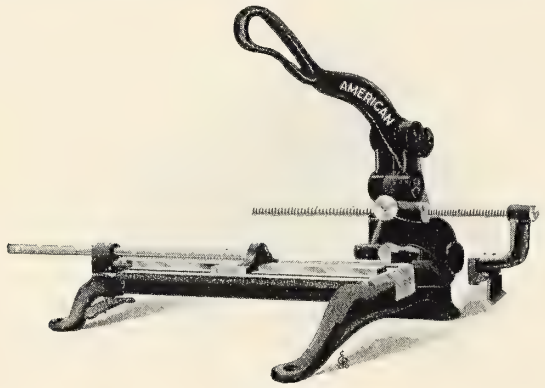
machines in the East. It is certainly a great time-saver and gives results not to be obtained by the use of knives, and is worth investigating by printers who have very much overlaying to do.

YOUR VACATION

should be spent away from the turmoil and strife of the dirty city. A week or two at one of the beautiful country lakes, easily reached via Wisconsin Central Lines, will do you a world of good. Send for "Rambles in Summerland," which tells you how to gain rest and comfort. James C. Pond, General Passenger Agent, Milwaukee, Wisconsin.

A NEW LEAD AND RULE CUTTER.

The accompanying half-tone illustration shows a new lead and rule cutter invented by H. B. Rouse, of Chicago, called "The American," which has a number of features that will be readily appreciated by printers as being of considerable advantage. One of these points is the ease of adjustment of the bed gauge, which can be set instantly by pressing the spring at the left end of the cutter (see A, Fig. 1), and pushing the rod to the measure desired. When the spring is



released the gauge is locked automatically. The upper gauge is also moved with equal ease, and can be set at the required length in a moment's time to any measure of the standard point system. Fig. 2 shows a feature not to be found in other cutters. By setting the rod A B to the

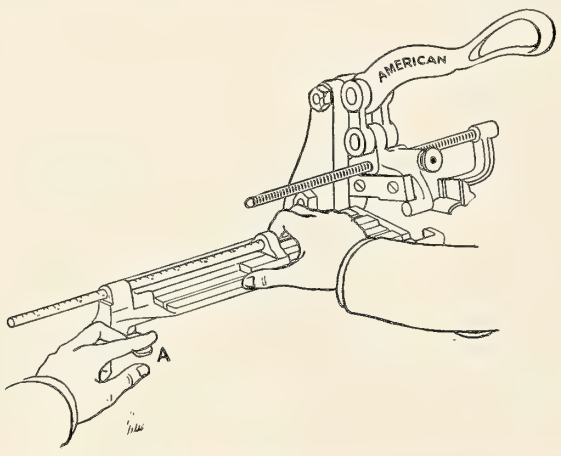


FIG. 1.

required length the leads are fed from the left, so that the action is not interrupted in cutting a long lead into the required number of smaller leads, giving practically a continuous feed and saving much time. In addition to the ease with which the gauges are set, they are guaranteed to be accurate and to remain so for an indefinite length of time. They can be set to half as well as whole picas. The cutting arrangement is operated by a double compound lever, and provided with a shear cut for brass, and a straight cut for leads. The machine rests upon three feet, which insures an even and steady support. Arrangements have been made to place the cutter on sale at all the branches of the American

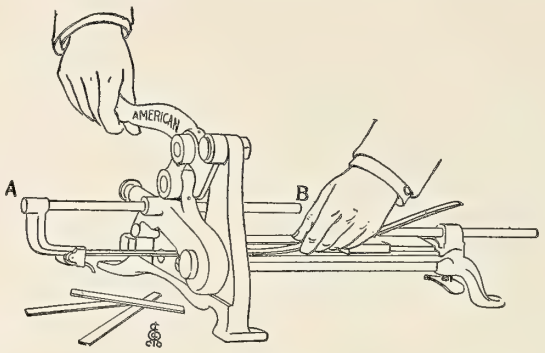


FIG. 2.

Type Founders Company. The machine is well built and we understand is to be sold at a very reasonable price. It is protected by patents in America and foreign countries. As old cutters wear out new ones must be purchased, and with this one in the field printers will have the opportunity of buying a cutter with the latest ideas incorporated in its manufacture.

WANT ADVERTISEMENTS.

We will receive want advertisements for THE INLAND PRINTER at a price of 25 cents per line for the "Situations Wanted" department, or 40 cents per line under any of the other headings. Ten words counted to the line. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number.** Answers can be sent in our care, if desired. All letters received will be promptly forwarded to parties for whom intended without extra charge. No advertisement of less than two lines accepted.

Copy for this column must be in our hands not later than the 20th of the month preceding publication.

BOOKS.

A BEAUTIFUL, cheap, readily mailed and easily marketed town advertiser is a Souvenir Mailing Card. My booklet on this subject will help you in issuing a set. About it the *British Printer* said: ". . . and forms a handy working handbook for the printer and publisher; . . . firms lacking experience in this department will find here a cheap investment." With six photogravured specimen cards, 25 cents. OTTO KNEY, Madison, Wis.

A GOOD THING—Stylebook of the Chicago Society of Proofreaders. 20 cents. BEN FRANKLIN CO., 232 Irving avenue, Chicago.

ANOTHER GOOD THING—Kitchen French. 25 cents. BEN FRANKLIN CO., 232 Irving avenue, Chicago.

A TYPOGRAPHICAL GEM. Published at a cost of $1,200; compiled by one of Chicago's leading job artists. Price 75 cents. L. A. MACDONALD, Box 988, Portland, Ore.

CONTESTS in Typographical Arrangement, Volume I, containing 230 advertisements submitted in a contest conducted by THE INLAND PRINTER, the result of which was announced in May, 1899. Contains in addition to the designs the decisions of the judges, and is a valuable collection for comparison and study. 40 cents. THE INLAND PRINTER COMPANY.

DRAWING FOR PRINTERS, a practical treatise on the art of designing and illustrating in connection with typography. Containing complete instructions, fully illustrated, concerning the art of drawing, for the beginner as well as the more advanced student, by Ernest Knaufft, editor of the *Art Student*, and Director of the Chautauqua Society of Fine Arts. 240 pages; cloth, $2, postpaid. THE INLAND PRINTER COMPANY.

ELECTROTYPING, a practical treatise on the art of electrotyping by the latest known methods, containing historical review of the subject, full description of the tools and machinery required, and complete instructions for operating an electrotyping plant, by C. S. Partridge, superintendent of electrotyping and stereotyping for A. N. Kellogg Newspaper Company, Chicago, and editor Electrotyping and Stereotyping Department of THE INLAND PRINTER. 150 pages; cloth, $1.50, postpaid. THE INLAND PRINTER COMPANY.

ENGRAVING HOUSES, ATTENTION!—Our Patent Register Guides for your proof presses are guaranteed to produce perfectly registered proofs in any number of colors, with a great saving of time and paper. They can be attached to wood or metal blocks. No more uncertainty about getting a quick and perfect register. Our register sheets for finding a register can be used on either Gordon or proof presses. Send for our book on "How to Proof, Underlay and Register Color Plates, etc." Price, 50 cents. THE CHICAGO REGISTER GUIDE CO., 195 Throop street, Chicago. We will send you a complete outfit, consisting of one set Register Guides, one Register Sheet, one Book of Instructions and one Overlay Knife, for $4, C. O. D.

BOOKS.

JOB COMPOSITION; Examples, Contrast Specimens and Criticisms Thereon, together with a brief treatise, by Ed S. Ralph. This is a book that hundreds of printers have been looking for in vain up to the present time. Specimens of letter-heads, bill-heads, cards, envelope corners, invitations, blanks, etc., are shown, and the same reset in improved form, with the weak parts pointed out. The book also contains a brief treatise on the principles of display composition. Forty pages and cover, 7¾ by 9 inches, neatly printed and bound. 50 cents. A book that no progressive compositor can afford to be without. THE INLAND PRINTER COMPANY, Chicago; 150 Nassau street, New York.

POINTS FOR PRINTERS.—"Right in line with its title." Over 6,000 in circulation. Contains "hundreds of things which the job printer should know, but cannot 'carry in his head.'" "Valuable pocket companion." Mailed on receipt of 50 cents. W. L. BLOCHER, 36 Tecumseh street, Dayton, Ohio.

PROOF-READING, a series of essays for readers and their employers, and for authors and editors, by F. Horace Teall, critical proof-reader and editor on the Century and Standard dictionaries, and editor Proof-room Notes and Queries Department of THE INLAND PRINTER. 100 pages; cloth, $1, postpaid. THE INLAND PRINTER COMPANY.

THE INLAND PRINTER CUT AND ORNAMENT BOOK, new enlarged edition, 192 pages, over 1,600 cuts for advertisements, blotters, head and tail pieces, initials and ornaments, some of which you may need on your next job. Price, 25 cents, postpaid, which we will refund on first order for cuts amounting to $1.

THE THEORY OF OVERLAYS, by Charles H. Cochrane; a practical treatise upon the correct method of making ready half-tone cuts and forms of any kind for cylinder presses. Reprinted from THE INLAND PRINTER, in pamphlet form, convenient for reference; illustrated; price, 10 cents, postpaid. Worth many times this amount to any printer or pressman. THE INLAND PRINTER COMPANY, 212 Monroe street, Chicago; 150 Nassau street, New York.

FOR SALE.

ENGRAVERS' PRINTING FRAMES—One 9 by 11 and three 12 by 15 printing frames; St. Louis Type Foundry make. HEYBACH-BUSH COMPANY, Louisville, Ky.

FOR SALE—A first-class printing plant, consisting of one cylinder and four power job presses; an unusually large, late and well-selected line of job type and furniture, at very low price; an exceptional opportunity for a good printer; good reason for selling. MENGEL & MENGEL, Reading, Pa.

FOR SALE—A Chambers Brothers' large-size varnishing machine at a bargain. G 822, INLAND PRINTER.

FOR SALE—Harris Automatic Press, complete, with rollers, runs envelopes and card stock; envelopes printed 14,000 per hour; price very low if taken at once. Further information of ARMSTRONG-MOORE COMPANY, 36 Columbus ave., Boston, Mass.

FOR SALE—No. 1 Munson Typewriter, with two type wheels, in first-class condition. E 752, INLAND PRINTER.

FOR SALE—One 10 by 12 Levy screen, 133-line; also one Royle shoot board and plane, new. G 836, INLAND PRINTER.

FOR SALE OR EXCHANGE—8 by 12 brass arm Gordon and 10 by 15 Peerless press, both in perfect order; throw-off, steam fixtures, etc.; will sell cheap. We need a large-size C. & P. Gordon and will buy it if we can't trade; let us hear from you. G 849, INLAND PRINTER.

FOR SALE—Very cheap, Cincinnati Stop and Taylor Cylinder Press, 38 by 52. CURT TEICH & CO., 85 Fifth ave., Chicago.

FOR SALE—40 by 60 Cottrell two revolution and 8 by 12 Peerless printing presses; also Donnell stitcher, Stonemetz folder, etc. SPRAGUE, 630 Filbert st., Philadelphia, Pa.

BUSINESS OPPORTUNITIES.

EMERSON P. HARRIS, 150 Nassau street, New York, sells publishing businesses exclusively. News, trade, miscellaneous journals. Reliable, responsible, discreet.

FOR SALE—German semi-weekly paper in city of 80,000. Only German paper within 100 miles; complete job office; two cylinders, two job presses, electric motor, cutter, folder, etc.; will sell at a bargain, whole or half interest. G 830, INLAND PRINTER.

FOR SALE—Job office; good equipment; latest type; well located; city 11,000; send for invoice; $900; easy terms. G 848, INLAND PRINTER.

FOR SALE—Splendidly equipped bindery and job printing plant, with established trade; doing prosperous and rapidly increasing business; situated in active Iowa manufacturing city; will be disposed of on favorable terms; excellent opportunity for business or practical man. G 837, INLAND PRINTER.

FOR SALE VERY CHEAP—A well-equipped job printing office in a live manufacturing city of 30,000; other business interests the reason for selling; a splendid opportunity; it will pay you to investigate if you mean business. G 840, INLAND PRINTER.

FOR SALE—Well established country weekly and job office; only paper in town of 1,400; right in coal fields; best farming lands; town will double in a year; chance of a lifetime; best reason for selling. C. F. GANSCHOW, cor. Court & Hamilton sts., Saginaw, W. S., Mich.

JOB PRINTING OFFICE and rubber stamp shop for sale; $2,000; in large, prosperous Western city, doing good business; high prices for work; must sell quickly on account poor health; fine location; cheap rent. G 803, INLAND PRINTER.

PARTNER WANTED with $2,000 to $5,000 in up-to-date printing house; great opportunity for a good man. G 834, INLAND PRINTER.

HELP WANTED.

ELECTROTYPE FOREMAN-FINISHER—Capable of handling high-grade work, with thorough practical experience and fully up in all details of the business; one having sufficient managerial ability to conduct a medium-size room in a systematic manner; good opening for a proficient man; state fully as to past experience, wages expected, etc. G 815, INLAND PRINTER.

FORWARDER—Blank book, for the better class of work; location, Texas. G 825, INLAND PRINTER.

JOB PRINTER—Better class of commercial work; location, Texas, G 826, INLAND PRINTER.

PHOTO-ENGRAVER—We desire services of a first-class photo-engraver, thoroughly experienced in all branches of the trade and accustomed to high-class half-tone work—preferably a man posted in three-color engraving. To a conscientious and reliable man, thoroughly expert at the business, we offer the management of our newly established engraving department and will form a business connection with the right party. We have an excellent opportunity for a man possessed of the above qualifications. Address, with full particulars, G 802, INLAND PRINTER.

WANTED—Good platen pressman, steady position. G 814, INLAND PRINTER.

WANTED—Linotype operator; steady employment. W. C. WILSON, 216-220 East Ninth street, Cincinnati, Ohio.

WANTED—Man to take charge of a bindery, employing two finishers, five forwarders and four rulers, on the better class of bank, county and commercial work. G 856, INLAND PRINTER.

WANTED—Man to take charge of order department of a printing, lithographing, blank book and stationery establishment, doing the better class of commercial work; must be capable of estimating and handling a business of $250,000 yearly. G 855, INLAND PRINTER.

WANTED—Ruler to take charge of four Hickok ruling machines, all new; blank book and job ruling. G 857, INLAND PRINTER.

SITUATIONS WANTED.

ALL-ROUND BOOKBINDER would like to correspond with persons wanting a steady and sober man; have had charge; state terms. G 804, INLAND PRINTER.

ALL-ROUND printer and pressman, competent to take charge, desires steady situation; married; references if desired. G 850, INLAND PRINTER.

ARTIST—Pen-and-ink wants position; will work for moderate salary; newspaper work preferred. G 831, INLAND PRINTER.

ARTIST wants position with some newspaper or engraving house; can handle anything in newspaper line in up-to-date style. G 832, INLAND PRINTER.

CYLINDER and Harris Automatic pressman wants situation; best references; salary $15, G 851, INLAND PRINTER.

FIRST-CLASS MAN desires position at stereotyping or as stereotyper and perfecting pressman on small daily; sober, industrious, unmarried; reference. G 841, INLAND PRINTER.

FIRST-CLASS PRINTER, twelve years on high-grade work, desires change; East preferred; strictly sober. G 829, INLAND PRINTER.

JOB FOREMAN and manager desires change; good estimater and stock buyer; progressive; handles crew. Understands Thorne machine. G 846, INLAND PRINTER.

CHALK PLATES

Simplest, Quickest and Cheapest Process of Engraving. Practically Infallible. Outfits, $15 up. Catalogue of stereotyping machinery, proofs, etc., free.

HOKE ENGRAVING PLATE CO.

ST. LOUIS.

SITUATIONS WANTED.

OPERATOR wishes to make change on account of change in management; now in full charge of plant doing half-tone photographing; thoroughly familiar with every branch of half-tone and line work; capable and steady in charge of plant or gallery; references. G. T., INLAND PRINTER, New York.

PRACTICAL MACHINIST—Seven years experience at linotype work; book and newspaper; strictly sober; have fine kit tools and can save employer money; best of references; desire permanent situation. G 845, INLAND PRINTER.

PRACTICAL PRINTER desires position as superintendent or business manager; long experience in fine engraved color, catalogue and embossed work; estimates made on basis of real profits; accustomed to good salary; highest references; correspondence solicited. G 823, INLAND PRINTER.

PRESSMAN, thoroughly competent cylinder and platen, wishes permanent position; can refer to all past employers. G 824, INLAND PRINTER.

PROOFREADER wants permanent situation; book, news and job; location unimportant. G 842, INLAND PRINTER.

THOROUGHLY PRACTICAL MAN, rapid, accurate estimater, close buyer, competent to take full charge, all departments, publishing, printing and binding, wishes to correspond with first-class house desiring services of capable superintendent or manager: good salary expected. G 828, INLAND PRINTER.

UNION Mergenthaler operator and machinist wants position; understands linotype thoroughly; in charge of plant for eighteen months; object, change of climate. G. W. M., 321 S. Perron st., Raleigh, N. C.

WANTED—All-round printer desires situation after August 10. Sober, and good workman. Address, stating wages, Box 70, Menasha, Wis.

WANTED—A position, by a first-class half-tone operator; have had long experience, and can give good reference; could take general care of a photo-engraving shop. G 821, INLAND PRINTER.

WANTED—By first-class newspaper man and practical printer of long experience, position as manager or superintendent of first-class weekly and job plant; would lease such a plant, if desirable, for term of years. G 839, INLAND PRINTER.

WANTED TO PURCHASE.

WANTED—Two secondhand linotype machines, Brooklyn make; must be in good condition; state price. CHAS. LEWIS, 1583 Park ave., New York City.

MISCELLANEOUS.

AGENTS WANTED in every town and city to sell our live alligators for advertising purposes. Great scheme; sell on sight to merchants; make $6 daily easy; sample and terms for $1; write at once. Novelty Department, Myers' Printing House, 617-619 Camp street, New Orleans, La.

ARE YOU interested in stock cuts for newspaper use—any business? Get our catalogues. BARNES-CROSBY CO., 108 La Salle street, Chicago, Ill.

"CAPITOL" EMBOSSING COMPOSITION.—Better, cheaper and easier to make ready than any other on the market. Send 10 cents for sample sheet. CAPITOL PRINTING CO., Montgomery, Ala.

CHALK PLATES RECOATED, only ⅓ cent an inch. No infringement of patent. Write for our latest circular, giving discounts, etc. BYRON POPE & CO., Cleveland, Ohio.

ECLIPSE PADDING COMPOUND eclipses everything but our celebrated "Johnson Process." Price 15 cents pound, cash. Write. BURRAGE MANUFACTURING CO., New York.

PHOTO-ENGRAVERS' contact frames. Simple, durable, exact; all sizes; perfect workmanship guaranteed. Reasonable prices. JOSEPH HOFFMAN'S SON, 297 Avenue C, New York City.

STEREOTYPE OUTFITS for both Papier-maché and **Simplex** methods. The latter produces plates as sharp and smooth as electros, requires no pasting of tissue, and no beating with the brush; casting box, 6½ by 12 inches; outfit for both methods, $15; 10 by 18 outfit, $32.50; 13 by 22, $46. Also, **White-on-Black** and **Granotype Engraving Processes;** plates cast like stereotypes from drawings made on cardboard. The easiest of all engraving processes; $5 for both, including material. Revised edition of book explaining above, postpaid for $1. Circulars and samples for stamps. HENRY KAHRS, 240 East Thirty-third street, New York.

A PROFITABLE BUSINESS! 300 to 500 per cent profit in the manufacture of **Rubber Stamps.** Particularly adapted to operation in conjunction with printing or stationery. Very small capital required. Write for price list of outfits and full information. PEARRE E. CROWL & CO., Baltimore, Md.

NEWSPAPER HALF-TONES—You can make them yourself by the Erwin process. No artist labor required, as the process is purely mechanical. Complete outfits are furnished with instructions; these are so fully explained that any one can make good work with them. This process is so cheap that the price of instructions and outfit is soon saved by doing your own work. This process is genuine copper half-tones. Write for samples and circulars. J. BRUCE ERWIN, Newcomerstown, Ohio.

PRINTERS CAN SECURE NUMEROUS ORDERS which would otherwise be lost by handling our embossed aluminum card cases. These must not be confounded with the cheap double-hinged affairs with which the market has been flooded, but are made with a single hinge and a spring (patent applied for) so that **any printed or engraved card can be held firmly and at the same time be easily removed.** They measure 4¼ by 2¼ inches and with their finely embossed corners present such a handsome appearance that the most stylish lady need not be ashamed to show the case anywhere. Exclusive territory will be given to firms wishing to make a special feature of the business. Send 15 cents and receive a sample with your name engraved upon it, and also full particulars of other specialties for printers.
MASSACHUSETTS PUBLISHING CO., EVERETT, MASS.

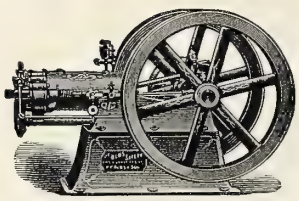
ANYBODY CAN MAKE CUTS with our simple transferring and etching process. Nice cuts, from prints, drawings or photos, are easily and quickly made by the unskillful, on common sheet zinc. Cost very trifling. Price of process, $1. Nothing held back to pull more money from you. All material costs, at any drug store, about 75 cents. It is no fake. We have a barrel of unsolicited testimonial letters; intelligent boys make good cuts right in the beginning. Circulars for stamp. Simple and costless embossing process included free. THOS. M. DAY & SON, Hagerstown, Ind.



We make eight sizes.

NO PERFORATING —— NO GUMMING
necessary by using the
Perfection Leather Card Case
with Patented Spring. Complete set of samples, $1.50, prepaid. Single sample, 25 cents.
ROSENTHAL BROS., Sole Makers,
140 Monroe Street, Chicago, Ill.

NOT IN THE TRUST!
THE CHEAPEST PLACE TO BUY ENVELOPES IS AT
A. A. KANTOR'S, 194 WILLIAM ST. N. Y.
Reduced price list for the asking.



OLDS ENGINES
in small sizes need no gasoline connections—they are all made; no separate reservoir—a temporary supply is in air-tight case.
Olds Engines are the Simplest and Surest.
OLDS GASOLINE ENGINE WORKS,
Box 421. LANSING, MICH., U. S. A.



LET US GIVE YOU A POINT We herewith show a method of pointing for folding machines which has been used for some years in a large publishing house, and is the most practical method we have seen. Just drive these points into the furniture where you want them with the above punch, which does not damage the round end of point. **Price: Punch, 25c.; Points, $3.50 per gross.** Try them.
HARDINGE BROS., 1036 LINCOLN AVENUE, CHICAGO, ILL.

The Van Bibber Roller Co.
CINCINNATI, OHIO.
Summer Rollers
WE MAKE THE BEST THAT CAN BE MADE
We use the latest and best compressed-air system in casting, and make solid, perfect rollers by the best formulas.
Established 30 years. Cincinnati is sufficient address in writing or shipping.

Knife Grinders
SIMPLE—AUTOMATIC—GUARANTEED.
Using Emery Wheels arranged for Wet or Dry Grinding.
NOTE—Sizes given are for length of knife (not width of cutter).
Style E—To stand on bench. Dry grinding only. 26-in. $50, 32-in. $55 38-in. $60, 44-in. $65.
Style A—With iron stand. Wet or dry grinding. 26-in. $75, 32-in. $85, 38-in. $90, 44-in. $100, 54-in. $115, 60-in. $125. With water attachment, $10 extra.
Style C—Extra heavy. Wet and dry grinding. 76-in. $205, 84-in. $215, 90-in. $225.
Machines sent on thirty days' trial to responsible parties. If interested, write us. Complete Bindery Outfits.
THE BLACKHALL MFG. CO., 12 Lock Street, Buffalo, N. Y.

PEGAMOID

TRADE-MARK

THE SUPERIOR BRAND.

Any Grain. Any Color.

IMITATION LEATHERS

PEGAMOID LEATHERS, being free from oil, and rubber as well, may be glued to "stay put," and may be as well stamped as real leather. The stamp will neither flake nor lose its luster. Price and samples on application.

ARTHUR W. POPE & CO., Manufacturers and Sole Agents,
45 High Street, BOSTON.

HEADQUARTERS FOR

CHICAGO PAPER COMPANY

all kinds of **Paper**

Used by PRINTERS and PUBLISHERS.

273-275-277 Monroe Street,
CHICAGO.

ST. LOUIS PHOTO-ENGRAVING CO.

COR. 4TH & PINE STS. ST. LOUIS, MO

A Monopoly for Rent.

I have secured the sole selling rights for the United States, Great Britain and Colonies, for the Neidich Process of

Duplicating Typewriting.

The process is covered by Letters Patent; is the cheapest to work—costing no more than ordinary printing; and the rights for cities and counties are let on a

Royalty Basis

to the most progressive printer in each place. Applications for territory should come at once, New York, Cincinnati, Washington, Baltimore, Philadelphia, Chicago, are contracted for.

E. ST. ELMO LEWIS, Sole Selling Agent,
1524 Chestnut Street, PHILADELPHIA, PA.

McGinty's Adjustable Feed Gauge



What Printers Say:

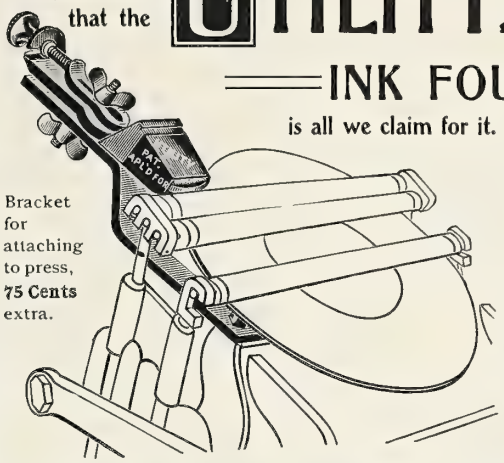
The printers owe you a vote of thanks for putting on the market such a simple, practical and useful gauge. Yours, etc.,
W. S. & L. H. BOWEN, Publishers,
Brookhaven, Miss.

We like your patent gauge so well that we send you check for two more, specifications for which are inclosed. We think you have by far the best gauge-pin ever made. EXCELSIOR PTG. CO.
369-373 Dearborn St., Chicago, Ill.

Greatest time-saver and most-needed appliance ever attached to a press. A set will outlast a new press. Send for circular. Manufactured and for sale only by

THE McGINTY FEED GAUGE CO., DOYLESTOWN, PA.

We can furnish EVIDENCE that the **UTILITY** INK FOUNTAIN is all we claim for it.



Bracket for attaching to press, 75 Cents extra.

Price of Fountain, **$3.00**

Can be fitted to almost any Job Press.....

Evidence and Descriptive Circular will be sent on application.

PAVYER PRINTING MACHINE WORKS, St. Louis,
SOLE MANUFACTURERS.

For Sale by all DEALERS and TYPE FOUNDRIES.

Dixon's Electrotyping Graphite

Used and recommended by the leading Electrotypers of the world.

Different kinds prepared for different work.

For moulding and polishing.

JOSEPH DIXON CRUCIBLE CO.,
JERSEY CITY, N. J.



Electrotyping

A PRACTICAL TREATISE ON THE ART OF ELECTROTYPING BY THE LATEST KNOWN METHODS.

Containing historical review of the subject, full description of the tools and machinery required, and complete instructions for operating an electrotyping plant.

By C. S. PARTRIDGE,

Superintendent of Electrotyping and Stereotyping for A. N. Kellogg Newspaper Co., Chicago, and Editor Electrotyping and Stereotyping Department of THE INLAND PRINTER.

150 PAGES, CLOTH, $1.50 POSTPAID.

THE INLAND PRINTER CO., PUBLISHERS,
150 NASSAU ST., NEW YORK. 212-214 MONROE ST., CHICAGO.

"Can't be Beat"

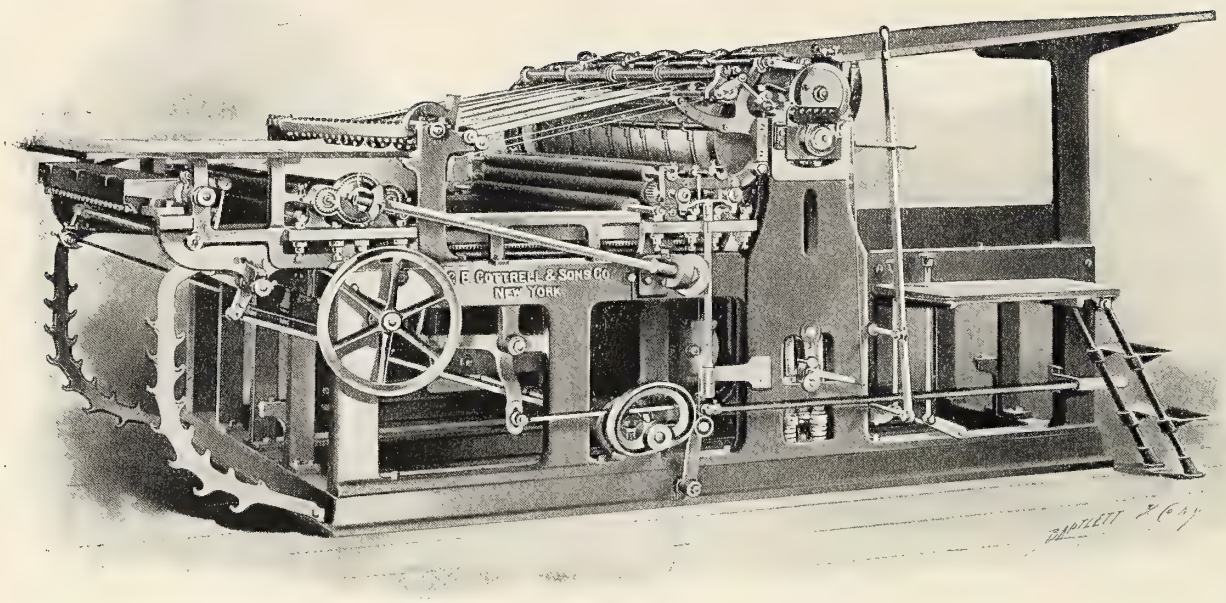
ANOTHER CUT IN PRICES OF OUR ALUMINUM AND LEATHER CASES AND CARDS.

100 Printed Cards and Engraved Aluminum Case, - - 20c.
100 Printed Cards and Leather Case, - - - - - - 25c.

Write for Agency immediately.
Will mail Revised Price List of other Novelties upon application. Don't miss this chance.

Aluminum Novelty Co.

Manufacturers of Aluminum and Leather Novelties
261 DEARBORN STREET, - - CHICAGO



Springfield Rifles

were once considered perfect; today they make targets of our soldiers for the better-equipped enemy.

The man who satisfies himself with yesterday's invention is in a bad way to fight today's battles. A dozen years ago some of your presses were comparatively new. They were machines to be proud of. In the strife of competition they were good fighting weapons to win orders with. But today they make a target of you by stamping you as old fogy and behind the times.

You are seriously handicapped in your business today because you are trying to fight your old presses against your competitors' newer ones. Some of your competitors who could not get business in any other way have gotten it because they equipped themselves with high-speed machinery.

Don't risk a fight handicapped. A new series high-speed Cottrell will put you where you can meet all possible competition of the next ten years. It will bring in work enough, not only for itself, but for one or two other presses.

This is the press built from entirely new and improved designs of 1898. It is the latest achievement in press-building and a wonder.

C. B. Cottrell & Sons Co.

41 Park Row, New York.
279 Dearborn Street, Chicago, Ill.

E. C. GREENMAN, *Western Manager.*

FREDERICK FREEMAN & CO., BOSTON.

LARGEST SECONDHAND DEALERS IN NEW ENGLAND.

GENUINE BARGAINS

In Secondhand Printing Machinery.

CYLINDER PRESSES.

Scott Web Press, with Folder and Stereo. Outfit.
Goss Clipper, seven or eight column, complete.
Cottrell Two-Revolution, size 35 x 52, four-roller, table distribution.
Cottrell Two-Revolution, size 33 x 50, four-roller, table distribution.
Hoe Drum, size 23½ x 28½.
Hoe Drum, tapeless delivery, size 29 x 42.
Scott Drum, tapeless delivery, size 26 x 34.
Campbell Two-Revolution, size 37 x 52.
Potter Country, size 30 x 46.
Adams, size 22 x 28.
Hoe Pony Drum, size 12 x 21.

JOB PRESSES.

Gordon, 13 x 19, with steam fixtures and treadle.
Gordon, 11 x 17, with steam fixtures and treadle.
Gordon, 7 x 11, with steam fixtures and treadle.
Pearl, 7 x 11, complete.
Universal, 7 x 11, complete.
Model, 7 x 11, complete.
Gordon, 7 x 11, complete.
Columbian, 6 x 9, complete.
Perfected Prouty, 7 x 11, complete.
Favorite, 8 x 12, complete.
Jewell, 8 x 12, complete.
Liberty, 7 x 11, complete.

PAPER CUTTERS.

36-inch Acme.
36-inch Dooley.
Gladiator, 25-inch.
Rotary Card Cutter, 30-inch.
34-inch Star.
30-inch Peerless.
Utility, 16-inch.
30-inch Minerva.
32-inch Acme.

ROLLER PROOF PRESSES.

Sizes — 16 x 25, 9 x 27, 5 x 27, 15 x 29.

MISCELLANEOUS.

Otto Gas Engine, 5 horse-power.
Shipman Oil Engine, 2 horse-power.
Hand Press, bed 23 x 29.
Dry Press (Bushnell), 20 x 30.
Dick Mailing Machine (4½ inch).
Rotary perforator (power) with ten wheels.
Hansen Rule Bender.
Hand Press, bed 28 x 34.
Golding Tablet Press.

We have a first-class machine shop in which all our machinery is rebuilt. It is almost as good as new when you buy it.
Send for "Live Matter," the greatest bargain paper printed.

FREDERICK FREEMAN & CO.,

163-165 Pearl Street and 517-519 Atlantic Avenue, BOSTON, MASS.

How to Invest.

Invest One Dollar in a copy of "Hints on Imposition," a handbook for printers by T. B. Williams. The ratio of returns in information will be

1,000 to 1.

This book is devoted to a detailed description of all ordinary methods employed in the imposition of book forms. Large and small forms share equal criticism, the construction and advantages of each being carefully explained. A very helpful feature of the book is the showing of the imposed form and the folded sheet side by side.

Several chapters are allotted to the "making of margins" in the form, imposition and locking up of pages of unequal size in a form, instructions for the imposition of large envelope forms, register, gripper margin, etc., etc., also numerous hints and suggestions which combine to make the book exceedingly valuable to the workman. The book contains over one hundred illustrations.

Price, leather, $1.00. Sent postpaid on receipt of price.

The Inland Printer Company,

150 Nassau Street, NEW YORK.
212-214 Monroe Street, CHICAGO.

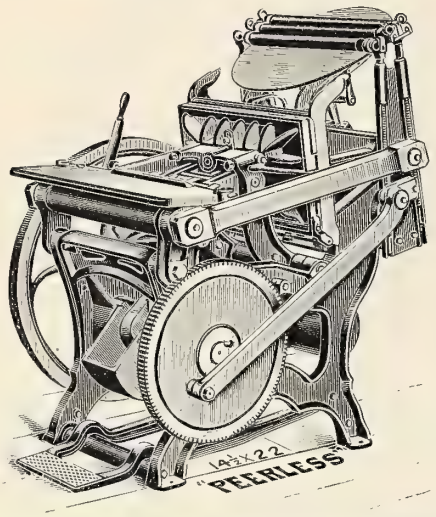
CALENDARS



A CHOICE LINE OF CALENDARS FOR PRINTERS AT PRICES AWAY BELOW COMPETITION : : : : : : :

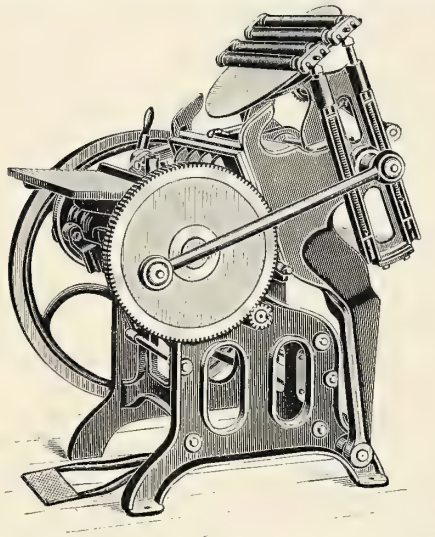
Complete line of samples will be sent to any dealer or printer, with all *express charges prepaid*, on receipt of $1, which amount will be rebated after orders to the amount of $10 have been received. Write at once and inclose money order for samples with which to begin work.

THE NOVELTY ADVERTISING CO.
COSHOCTON, OHIO.



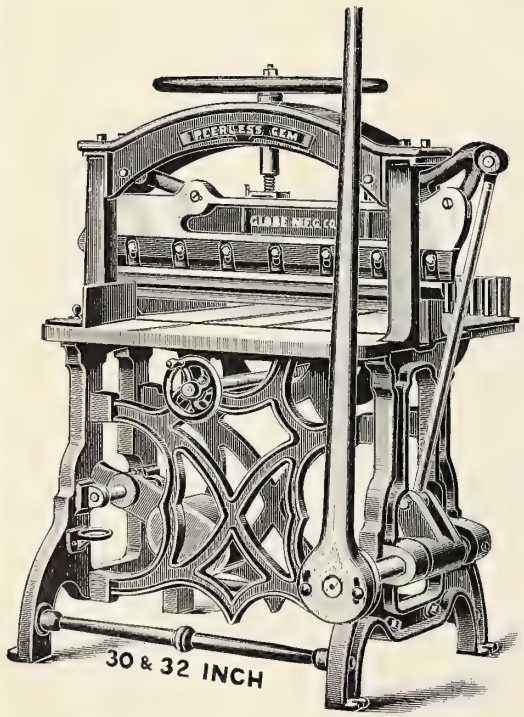
The "Peerless"

Heavy Platen and Solidly Braced Bed.
Unequaled for Embossing and General Work.
Dwell to Platen and Impression.
Impression Absolutely Accurate.
Unexcelled Throw-off.
Depressible Grippers.



The "Peerless Gordon"

Heavy and Strong.
Double Braced Frames.
Double Locked Throw-off.
Positive Disk Motion.
Depressible Grippers.
Built to Wear.



The "Peerless Gem"

Unequaled in Strength and Precision.
Unsurpassed in Style and Finish.
Double Table Supporting Braces.
Steel Shafts and Connections.
Extra Heavy Knife Bar.
Extra Wide Knife.
Inside Counterweight.

NEW CATALOGUE IN PREPARATION.

Peerless Printing Press Co.

JOHN W. MARDER,
VICE-PRES. AND MGR.

PALMYRA, N.Y.

THIS IS A SPECIMEN OF OUR NON-OFFSET

25=cent

Magazine Ink

Highly recommended by hundreds of testimonials.

We give the Best always at moderate prices

We Manufacture

any goods you want, and remember—

Always the Best



Half the railroads in the country specify

Okie's Copying Ink

in Contracts
Why? Because it is the Best

WE SELL

News Ink at 4c.
By the Barrel.

Peerless Book, 15c.

Photo Black, 10c.

This, by the way, is something NEW. A dark, lustrous brown-black, for seed catalogues

F. E. OKIE CO.

Manufacturers of High-Grade Printing Inks

Kenton Place Philadelphia, Pa.
U. S. A.

OUTSIDE THE TRUST • • OUTSIDE THE TRUST • • OUTSIDE THE TRUST • • OUTSIDE THE TRUST • • OUTSIDE THE TRUST •

Some of our Specialties for Printers...

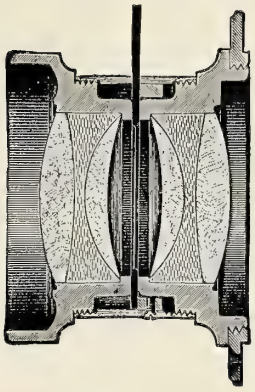
A 50c. HALF-TONE BLACK, *guaranteed* not to offset on *100-lb.* Coated Stock.
A 50c. LABEL RED, *guaranteed* to be absolutely Fast and Permanent.
A 30c. ALKALI AND SUN-PROOF RED, *guaranteed.*
A 75c. BRIGHT JOB RED that keeps us busy (beautiful).
A 75c. BRONZE BLUE that keeps them all guessing.
A GLOSS VARNISH that produces *a high gloss* in any ink, black or colored, $2 per gallon.

Makers of all kinds of
Inks, Varnishes and Dryers for Printers.

GLIDDEN & WHITE CO., Cleveland, Ohio.

OUTSIDE THE TRUST • OUTSIDE THE TRUST • OUTSIDE THE TRUST • OUTSIDE THE TRUST • OUTSIDE THE TRUST • OUTSIDE THE TRUST • OUTSIDE THE TRUST • OUTSIDE THE TRUST • OUTSIDE THE TRUST • OUTSIDE THE TRUST •

The Only Completely Corrected ANASTIGMATS are the



GOERZ DOUBLE ANASTIGMATS

As they cover at full opening sharply up to the circle of light.....

A THING NO OTHER LENS DOES.

They excel all other makes in Speed, Definition, Even Illumination and Depth of Focus, and are therefore the BEST Portrait, Landscape and Wide Angle Lenses.

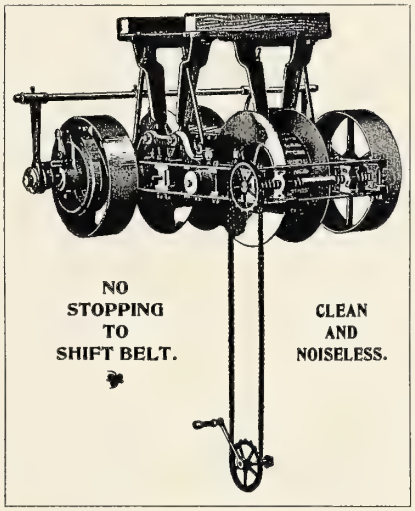
Beware of inferior makes which are sold under the name Double Anastigmats.

Ask for Catalogue, Testimonials and Test Chart from your Dealer, or

C. P. GOERZ,
52 Union Sq. East, NEW YORK.

Factory at
BERLIN, GERMANY.

"THE REEVES" VARIABLE SPEED COUNTERSHAFT.



Connected precisely the same as the ordinary step-cone countershaft, and can be used on any kind of press. By simply turning a convenient little crank any speed of the press may be instantly obtained.

You will find that you can turn out more and better work with your presses thus connected, and if you will give one a trial you will order more.

Catalogue and full details sent upon application to Sole Manufacturers,

REEVES PULLEY CO.
Columbus, Ind., U. S. A.
(Address Department I.)

Stamping, Embossing and Case-making

FOR THE TRADE ONLY

We can deliver book-covers of any design, cloth or leather, stamped in gold or ink, ready for casing, in handsome and effective covers.

EMBOSSED CATALOGUE COVERS

Don't Ruin your Printing Press

with embossing. We have presses built for the work.

Book Edge Gilding
Book Edge Marbling
Leaf Stamping

WALCUTT BROTHERS, 139-143 CENTRE ST., NEW YORK CITY

Gibbs=Brower Company,

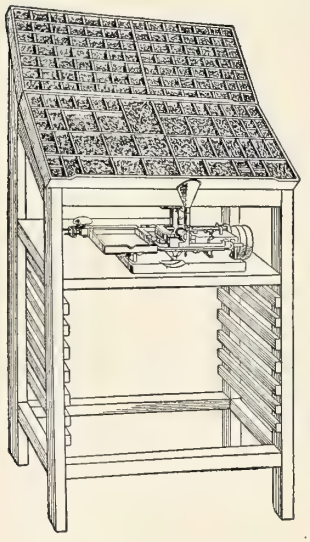
General Agents,

American and European Machinery,

150 Nassau St., New York.

Telephone, 2972 Cortlandt.
Cable Address, "Gibrow."







SOLE AGENTS FOR UNITED STATES
AND ALL
FOREIGN COUNTRIES.....

KIDDER PRESS CO.

Multi-Color Rotary Press.
Bed and Platen Self-Feeding Presses.
Rotary Wrapping Paper Printing Presses.
Sheet-Cutting Machine.
Paper Mill Slitter and Rewinder.
Lithographic Stone Planer.
Toilet Paper Machinery.
Western Mileage Ticket Presses.
Printing and Bronzing Machines.
Cloth Bag Machinery.
Presses for Street Railway, Ferry and Transportation Companies' Tickets.
Rotary Printing and Rewinding Machines.
Rotary Web Perfecting Press for Variable Sizes of Sheets.
Routing, Trimming and Stereotyping Machinery.
Ticket Printing and Numbering Machines.
Paper Box Machinery.
Tag Machinery.
Hook and Eye Card Presses.
Paper Bag Machinery.
Soap Wrapper Presses.
Pony Cylinder Press.
Special Machinery of all kinds invented and built to order.

SOLE AGENTS FOR UNITED STATES....
THE

CHADWICK TYPESETTER.

This machine increases the capacity of the compositor from 40 to 50 per cent. No new material necessary. The compositor throws the type in the funnel with both hands and the machine sets it.

SOLE AGENTS FOR EASTERN AND SOUTHERN STATES
AND ALL FOREIGN COUNTRIES EXCEPT CANADA.....

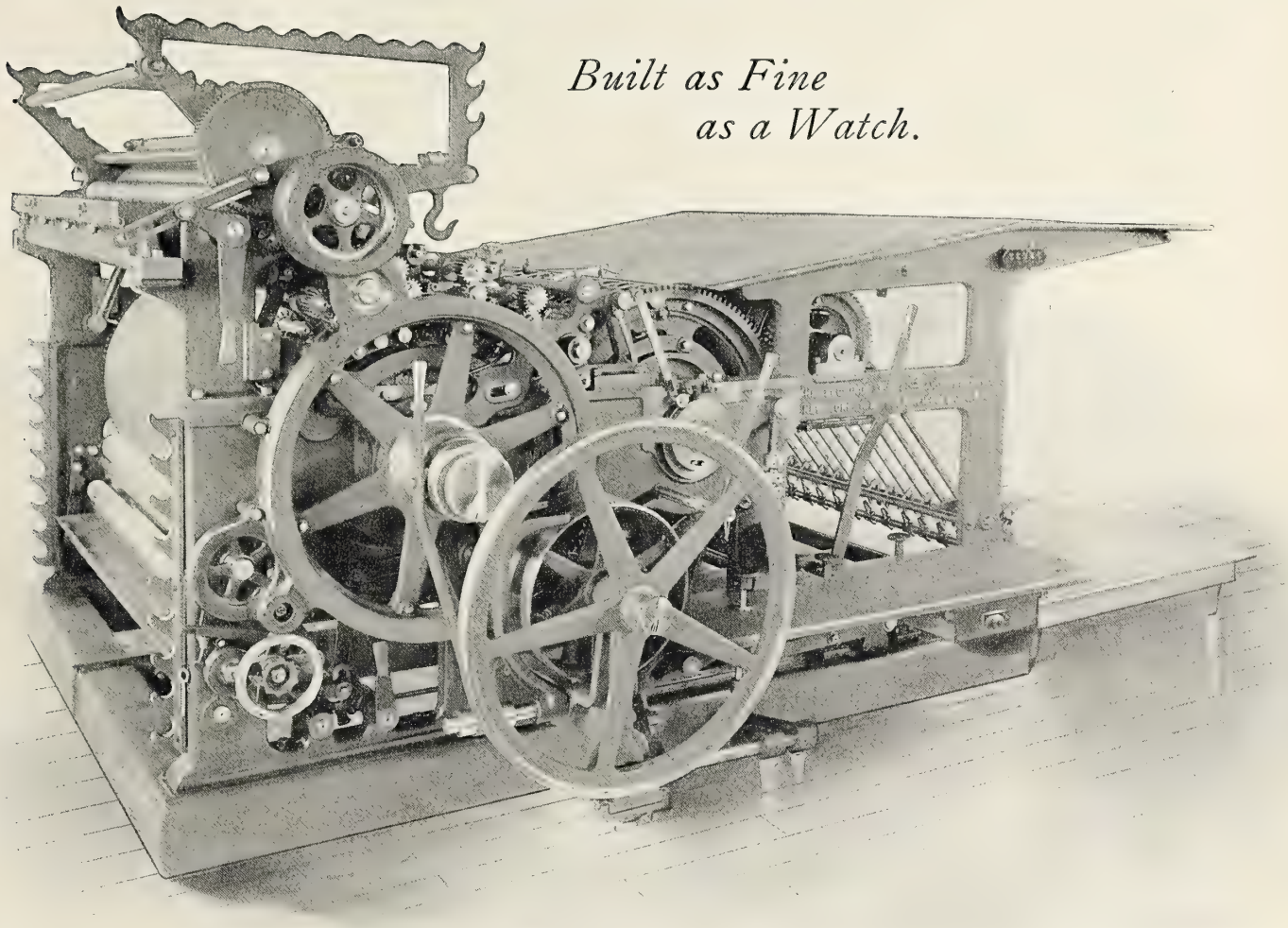
THE LEIGER AUTOMATIC FEEDER.

Feeds any kind of paper to perfect register.
Speed limited only by speed of press.
Perfect accuracy of operation guaranteed.

Present users to whom we refer by permission: { R. R. Donnelley & Sons Co., Chicago, Ill. / Rand, McNally & Co., "

Manufactured by D. H. CHAMPLIN & CO., Chicago, Ill.

The Alumographic Rotary.



Built as Fine as a Watch.

It produces from Aluminum the highest grade of printing, such as has been done heretofore only from lithographic stone.

This press is now in operation in many of the leading lithographic shops in United States and Canada, and has proven a great success.

Evidence is shown of the satisfaction this press is giving by the duplicate orders constantly received from firms who have had one or more of these presses in operation during the past year.

As we manufacture these presses from the raw material in *our own works*, we guarantee them in every detail and particular to produce the highest grade of lithographic work at a speed limited only by the ability of the feeder.

We control all patents for surface printing from aluminum.

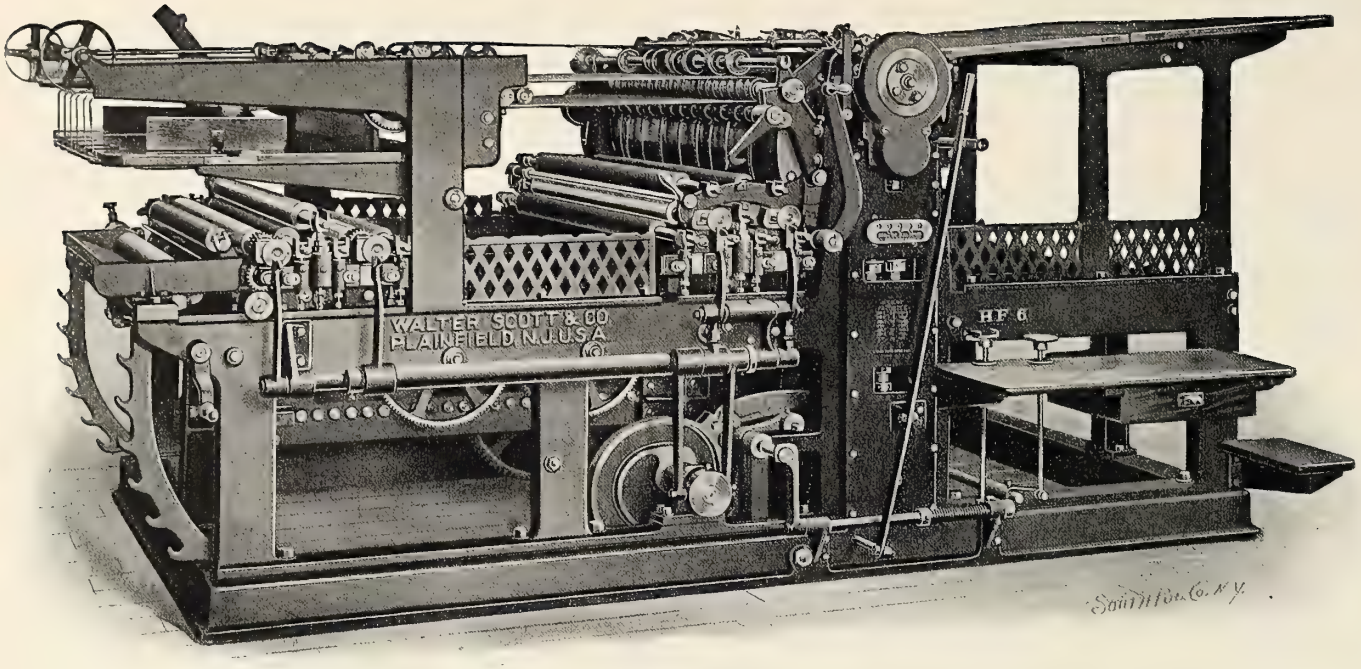
All presses using aluminum are subject to licenses granted through our agents.

Manufactured by

The Aluminum Plate & Press Co.

Works — PLAINFIELD, N. J.

New York Office, 87 Nassau Street.



THE FRONT SHEET DELIVERY

peculiar to the Scott Two-Revolution Press, delivers the sheets printed side up, without the use of long tapes, and with the minimum of mechanism. Sheets are delivered on a web of canvas, which carries them out over the delivery table and then rolls from beneath, dropping each sheet gently on the pile. It is one of the simplest, yet most effective features of a press, full of superior advantages, over all other two-revolution presses.

Other features which help to make Scott Presses perfect, are described in previous numbers of THE INLAND PRINTER, and in our printed matter, which you may have for the asking, and which all progressive printers should read.

GAZETTE PUBLISHING COMPANY, LITTLE ROCK, ARK., state:

"After a thorough trial of your two-revolution press with new front drop delivery, and running on all kinds of work and all weights of paper, at speeds ranging from 1,000 to 2,200 per hour, we can heartily endorse the machine as the best we have ever seen or handled. It gives an even impression."

We manufacture one and two color Lithographic, Drum Cylinder, Two-Revolution, Stop-Cylinder Presses, with front printed-side-up delivery, Flat-Bed Perfecting, all size Rotary Web, color presses, and one, two, three, or four tiered Straight-Run Newspaper Machines.

Send to nearest office for prices and further information about our machines.

NEW YORK OFFICE, Times Building.
CHICAGO OFFICE, Monadnock Block.
ST. LOUIS OFFICE, Security Building.
BOSTON OFFICE, Winthrop Building.
CINCINNATI OFFICE, Neave Building.

WALTER SCOTT & CO.

PLAINFIELD, N. J., U. S. A.

CABLE ADDRESS—WALTSCOTT, NEW YORK.

NOT CONNECTED WITH ANY TRUST

J. M. HUBER

Manufacturer DRY COLORS, VARNISHES

Printing and Lithographic **Inks**

Highest Quality Inks

Because They are manufactured from the highest grade raw material, compounded by expert chemists and made by perfect modern machinery.

Lowest Prices

Because I manufacture all my Dry Colors, Varnishes, Dryers, etc., therefore you get your Inks from first hands.

If you are now using Huber's Inks you know you are getting the best made; if you are not using them, send for prices, specimens or samples, and you will be convinced that they are the

Best Black and Colored Inks

ON THE MARKET.

J. M. HUBER, 275 WATER STREET NEW YORK

PHILADELPHIA, 424 SANSOM STREET.

FACTORY, BROOKLYN.

CHICAGO, 337-339 DEARBORN ST.

HUBER'S COLORS IN USE SINCE 1780

The LEIGER Automatic Paper-Feeding Machine

This Machine Is Our Leader — But we Have Others.

THE ONLY ACCURATE FEEDER IN THE MARKET!

Why?

BECAUSE it picks up the sheet and carries it forward independent of the pile of paper.

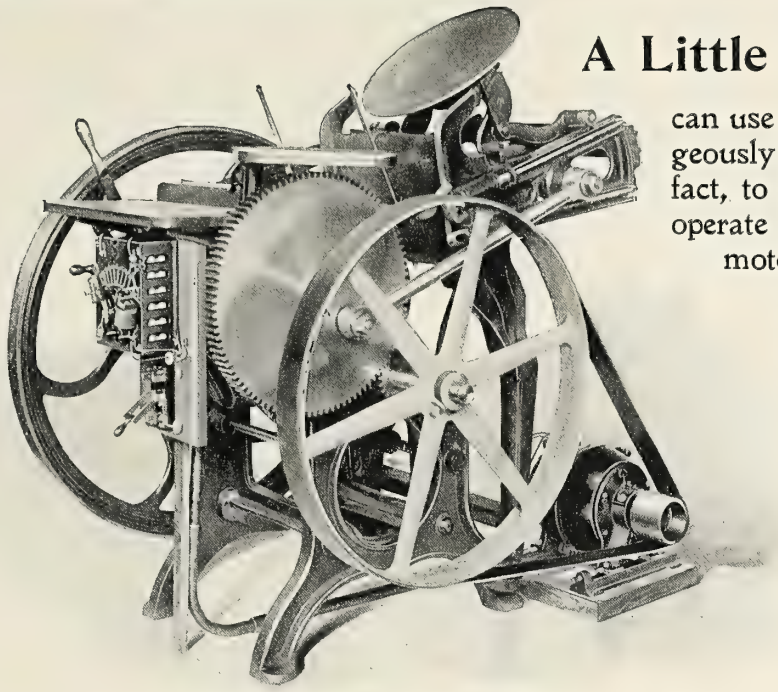
This is the only correct way and a great aid in taking out electricity.

To Our Out-of-Town Friends....

IF you will write us when in need of Printing and Binding Machinery, and will instruct us what to purchase, we can save you car fare and, as a rule, buy closer than you can. We would be glad to serve you in this line.

EASTERN AGENTS
GIBBS-BROWER COMPANY,
150 NASSAU STREET, NEW YORK.

D. H. CHAMPLIN & CO.
277-279 DEARBORN STREET, CHICAGO.



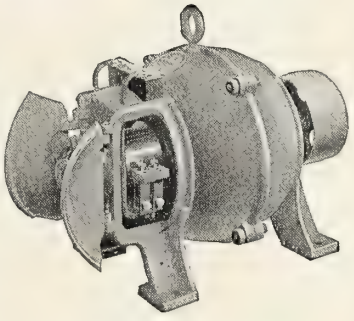
One-half h.-p. Lundell Motor, belted to Chandler & Price 10 x 15 Job Press.

A Little Printer

can use electric motors as advantageously as the "Big" printer—in fact, to better advantage. He can operate his presses with electric motors much cheaper than he can operate them with a small engine, small boiler, small coal pile and a small boy or man to officiate in the dual capacity of fireman and engineer.

The great advantages of safety and cleanliness and economy to be obtained by the use of Lundell Motors will be appreciated by every progressive printer, little or big.

But this advertisement is directed particularly to the smaller printing offices (no objection to the big fellows reading it, too,) where the plant consists, in most cases, of job presses, and where the ordinary method of operating these is by means of shafts, belts and cone pulleys. Such a system gives only three, or at most four, speeds, all of which are obtained with the cone pulleys. The shifting of the belt to the different steps of the pulley necessarily shakes down the unavoidable accumulation of dust and dirt, which falls without the least partiality upon paper, press and everything else alike, not infrequently seriously damaging the work in hand. Oftentimes, too, the belt is shifted to the wrong step of the pulley, causing severe strains on the shafting and sometimes tearing it down.



The further disadvantages of shafts, belts and pulleys is that when it is necessary to stop one or two presses the shafting and belting must continue to run in order to operate the other machines, in this way causing a loss of power and an expense from which no benefit is derived.

If the printer has a job on which he finds it necessary to run at night in order to accommodate a customer, he must have the fireman-engineer at "time and a half" and all the shafting and belting running, even though it is only necessary to use one press. The advantage of the Lundell Motor in such a case is apparent. It requires no fireman or engineer, and only needs the turning of a switch to set the press in motion. The pressman is the only attendant needed.

The motor in the equipment illustrated is steelclad and completely inclosed, making it dust and water proof. As constructed, this motor is practically invulnerable to accidents or injury. The press can be started, stopped, reversed and run fast or slow, absolutely independent of any other press on the floor. We will be glad to communicate with printers, little or big, and will mail our Catalogue No. 51 to any address.

Sprague Electric Company,

20 Broad St., New York.


Magna Charta Bond
Unequalled for Office Stationery Manufactured by
Riverside Paper Company
Holyoke, Mass., U.S.A. Two Mills
making 20 tons Writing Paper each 24 hours

Any Good Printer Can Do It When We Furnish the Plates



Three Printings Versus Ten : : : :

The well-known lithograph from which this was copied required not less than ten printings; we reproduce it with three—a hint as to the economy of the three-color process. We can reproduce anything which can be photographed in our splendidly equipped studio. Three-color work for catalogue and other advertising purposes our specialty.

Engraved by Maas & Inwood Co.
Association Building, Chicago

Printed by Hollister Brothers
148 Monroe Street, Chicago

See Other Side

Any Good Printer

Can Do It When We Make the Plates

THE samples on this page are printed at once, with the same colors and with three impressions only. We are the only engravers who furnish three-color plates outright to printers and others. With our plates we supply a set of consecutive proofs covering every stage of the printing, and by aid of these any good printer can do perfect work. Our departure will enable printers to command a profit-making and reputation-building class of work. Write us for detailed information.



Maas & Inwood Co.:: Engravers

Association Bldg....Chicago

See Other Side



Both Printed at Once

WHITLOCK PRESSES



W. H. WOODWARD, PRESIDENT & TREASURER
J. H. HAWES, VICE-PRESIDENT
ROBT. BUCHANAN, SECRETARY.

WOODWARD & TIERNAN PRINTING CO.

Lithographers, Stationers Binders and Engravers

309 TO 325 NORTH THIRD STREET

PROPRIETORS WESTERN ELECTROTYPE FOUNDRY.

STEEL PLATE ENGRAVING AND PRINTING

TELEPHONE MAIN 292.

St. Louis, May 13/99

The Whitlock Machine Co.,
J. H. Douglas, Agent,
Chicago, Ill.

Gentlemen:--

During the working days of the year 1898, the following record was made on your Crank Movement Front Delivery Pony Press, bed 27x31.

1319 separate and distinct forms were made ready and printed, Total number of impressions being, 2,800,848.

We consider this a most satisfactory record.

Yours truly,
Woodward & Tiernan Prtg Co.

E. B. Woodward.

The above firm very recently added to their plant a 45 x 60 Four-Roller Two-Revolution Whitlock Press. Crank Movement.

THE WHITLOCK PRINTING PRESS MFG. CO.

DERBY, CONN.

BOSTON, 10 Mason Building.
NEW YORK, 132 Times Building.
CHICAGO, 706 Fisher Building.

COMBINED FOLDING AND WIRE-STITCHING MACHINES

THE DEXTER FOLDER CO. two years ago installed for the *Youths' Companion* four of these special machines, each receiving three separate double sheets and delivering 4,500 copies per hour, folded and wire-stitched.

The gathering and collating of these sheets are done by the machine automatically, by purely mechanical devices.

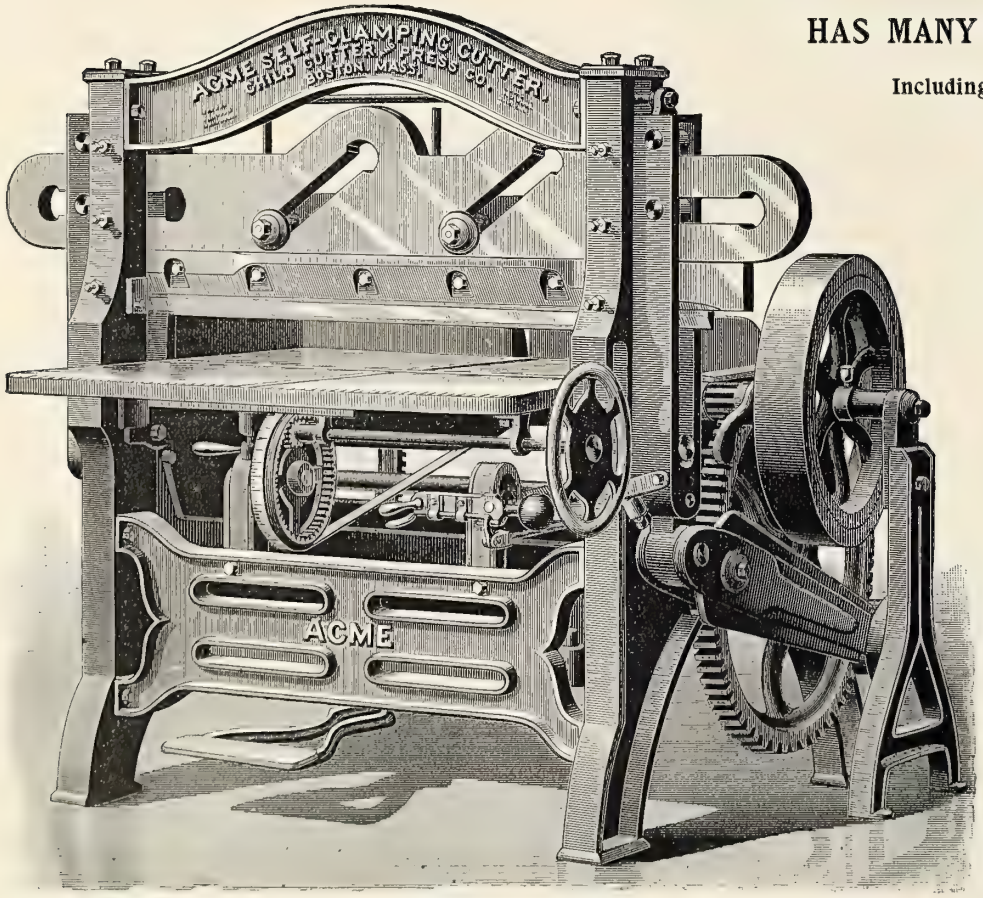
See the machines or write the *Companion*, asking how they like them.

DEXTER FOLDER COMPANY

PEARL RIVER, N. Y.
NEW YORK, 127 Duane Street.

CHICAGO, 315 Dearborn Street.
BOSTON, 149 Congress Street.
LONDON, 46 Farringdon Street.

The "ACME" Self-Clamping Cutter of Today



THE AUTOMATIC SELF-CLAMP, ALSO COMBINED SELF AND FOOT CLAMPING "ACME" CUTTER.

HAS MANY IMPROVEMENTS,

Including a perfect-acting

FRICTION CLUTCH,
NEW STOP-MOTION,
AND
AUTOMATIC BRAKE.

Our new machines can be run much faster, without noise or jar. The knife rises quick and is held by Automatic Brake, which prevents any running down of knife.

We guarantee accurate and safe cutting and great durability.

The Child Acme Cutter and Press Co.

33-35-37 Kemble St., Roxbury,
BOSTON, MASS., U. S. A.

E. C. FULLER & CO., Agents,

28 Reade Street, NEW YORK.
279 Dearborn Street, CHICAGO.

GRANULAR REPRODUCTION CO.

MAKERS OF **Photo-Grain Plates** FOR PRINTERS AND LITHOGRAPHERS....



In Black or Colors.

THREE-COLOR WORK IN GRAIN A SPECIALTY.

ALL PARTICULARS AND PRICES
ON APPLICATION....

Address...

GRANULAR REPRODUCTION CO.

Suite 1623 and 1624. 315 Dearborn Street, CHICAGO.

BRONSON'S BARGAIN LIST OF PRINTERS' MACHINERY ... NOW IN ... WAREHOUSE.

All our Secondhand Machinery is thoroughly and carefully rebuilt and guaranteed.

SECONDHAND PRESSES. *August 1, 1899.*

TWO REVOLUTION.

237—43x56 Two-Revolution Cottrell & Babcock, 4 rollers, rack and cam and table distribution, air springs, rear delivery, side steam and overhead fixtures.
268—42x60 Two-Revolution Potter, 4 rollers, table distribution, air springs, rear delivery, side steam and overhead fixtures.
280—36x52 Two-Revolution Potter, air springs, 4 rollers, rack and cam and table distribution, rear delivery, side steam and overhead fixtures.
281—43x56 Two-Revolution Campbell, wire springs, 2 rollers, table distribution, front delivery, side steam and overhead fixtures.
282—34x50 Two-Revolution Campbell, wire springs, table distribution, 2 rollers, front delivery, side steam and overhead fixtures.
283—34x50 Two-Revolution Cottrell & Babcock, air springs, rack and cam distribution, 2 rollers, rear delivery, side steam and overhead fixtures.
284—37x52 Two-Revolution Campbell, wire springs, table distribution, 4 rollers, front delivery, side steam and overhead fixtures.
298—41x60 Two-Revolution Campbell, 4 rollers, rack and cam and table distribution, wire springs, front delivery, side steam and overhead fixtures.
315—26x36 Two-Revolution Huber, table distribution, 2 rollers, front delivery, crank motion, side steam and overhead fixtures.

THREE REVOLUTION.

203—40x54 Three-Revolution Taylor, air springs, steam and overhead fixtures. (Press suitable for newspaper work.)
265—37x54 Three-Revolution Taylor, air springs, tape delivery, side steam and overhead fixtures.

STOP CYLINDERS.

261—34x48 Hoe Stop Cylinder, 6 rollers, rear delivery, side steam and overhead fixtures.
235—30x42 Cottrell Stop Cylinder, 4 rollers, steam and overhead fixtures.

DRUM CYLINDERS.

226—24x29 Hoe Pony Drum Cylinder, tape delivery, wire springs, rack and screw distribution, steam and overhead fixtures.
259—21x27 Potter Drum, wire springs, tapeless delivery, 2 rollers, steam and overhead fixtures.
258—18x22 Cottrell & Babcock Drum, 2 rollers, air springs, tapeless delivery, steam and overhead fixtures.
257—37x51 Scott Drum, 2 rollers, air springs, tapeless delivery, steam and overhead fixtures.
223—17x21 Hoe Pony Drum, 2 rollers, wire springs, tape delivery, steam and overhead fixtures.
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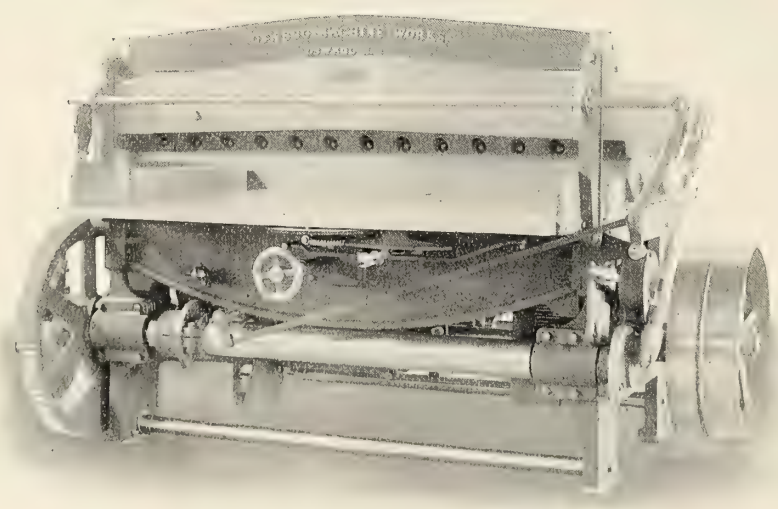
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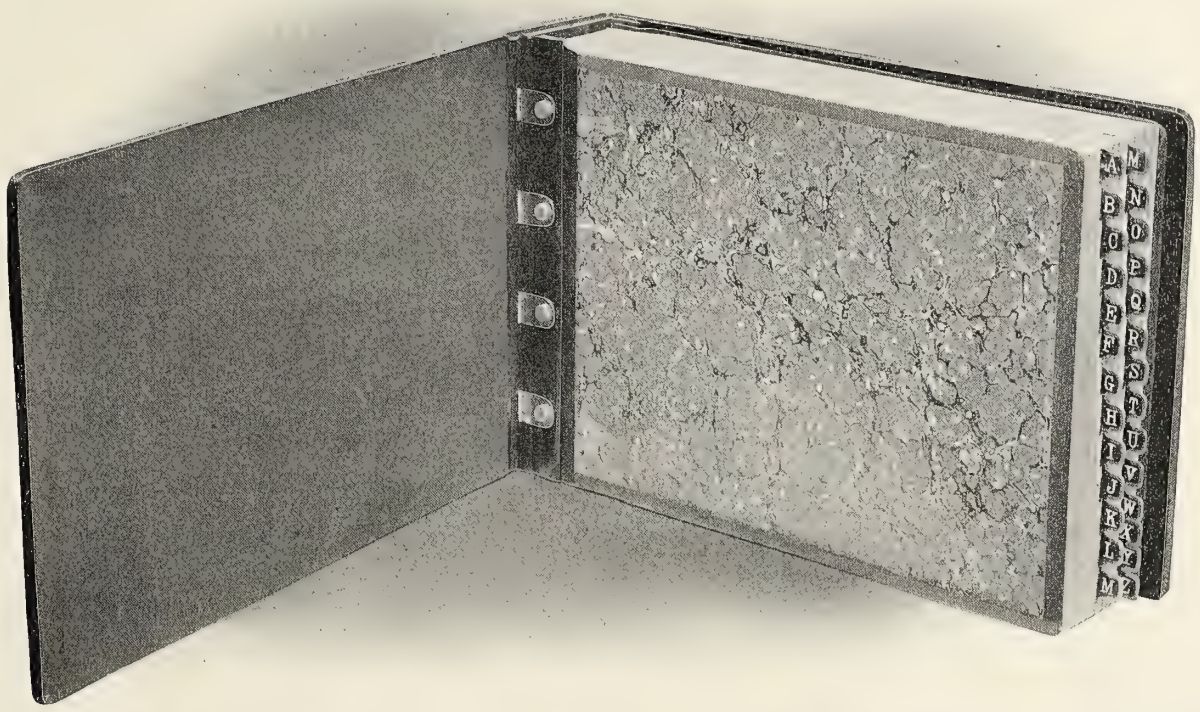
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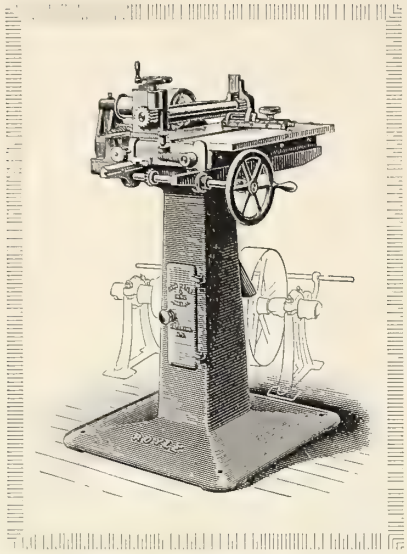
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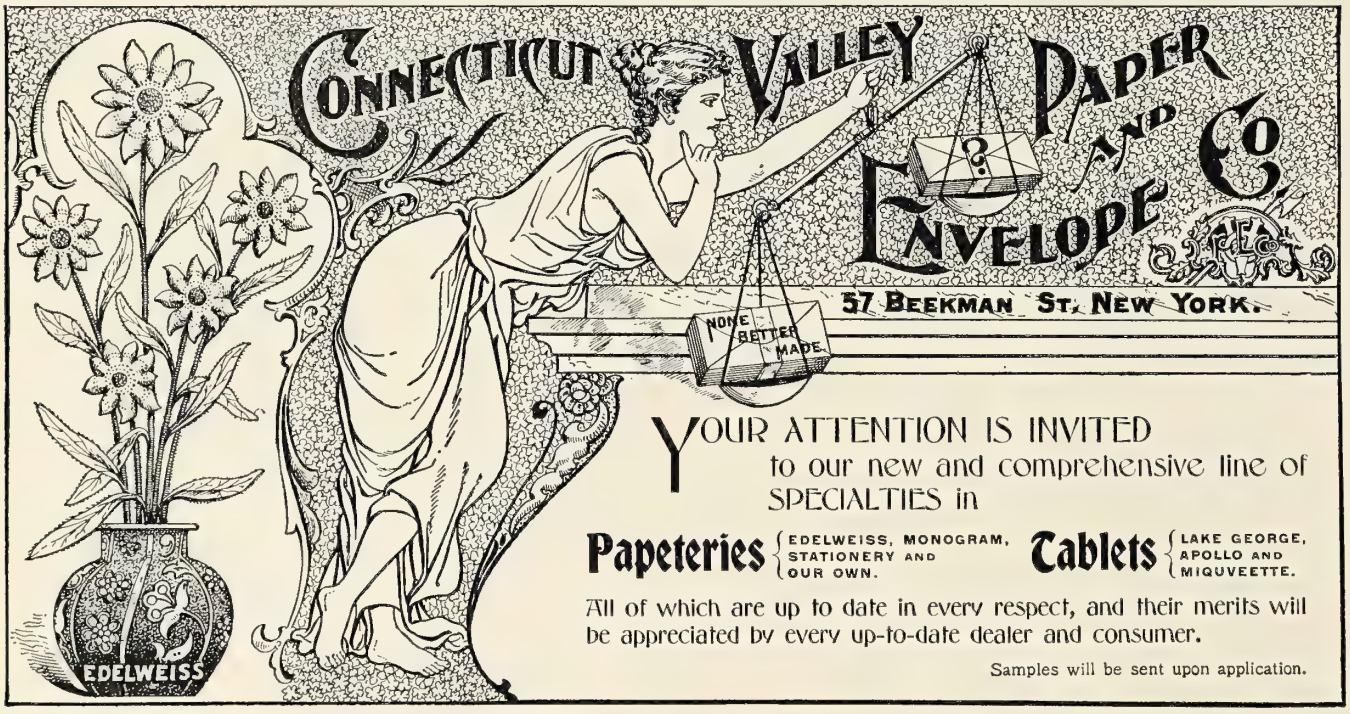


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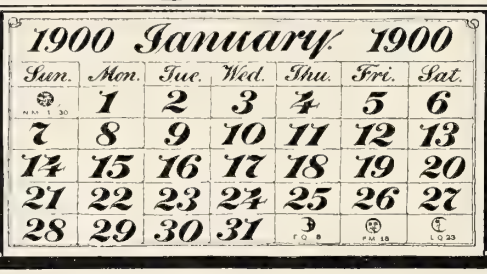
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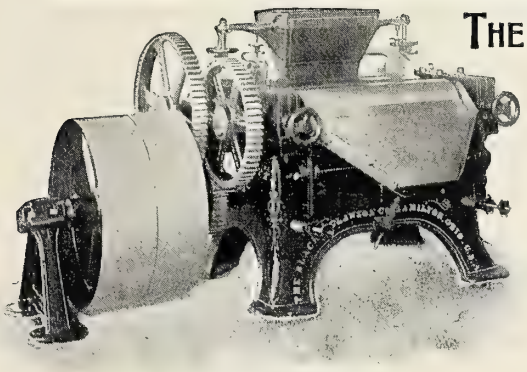
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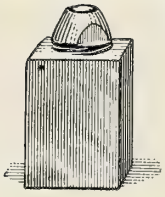
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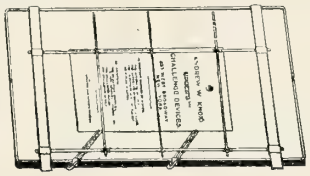


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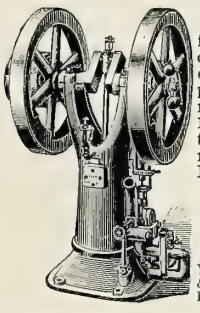
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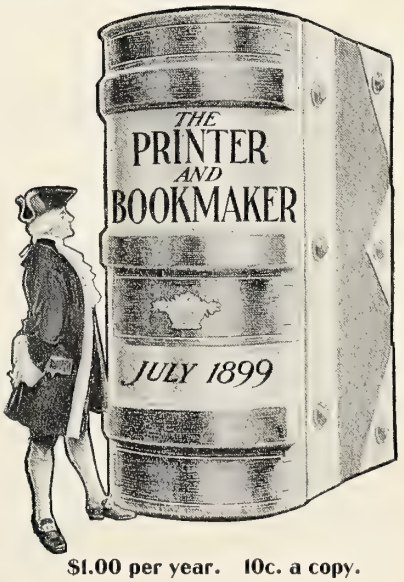
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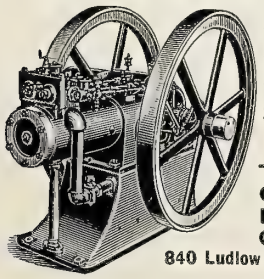


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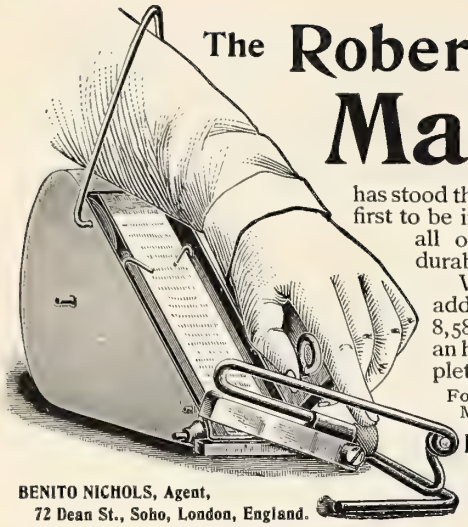


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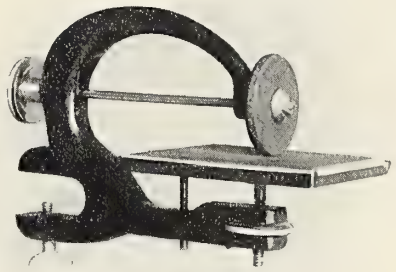
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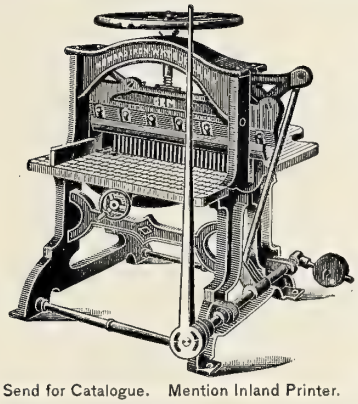
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THE INLAND PRINTER BUSINESS DIRECTORY.

THE FIRMS ENUMERATED IN THIS DIRECTORY ARE RELIABLE AND ARE COMMENDED TO THE NOTICE OF THOSE SEEKING MATERIALS, MACHINERY OR SPECIAL SERVICE FOR THE PRINTING, ILLUSTRATING AND BOOKBINDING INDUSTRIES.

Insertions in this Directory are charged $7 per year for two lines; more than two lines, $2 per additional line.

ADVERTISEMENT COMPOSITION.

Chicago Ad. Setting Co., Walter S. Parker, Manager, 142 Monroe street, Chicago.

ADVERTISEMENT WRITERS.

Ireland, H. L., 925 Chestnut st., Philadelphia. Designs and places advertising. Book for stamp.

ADVERTISING NOVELTIES FOR PRINTERS' USE.

American Manufacturing Concern, Jamestown, N. Y.

ADVERTISING SPECIALTIES.

Tirrill, Henry, & Co., 116-118 Olive st., St. Louis. Wholesale calendars, calendar pads, cards, panels, etc., to printers and jobbers. Immense stock, elegant goods, low prices. Correspondence solicited.

ALBERTYPE PRINTING.

Albertype Co., The, 250 Adams street, Brooklyn, N. Y. Photo-gelatine illustrations for the trade.

BALL PROGRAMMES AND INVITATIONS.

Bahrenburg & Co., ball programmes, tassels and bevels. 29 Beekman st., New York.

Butler, J. W., Paper Co., 212-218 Monroe street, Chicago. Ball programmes, invitations, tickets, etc. Commencement invitations and programmes.

BINDERS' MACHINERY.

Hickok, W. O., Manufacturing Co., Harrisburg, Pa. Ruling machines, bookbinders' machinery, ruling pens, etc.

Isaacs, Henry C., 78 Warren street, New York.

Jacques, John, & Son, 45 Webster street, Worcester, Mass.

BLANK BOOKS.

National Blank Book Co., Holyoke, Mass. New York office, 52-58 Duane street.

Shaw, J. G., Blank Book Co., 261-267 Canal street, New York City.

BOILER CLEANSING COMPOUNDS.

Lord's Boiler Compounds are used and indorsed in every steam-using district throughout the civilized world. The genuine formulas are made only by Geo. W. Lord, Philadelphia, Pa. Send for our book on water contamination, etc.

BOOKBINDERS.

Smigel, I., 166 William street, New York. Job and blank book binder and paper ruler.

BOOKBINDERS' LEATHER.

Garnar, Thomas, & Co., 181 William street, New York City.

BOOKBINDERS' SHEARS.

Jacques, John, & Son, 45 Webster street, Worcester, Mass.

BOOKBINDERS' SUPPLIES.

Slade, Hipp & Meloy, 139 Lake street, Chicago. Also, paper-box makers' supplies.

BOXWOOD FOR ENGRAVERS.

Grand Rapids Boxwood Co., Grand Rapids, Mich. Also mounting woods.

Strusz, Wm., successor to C. F. Anderson, 61 Ann street, New York. Boxwood for engravers' use.

BRASS-TYPE FOUNDERS.

American Type Founders Co. See list of branches under Type Founders.

Eastern Brass Type Foundry, 18-20 Rose st., New York City.

BRASS-TYPE FOUNDERS.

Missouri Brass-Type Foundry Co., Howard and Twenty-second streets, St. Louis, Mo.

BRONZE POWDERS.

Leaf Printers', embossers', lithographers', paper rulers', marblers', card bevelers' and bookbinders' materials. Herm. Behlen & Bro., 5 N. William st., New York.

CARBON BLACK.

Cabot, Godfrey L., Boston, Mass. Eclipse, Elf, Sunset, Banner,

CARDBOARD MANUFACTURERS.

Champion Coated Paper Co., Hamilton, Ohio.

CARDS AND CARDBOARD.

Bahrenburg & Co., 29 Beekman st., New York. Formerly with Hastings Card & Paper Co.

Collins, A. M., Manufacturing Co., 527 Arch street, Philadelphia, Pa.

CASE MAKING AND EMBOSSING.

Conkey, W. B., Co., 341-351 Dearborn street, Chicago; works, Hammond, Ind.

CHALK ENGRAVING PLATES.

Bell Chalk Plate Co., World Building, 71-73 Ontario street, Cleveland, Ohio.

Hoke Engraving Plate Co., 304 North Third street, St. Louis, Mo.

CHARCOAL FOR ENGRAVERS.

New York Steel and Copper Plate Co., 171 Wallabout street, Brooklyn, New York.

CLOTH COVERINGS.

Gehlert, Louis, 204 E. Eighteenth st., New York City. Woolen blankets for newspaper impression cylinders, steel press, lithography.

COATED PAPER.

Champion Coated Paper Co., Hamilton, Ohio.

COPPER AND ZINC PREPARED FOR HALF-TONE AND ZINC ETCHING.

American Steel & Copper Plate Co., 150 Nassau st., New York. Celebrated satin finish plates.

New York Steel and Copper Plate Co., headquarters, 171 Wallabout st., Brooklyn, N. Y.

CUTTING DIES.

Wright & McDermott, 323 Race street, Philadelphia, Pa. Envelope and lithographic dies a specialty.

DIE SINKERS.

Pietz, Adam, heraldic die sinker, coats of arms, crests, seals, seal rings, monograms, address dies, etc. 1530 Chestnut st., Philadelphia, Pa.

Wagenfohr, Charles, 140 West Broadway, New York City. High-grade work.

ELECTRIC MOTORS FOR PRESSES AND GENERAL POWER.

Sprague Electric Company, 20-22 Broad street, New York.

ELECTROTYPERS AND MANUFACTURERS OF ELECTROTYPE MACHINERY.

The Lovejoy Company, 444 and 446 Pearl street, New York.

ELECTROTYPERS AND STEREOTYPERS.

Blomgren Bros. & Co., 175 Monroe st., Chicago. Electrotypers, photo and wood engravers.

Bright's "Old Reliable" St. Louis Electrotype Foundry, 211 North Third st., St. Louis, Mo. Work in all branches.

Drach, Chas. A., Electrotype Co., cor. Pine and Fourth sts. (old Globe-Democrat bldg.), St. Louis, Mo. Electrotypers and stereotypers.

ELECTROTYPERS AND STEREOTYPERS.

Flower, Edwin, 216-218 William street, New York City.

Habbin Electrotype & Engraving Co., The, Detroit, Mich. Process work of all kinds.

Harrison, A. W., 37 South Charles street, Baltimore, Md.

Iron City Electrotype Co., 219-221 Third avenue, Pittsburg, Pa.

Juergens Bros. Co., 148 to 154 Monroe street, Chicago. Also process engravers.

McCafferty, H., 42-44 Bond st., New York. Half tone and fine art electrotyping a specialty.

Peters, C. J., & Son, Boston, Mass. Stock cuts, embossing dies, embossing compound.

Rowell, Robert, Louisville, Ky. Oldest electrotype foundry in the South.

Scott, Geo. C., & Sons, electrotypers, 192 Summer street, Boston, Mass.

Whitcomb, H. C., & Co., 42 Arch street, Boston. Electrotyping and engraving of all kinds.

ELECTROTYPERS' AND STEREOTYPERS' MACHINERY.

Hoe, R., & Co., New York and London. Manufacturers of printing presses and materials, electrotypers' and stereotypers' machinery. Chicago office, 258 Dearborn street.

Isaacs, Henry C., 78 Warren street, New York.

Lloyd, Geo. E., & Co., 202 South Clinton street, Chicago.

Shniedewend, Paul, & Co., 195-199 South Canal street, Chicago.

EMBOSSERS AND STAMPERS.

Koven, W., Jr., embossing and stamping for lithographers, binders and printers, 16 Spruce street, New York.

Freund, Wm., & Sons, est. 1865; steel-die embossing to the printing, lithographing and stationery trade. 176 State street, Chicago.

EMBOSSING COMPOSITION.

Whiteson's Embossing Composition is the best. For sale everywhere. Accept no other.

EMBOSSING DIES AND COMPOSITION.

Burbank Engraving Co., 55 Oliver street, Boston. Also half-tone and line engravers.

Peters, C. J., & Son, Boston, Mass. Embossing dies, embossing compound, stock cuts.

EMBOSSING MACHINES AND PRINTING PRESSES.

Grammes, L. F., & Sons, Allentown, Pa. Also brass trimmings for all kinds of boxes.

EMERSON BINDERS, ETC.

Improved Emerson Patent Binders for pay rolls, balance sheets, etc. Loadstone file, limitless in capacity, relentless in grip. **The Barrett Bindery Co.,** Chicago.

ENAMELED BOOK PAPER.

Champion Coated Paper Co., Hamilton, Ohio.

ENGINES—GAS AND GASOLINE.

Dayton Globe Iron Works Co., Dayton, Ohio.

New Era Iron Works Co., 19 Wayne avenue, Dayton, Ohio.

Weber Gas and Gasoline Engine Co., 405-413 West boulevard, Kansas City, Mo.

ENGRAVERS.

Half-Tone, line, steel and wood engraving. J. S. Quirk Engraving Co., 112-114 N. Ninth street, Philadelphia.

ENGRAVERS AND DIE SINKERS.

Ludwig, P., embossing dies for leather and paper. Artistic engravings. 15 S. Canal street, Chicago.

THE INLAND PRINTER BUSINESS DIRECTORY—Continued.

ENGRAVERS—COPPER AND STEEL.

Freund, Wm., & Sons, est. 1865; steel and copper plate engravers and printers, steel-die sinkers and embossers. Write for samples and estimates. 176 State street, Chicago.

Stationers' Engraving Co., The, 507-509 West Broadway, New York. Engraving and stamping, wedding invitations, visiting and business cards, crests, coats of arms and monograms. High-class work to the trade only.

ENVELOPES.

Buffalo Envelope Co., Buffalo, N. Y. Regular and odd sizes; not in the trust.

Document Envelopes. The Cincinnati Paper Novelty Co., 247 Walnut st., Cincinnati, Ohio.

ENVELOPES—CATALOGUE.

Hoyler, R. B., & Co., 400 Dearborn st., Chicago. Catalogue envelopes a specialty—all sizes.

ETCHING ZINC.

American Steel & Copper Plate Co., 150 Nassau st., New York. Polished plates a specialty.

Bruce & Cook, 186-190 Water st., and 248 Pearl st., New York. Pure etching zinc a specialty.

FILING CABINETS AND BUSINESS FURNITURE.

Globe Company, The, Cincinnati, Ohio; Fulton and Pearl streets, New York; 226-228 Wabash avenue, Chicago.

FOIL.

Crooke, John J., Co., 80 Illinois st., Chicago.

FOLDING MACHINES.

Brown Folding Machine Co., Erie, Pa. Write for circulars and information.

Rockford Folder Co., Rockford, Ill.

FOUNTAIN PENS.

Weidlich, O. E., manufacturer of fountain and gold pens, Cincinnati, Ohio.

GASOLINE ENGINES.

Richmond Bros., St. Johns, Mich. Manufacturers the IDEAL gasoline engines.

GLAZED PAPER.

Champion Coated Paper Co., Hamilton, Ohio.

GUMMED PAPERS.

Dennison Manufacturing Co., 128-130 Franklin street, Chicago.

HALF-TONE ENGRAVING.

Chicago Photo-Engraving Co., E. N. Gray, Prest., 79-81 Fifth ave., Chicago. 'Phone 118.

HAND STAMPS.

Hill, B. B., Mfg. Co., Philadelphia, Pa. Self-inking, band-dating, railroad ticket stamps and seal presses.

INK MANUFACTURERS.

Ault & Wiborg Co., The, Cincinnati, Chicago and St. Louis; Ault & Wiborg, New York.

Chicago Printing Ink Co., factory, Grand avenue and Rockwell street.

New York Steel and Copper Plate Co., 171 Wallabout street, Brooklyn, N. Y. Specialties: Ink for copper and steel plate printers; stamping, etching and proof ink.

Okie, F. E., Co., Kenton place, Philadelphia, Pa.

Scott, Rogers & Robb, (Gray's Ferry Printing Ink Works). Manufacturers of printing inks, 196-198 South Clark street, Chicago.

Roosen, H. D., Co., 11-13 McKibben street, Brooklyn.

Star Printing Ink Works. F. A. Barnard & Son, 116 Monroe street, Chicago.

Thalmann Printing Ink Co., St. Louis, Chicago, Kansas City. Mfrs. job, book and colored inks.

The Ullmann & Philpott Mfg. Co., office and works, 89 to 95 Merwin st., Cleveland, Ohio.

INK MANUFACTURERS' MACHINERY.

Day, J. H., Co., Cincinnati and New York. High-grade printers' ink machinery.

Kent & Haly, 250 Plymouth st., Brooklyn, N. Y. All kinds of printing-ink-making machinery.

JOB PRINTING SPECIALTIES.

Adams, W. R., & Co., 35 Congress street, W., Detroit, Mich. Send postal for particulars.

LEADS.

Miller, Otto, Co., The, 88 West Jackson street, Chicago.

LEATHER ADVERTISING SPECIALTIES.

Mills, Knight & Co., 60 Pearl st., Boston, Mass. Memorandum books for advertising purposes.

LINOTYPE METAL.

Blatchford, E. W., & Co., 54 Clinton street, Chicago.

LITHOGRAPH PAPER.

Champion Coated Paper Co., Hamilton, Ohio.

LITHOGRAPHERS' SUPPLIES.

Siebold, J. H. & G. B., 106 Centre street, New York. Three-color printing inks, dry colors and bronze powders.

MAILERS.

Dick, R., Estate, proprietor R. Dick Mailer, 139 W. Tupper street, Buffalo, N. Y.

MAIL PLATE SERVICE.

Mail Plate Co., 73 W. Adams street, Chicago. Saves expressage (all plates postpaid by us).

NUMBERING MACHINES.

Bates Machine Co., N. Y. Life bldg., New York. New models; new prices; send for catalogue.

Bates Manufacturing Co., 135 Fifth ave., New York. Sole manufacturers of Bates' Automatic Hand Numbering Machine. No connection with any other firm of similar name. Remember, our address is 135 Fifth ave., New York. Factory, Orange, N. J.

Force, Wm. A., & Co., 59 Beekman street, New York. Paragon, Conqueror, Monarch, Excelsior, and Force typographical numbering machine makers.

Southworth Bros., Portland, Maine. Agents wanted. Catalogue free.

Wetter, Joseph, & Co., 515-521 Kent ave., Brooklyn, N. Y. Of all kinds for all purposes; send postal for printed matter.

PAPER-BOX MACHINERY.

American Type Founders Co., general selling agents for Gally Universal paper-box cutting and creasing presses.

Knowlton & Beach, 29-35 Elizabeth street, Rochester, N. Y.

PAPER—BLOTTING.

Sabin Robbins Paper Co., The, Middletown, Ohio. English cloth and other blottings.

PAPER—COVER.

We carry the largest assortment of cover papers of anyone in the trade. Fancy and odd covers our specialty. **Illinois Paper Co.,** Chicago.

PAPER-CUTTER KNIVES.

Goes, Oscar, & Co., 18 South Canal street, Chicago.

Simonds Mfg. Co., Chicago, make keen-cutting paper-knives. Established 1832. Long experience. Most modern tempering. Appliances in every department up to date.

PAPER CUTTERS.

American Type Founders Co. Cutters of all standard makes on sale at all branches.

Atlantic Works, The, East Boston, Massachusetts. The Dooley Paper Cutters.

Eardley & Winterbottom, 125-127 Worth street, New York.

Isaacs, Henry C., 78 Warren street, New York.

Shniedewend, Paul, & Co., 195-199 South Canal street, Chicago.

Wesel, F., Mfg. Co., 82 Fulton st., New York.

PAPER CUTTERS—LEVER.

Payyer Printing Machine Works, 600 South Broadway, St. Louis, Mo.

PAPER DEALERS AND MAKERS.

Bradner Smith & Co., 119 Monroe street, Chicago.

Chicago Paper Co., 273-277 Monroe st., Chicago. Headquarters for printers' supplies.

Illinois Paper Co., 181 Monroe street, Chicago. Cover and book papers exclusively.

Megargee, Irwin N., & Co. Paper and cardboard of all kinds. Philadelphia.

PAPER DEALERS—GENERAL.

Beecher, Peck & Lewis, 137 Jefferson avenue, Detroit, Mich. Paper for printers' use.

Dobler & Mudge, Baltimore, Md.

Elliot, A. G., & Co., Philadelphia, Pa. Specialty, parchment and art vellum papers.

Morrison, E., Paper Co., Washington, D. C.

Smith, Charles A., Co., Pittsburg, Pa. Specialties for printers.

PAPER JOGGERS AND COUNTERS.

Hart, R. A., & Co., Battle Creek, Mich. Write for circulars.

PAPER MANUFACTURERS.

Berkshire Typewriter Paper Co., Pittsfield, Mass. Specialty: Typewriter papers.

Crane Bros., Westfield, Mass., makers of ledger and linen papers.

Crane, Z. & W. M., Dalton, Mass. Extra fine writing papers and ladies' stationery.

Mead Paper Co., Dayton, Ohio. Lithograph, book and colored papers.

PAPER MANUFACTURERS—LEDGER ONLY.

Weston, Byron, Co., Dalton, Mass.

PAPER—PARCHMENT.

Paterson Parchment Paper Co., Passaic, N. J.

PASTE MAKING MACHINES.

Day, J. H., Co., Cincinnati and New York. Paste mixing machines and glue heaters.

PATENT FLEXIBLE RUBBER STAMPS.

Buck, T. S., 227 Canal street, New York. Rubber type. Beware of imitations and substitutes.

PATENT PHOTO-MAILING ENVELOPES.

Lavette, H. C., 203 Randolph st., Chicago. List of jobbers and samples sent gratis.

PERFORATORS.

Howard, Geo. C., 1775 Ludlow street, Philadelphia. Direct or rotary, treadle or belt power, longitudinal and transverse rows.

Rosback, F. P., 54 South Canal street. Chicago.

PHOTO-ENGRAVERS.

Bauer, H. C., Engraving Co., 17-21 South Meridian street, Indianapolis, Ind. Engraving by all processes.

Blomgren Bros. & Co., 175 Monroe st., Chicago. Photo, half-tone and wood engraving.

Brown-Bierce Co., The, Dayton, Ohio. High-grade general illustrators.

Central Electrotype and Engraving Co., 263-271 St. Clair street, Cleveland, Ohio.

Dobinson, W. J., Engraving Co., 277 Washington street, Boston, Mass. Half-tone and line etching.

Electro-Tint Engraving Co., 1227-1229 Race st., Philadelphia.

Franklin Engraving and Electrotyping Co., 341 Dearborn street, Chicago.

General Engraving Co., Pitt bldg., 227 St. Clair st., Cleveland, Ohio. Photo and wood engr's.

Illinois Engraving Co., 346-356 Dearborn street, Chicago. Engraving by all processes.

THE INLAND PRINTER BUSINESS DIRECTORY—Continued.

PHOTO-ENGRAVERS.

Kelley, S. J., Engraving Co., Binghamton, N.Y. Half-tone, line, wood engravers, electrotypers.

National Engraving Co., Washington, D. C. High-class designs.

New York Printing and Engraving Co., 320 Pearl street, New York City.

Ormsbee, H. J., Engraving Co., 322 South Salina street, Syracuse, N. Y.

Peninsular Engraving Co., Evening News building, Detroit, Mich.

Peters, C. J., & Son., Boston, Mass. Half-tone, line and wax engravers.

Pittsburg Photo-Engraving Co., 347 Fifth ave., Pittsburg, Pa. Half-tone, zinc etching, etc.

R. I. Photo-Engraving Co., 206 Weybosset st., Providence, R. I. Half-tone and line engraving.

Sanders Engraving Co., St. Louis, Mo. Electrotypers and photo-engravers.

Suffolk Engraving Co., 275 Washington street, Boston, Mass. Engravers and electrotypers.

Welsbrodt, H. W., 514 Main street, Cincinnati, Ohio, Blymer building.

Williamson-Haffner Engraving Co., 1633 Arapahoe street, Denver, Colo.

Zeese, A., & Co., half-tone engravers, zinc etchers, map and wood engravers, electrotypers, 300-306 Dearborn street, Chicago.

PHOTO-ENGRAVERS AND ELECTROTYPERS.

Ringler, F. A., Co., 26 Park place, New York. Manufacturers of plates for all printing and embossing purposes.

PHOTO-ENGRAVERS' PRINTING FRAMES.

Sweigard, E. W., 56 South Curtis street, Chicago. Manufacturer contact printing frames and camera stands.

PHOTO-ENGRAVERS' PROOF PRESSES.

Shniedewend, Paul, & Co., 195-199 South Canal street, Chicago. Manufacturers Reliance Special.

PHOTO-ENGRAVERS' SCREENS.

Levy, Max, 1213 Race street, Philadelphia, Pa.

Wolfe, M., Dayton, Ohio. Teacher new 3-color process. Manufacturer screen plates.

PLATE AND EMBOSSING PRESSES.

Howard, Geo. C., 1775 Ludlow street, Philadelphia. Hand or power, with inking, wiping and polishing attachments.

Kelton's, M. M., Son, C. Kelton, proprietor, 124 Baxter street, New York City.

King, A. R., Mfg. Co., 532 West 22d street, New York. "King" embossing and plate presses.

PRESSES.

Duplex Printing Press Co., Battle Creek, Mich. Flat-bed perfecting presses.

Goss Printing Press Co., 16th st. and Ashland ave., Chicago. Manufacturers newspaper perfecting presses and special rotary printing machinery.

Hoe, R., & Co., New York and London. Manufacturers of printing presses and materials, electrotypers' and stereotypers' machinery. Chicago office, 258 Dearborn street.

Howard, Geo. C., 1775 Ludlow street, Philadelphia. Hydraulic, screw, toggle, eccentric, hand and foot lever, for monograms, stamping, cutting, scoring, forming, embossing, compressing, punching.

Isaacs, Henry C., 78 Warren street, New York.

Thomson, John, Press Co., 253 Broadway, New York. Presses for printing, embossing, box cutting, scoring.

PRESSES—CYLINDER.

American Type Founders Co. sells Cottrell Country, Monarch and Paragon presses, and Campbell hand cylinder presses.

Babcock Printing Press Manufacturing Co., The, New London, Conn.; New York office, 38 Park Row; Barnhart Bros. & Spindler, general western agents, Chicago.

Campbell Printing Press and Manufacturing Co., 5 Madison avenue, New York; 334 Dearborn street, Chicago; 5 Bridewell place, E. C., London, England.

PRESSES—HAND.

Kelsey Press Company, Meriden, Connecticut.

PRESSES—JOB PRINTING.

American Type Founders Co., general selling agents for Gally Universal presses.

Eardley & Winterbottom, 125-127 Worth street, New York.

Universal Printing Press, embossers' and paper-box cutting and creasing presses. General selling agents, American Type Founders Co. Address nearest branch as per list under head of Type Founders.

Wesel, F., Mfg. Co., 82 Fulton st., New York.

PRINTERS' MATERIALS.

American Type Founders Co. "Everything for the printer."

Graham, E. K., & Co., 516 Commerce st., Philadelphia. New and secondhand machinery and supplies.

Hartnett, R. W., & Bros., 52-54 North Sixth st., Philadelphia, Pa.

Morgans & Wilcox Mfg. Co., Middletown, N. Y. Patent steel furniture and other specialties.

Newton, W. C., & Co., Washington, D. C. Printers' machinery and supplies.

Wells, Heber, 155 William street, New York. "Strong slat" cases, cabinets and stands.

Wesel, F., Mfg. Co., 82 Fulton street, New York. Manufacturers of patent stereotype blocks, patent composing sticks, brass and steel rule, galleys, etc.

PRINTERS' OUTFITTERS.

Kennedy, T. E., & Co., 414 East Pearl street, Cincinnati, printers' outfitters. Large stock secondhand machinery, sell Barnhart's type, Huber cylinders, Gordon and Universal jobbers, Brown & Carver cutters, and other goods. Quote best prices.

PRINTERS' PROOF PRESSES.

Shniedewend, Paul, & Co., 195-199 South Canal street, Chicago.

PRINTERS' ROLLERS AND ROLLER COMPOSITION.

Bendernagel & Co., 521 Minor street, Philadelphia. Compositions adapted to the work.

Bingham Brothers Company, 49-51 Rose street, New York. Also padding glues.

Chicago Roller Co., 84 Market street, Chicago.

Dietz, Bernhard, Grant and Mercer streets, Baltimore, Md.

Godfrey & Co., printers' rollers and roller composition, Philadelphia, Pa. Established 1865.

Grayburn, John, 525 First ave., Pittsburg, Pa. Established 1871. Try our padding glue.

Hart, H. L., & Co., 158 Ellicott street, Buffalo, N. Y. Steam paste and tablet cement.

Maigne, O. J., 324-328 Pearl street, New York City.

Wild & Stevens, 148 Congress street, Boston, Mass. Established 1859.

PRINTING PRESSES—SECONDHAND.

Preston, Richard, 146 Franklin street, Boston, Mass. Printing, cutting, folding, and wire stitchers.

QUOINS.

Hempel & Dingens, Buffalo, N. Y. Sole manufacturers in the world of genuine Hempel improved quoins. Beware of counterfeits.

RUBBER STAMPS, SEALS AND DIES.

Baumgarten & Co., Baltimore, Md.

RULING MACHINES.

Hickok, W. O., Mfg. Co., Harrisburg, Pa. Ruling machines and pens.

Piper, E. J., 44 Hampden street, Springfield, Mass.

SECONDHAND MACHINERY.

Campbell, Neil, Co., 23 Beekman street, New York City. Cylinders, jobbers, cutters, etc.

SHIPPING TAGS.

Dennison Manufacturing Co., 128-130 Franklin st., Chicago.

STEEL RULE.

Helmold, J. F., & Bro., 32 South Jefferson st., Chicago. Printers' and boxmakers' cutting, creasing and perforating rule.

STEREOTYPERS' AND ELECTROTYPERS' METAL.

Blatchford, E. W., & Co., 54 Clinton street, Chicago.

TABLETS AND PADS.

American Pad & Paper Co., Holyoke, Mass. New York office, 320 Broadway, Room 609.

TIN FOIL.

Crooke, John J., Co., 80 Illinois st., Chicago.

TYPE FOUNDERS.

American Type Founders Co., greatest output, completest selection, most original designs. Send to nearest branch for latest specimen book.

BRANCHES—Boston, 270 Congress st.
New York, Rose and Duane sts.
Philadelphia, 606-614 Sansom st.
Baltimore, Frederick and Water sts.
Buffalo, 45 North Division st.
Pittsburg, 323 Third ave.
Cleveland, 255-259 St. Clair st.
Cincinnati, 7 Longworth st.
Chicago, 203 Monroe st.
St. Louis, Fourth and Elm sts
Minneapolis, 24-26 First st., South.
Kansas City, 612 Delaware st.
Denver, 1649 Blake st.
Portland, Second and Stark sts.
Los Angeles, 211 New High st.
Spokane, Wash., 10 Monroe st.
San Francisco, 405 Sansome st.

SPECIAL AGENCIES—Atlanta, Dodson Printers' Supply Co.
Dallas, Scarff & O'Connor Co.
Toronto, Toronto Type Foundry.
Montreal, Toronto Type Foundry.
London, England, M. P. McCoy, Phœnix Place, Mount Pleasant, W. C.
Melbourne, Alex Cowan & Sons, Ltd.
Sydney, Alex Cowan & Sons, Ltd.
Adelaide, Alex Cowan & Sons, Ltd.

Barnhart Bros. & Spindler, 183-187 Monroe st., Chicago.

Bruce's New York Type Foundry, V. B. Munson, successor, 13 Chambers st., New York.

Crescent Type Foundry, 346-348 Dearborn street, Chicago.

Farmer, A. D., & Son, 63-65 Beekman st., New York, 163-165 Fifth avenue, Chicago.

Graham Type Foundry, 567 Cleveland ave., Chicago. Novelties in borders and ornaments.

Hansen, H. C., type founder and printers' supplies, 24-26 Hawley street, Boston, Mass.

Inland Type Foundry, 217-219 Pine st., St. Louis, Mo. Inventors of Standard Line Unit Set Type.

Newton Copper-Faced Type Co., 18-20 Rose st., N. Y. Estimating, deduct spaces and quads.

Toronto Type Foundry, leading printers' supply house in Canada; highest class ready prints and plates. Branches: Halifax, Montreal, Winnipeg, Vancouver. Head office, Toronto. Everything for the printer.

TYPE MATRICES.

Wiebking, R., & Co., 358 Dearborn st., Chicago. Steel letter cutting.

TYPESETTING MACHINES.

Empire Typesetting Machine Co., 203 Broadway, New York. Western agency, 163 Fifth avenue, Chicago.

Goodson Type Casting and Setting Machine Co., 96 Westminster st., Providence, R. I.

Johnson Type Casting and Setting Machine, New Bedford, Mass. Write for circulars.

TYPEWRITER RIBBONS AND CARBON PAPERS.

Little, A. P., Rochester, N. Y.

New York Carbon and Transfer Paper Co., 107 Liberty street, New York. Typewriter ribbons, carbon papers and fine linen papers.

WOOD TYPE.

American Type Founders Co. carries in stock most complete stock of wood type in the world.

Hamilton Mfg. Co. Main office and factory, Two Rivers, Wis.; eastern factory and warehouse, Middletown, N. Y. Manufacturers of wood type, cases, cabinets, galleys, etc.

Wells, Heber, 155 William street, New York. Hard wood, fine finish; beautiful faces.

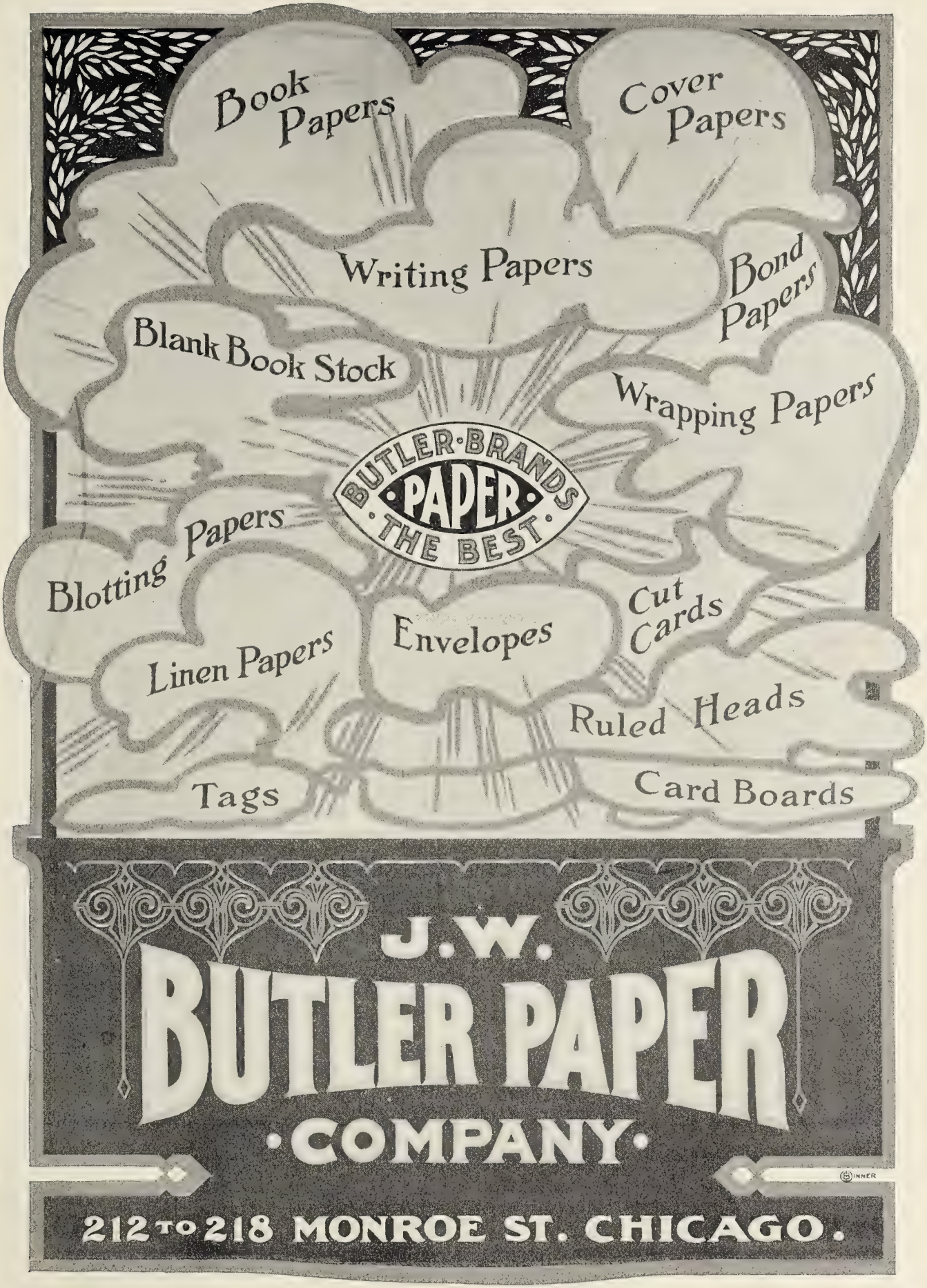
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Book Papers
Cover Papers
Writing Papers
Bond Papers
Blank Book Stock
Wrapping Papers
BUTLER·BRANDS
PAPER
THE BEST
Blotting Papers
Cut Cards
Linen Papers
Envelopes
Ruled Heads
Tags
Card Boards
J.W.
BUTLER PAPER
·COMPANY·
212 TO 218 MONROE ST. CHICAGO.

PLAIN TALKS BY THE MANAGER. XI. "Underbidding"

I suppose you deplore the underbidding practice as much as anybody.

I suppose it exasperates you to have competing printers cut the profit down to almost nothing in order to get the job that you ought to have.

I suppose it wounds you in a very tender spot when you have put in a lot of time estimating on a job that promises to pay off the hands on Saturday night, to have some cheap printer underbid you and take it away from you.

How would it feel to be out of the reach of underbidders?

How would it feel to be able to underbid the underbidders when occasion arose and still make a goodly profit?

You could do it if you had a press fast enough.

You don't have to cut prices just because you have CENTURY presses, but when you have to you can cut the cutters so badly that they won't understand what has happened.

The CENTURY can and does turn off from three thousand to five thousand more impressions a day than any other press in existence.

It doesn't do "bum" printing, either.

It excels in quality as well as in quantity.

It is very easy to figure out what these three thousand to five thousand impressions a day mean when it comes to prices.

It enables you to make a price which will be absolutely impossible on the ordinary slow cylinder, and make money on the job, too.

This is the bright side of the picture, but it won't be your side until you get the CENTURY.

There is a dark side to the picture, and that will be your side if your competitors get the CENTURY before you do.

The shoe will be on the other foot, then.

You will be struggling along trying to keep up with the procession, and how great your handicap will be you can easily see for yourself.

You are bound to admit that if it is true that the CENTURY can be operated successfully at the rate I say it can, it would be useless for you to bid against it, and that with it you could control the printing business of your town.

Why don't you investigate, then, and find out whether or not these things are true?

That is all I ask of you.

The Manager.

THE CAMPBELL COMPANY,

334 Dearborn Street, CHICAGO. 5 Madison Avenue, NEW YORK.
704 Craig Street, MONTREAL. 15 Tudor Street, E. C., LONDON.

"Franklin" Calendar Plates for 1900

COMPLETE ASSORTMENT.
UP-TO-DATE DESIGNS.
FURTHER SAMPLES ON APPLICATION.



CALENDAR DESIGN No. 150

This plate intended for a sixth sheet 22 x 28 cardboard, space above pad for printing business card in separate color.
Duplicate plate (electrotype), $6.00; with set of twelve calendar plates, No. 115, $10.00.

FRANKLIN ENGRAVING AND ELECTROTYPING COMPANY

341 - 351 DEARBORN STREET
CHICAGO

The Dexter Folders Feeders

Folder and Feeder of one manufacture.

The advantages of this combination are assured to both the manufacturer and purchaser.

The purchaser deals with but one manufacturer.

His machines are both built from the same general design.

They are built and tested together at the factory.

They are shipped and set up as one machine.

WRITE FOR PARTICULARS

DEXTER FOLDER CO.
PEARL RIVER, N.Y.
New York Chicago Boston London

SPECIAL NOTICE

WE wish to give notice that we claim the exclusive right to supply Automatic Pointing Attachments in combination with folding machines. This right was recognized by even our competitors until it was appreciated that these attachments were indispensable to up-to-date machines. The demand for our machines tempted other manufacturers to endeavor to appropriate these attachments. We shall hold to strict account both purchasers and manufacturers using such infringing devices.

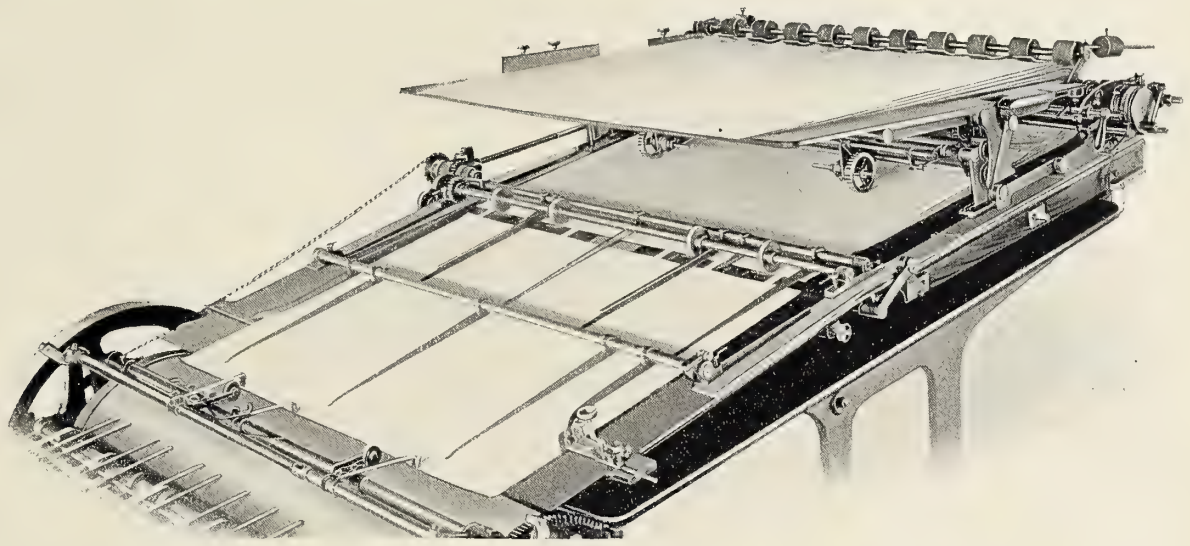
THE IMPRINT BENEDICT, ENG. CHI. ATTESTS EXCELLENCE.

Geo. H. Benedict & Co. Engravers & Electrotypers

HALF-TONE, ZINC-ETCHING, MAP, WOOD and METAL ENGRAVING. DESIGNING ETC.

175-177 So. Clark St. CHICAGO.

The Standard Paper Feeder



"The Feeder that Feeds"
"Harper's Weekly" and "Harper's Bazar"

TWO STANDARD PAPER FEEDERS have been in use in the "Weekly" Room of Harper & Brothers' great plant in New York for almost a year. So satisfactory has been their work and so positive has been the gain in press-product resulting from their use, that Harper & Brothers have ordered five more Feeders, completing the equipment of their flat-bed perfecting presses with Standard Paper Feeders. We refer, by permission, to this well-known firm.

Other of our Feeders in other cities are giving service quite as satisfactory. Write for information.

THE STANDARD MACHINERY CO.

SUCCESSORS TO GEO. H. SANBORN & SONS

277 DEARBORN ST., CHICAGO
CHAS. N. STEVENS, Western Manager

Works—Mystic, Conn.

38 PARK ROW, NEW YORK
LAMBERSON SHERWOOD, Manager of Sales



WRITE FOR SANDERS' NEW SPECIMEN BOOK
SHOWING THE EXCELLENCE OF THEIR WORK



Don't Spend the Profits

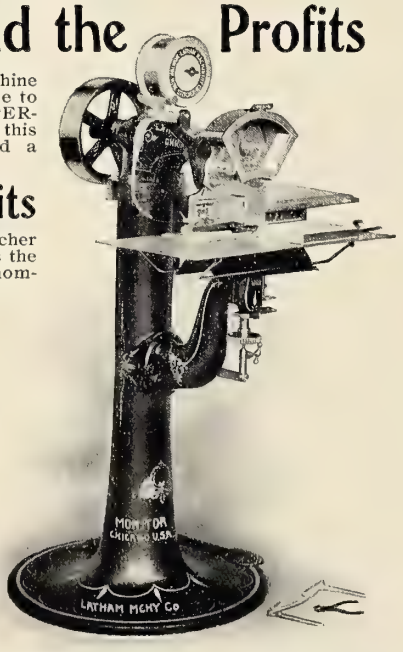
of stitching by using a machine that takes the operator's time to remove and replace INTERCHANGEABLE PARTS, as this is entirely unnecessary and a waste of time.

Save the Profits

by using a fast-running stitcher that runs smoothly and turns the work out rapidly and economically and loses no time.

LATHAM'S
20th Century Monitor Stitcher
has NO Interchangeable Parts

and will do the finest work to the heaviest without change, and is the only machine made that will allow the cutter to be **Removed and Replaced WITHOUT the use of Tools.**



No. 1—20th Century. Capacity, 1 sheet to ¾ inch.

LATHAM'S 20th CENTURY MONITOR STITCHER

combines all the well-known features of the "Monitor" with many recently patented improvements. Let us send you details.

We manufacture the most complete line of **Special Machinery for Bookbinders' and Printers' use.** Strictly up to date.

Let us know your wants. Send for Specialty Catalogue and List.

LATHAM MACHINERY CO.

197-201 S. Canal Street, CHICAGO, ILL.

New York Store:
Weld & Sturtevant, Agents,
12 Reade Street.

The Printing Machinery Co., Ltd., Agents
Tudor and John Carpenter Streets,
London, E. C., England.


ELECTRO-TINT
ENGRAVING CO.
Office & Works
1227-29 Race St.
Philadelphia Pa.
Artistic Designers, Illustrators & Engravers
by all methods.
THREE COLOR PROCESS
Send for Specimens & Estimates

THE LINOTYPE

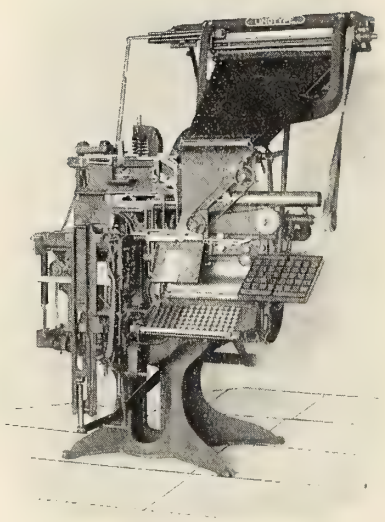
BOOK AND MAGAZINE PRINTERS ARE
NOW RAPIDLY ADOPTING THIS
METHOD OF COMPOSITION

COMPOSITION
12c. to 20c.
per 1,000 Ems.

MATRICES
$35 per font
any size.

METAL
6c. to 7c. per
pound.

GAS
1,000 feet a
week.



Each machine sets
RUBY
AGATE
NONPAREIL
MINION
BOURGEOIS
LONG PRIMER
SMALL PICA
Any measure to 30 ems pica.

No skilled machinist required.

Three hundred offices have one machine each.

One operator only.

One-quarter horse-power.

OVER 7,000 IN DAILY USE!

AVERAGE MONTHLY SALES
60 MACHINES.

EACH MACHINE GUARANTEED TO PRODUCE
ABOVE 5,000 EMS PER HOUR.

MERGENTHALER **LINOTYPE COMPANY**

P. T. DODGE, President.

TRIBUNE BLDG., NEW YORK CITY

TAKE NO CHANCES—
BUT USE
ULLMAN'S INKS



The INK makes your work visible.

ULLMAN'S INKS show your work to best advantage.

GOOD INK cannot counteract poor presses, poor paper, or poor presswork.

POOR INK can spoil the best job.

Our News Inks, Poster Inks and Bag Inks rule the market. They are the best that can be used for cheap work.

But for fine work USE OUR FINE INKS.

All our Inks are made by us from start to finish.

WE KNOW HOW to select the choicest raw materials. to combine them and compound them.

We add progress to experience, and ceaseless industry to both, and produce

THE BEST INKS THAT CAN BE MADE

SIGMUND ULLMAN CO.

PRINTING INK MAKERS

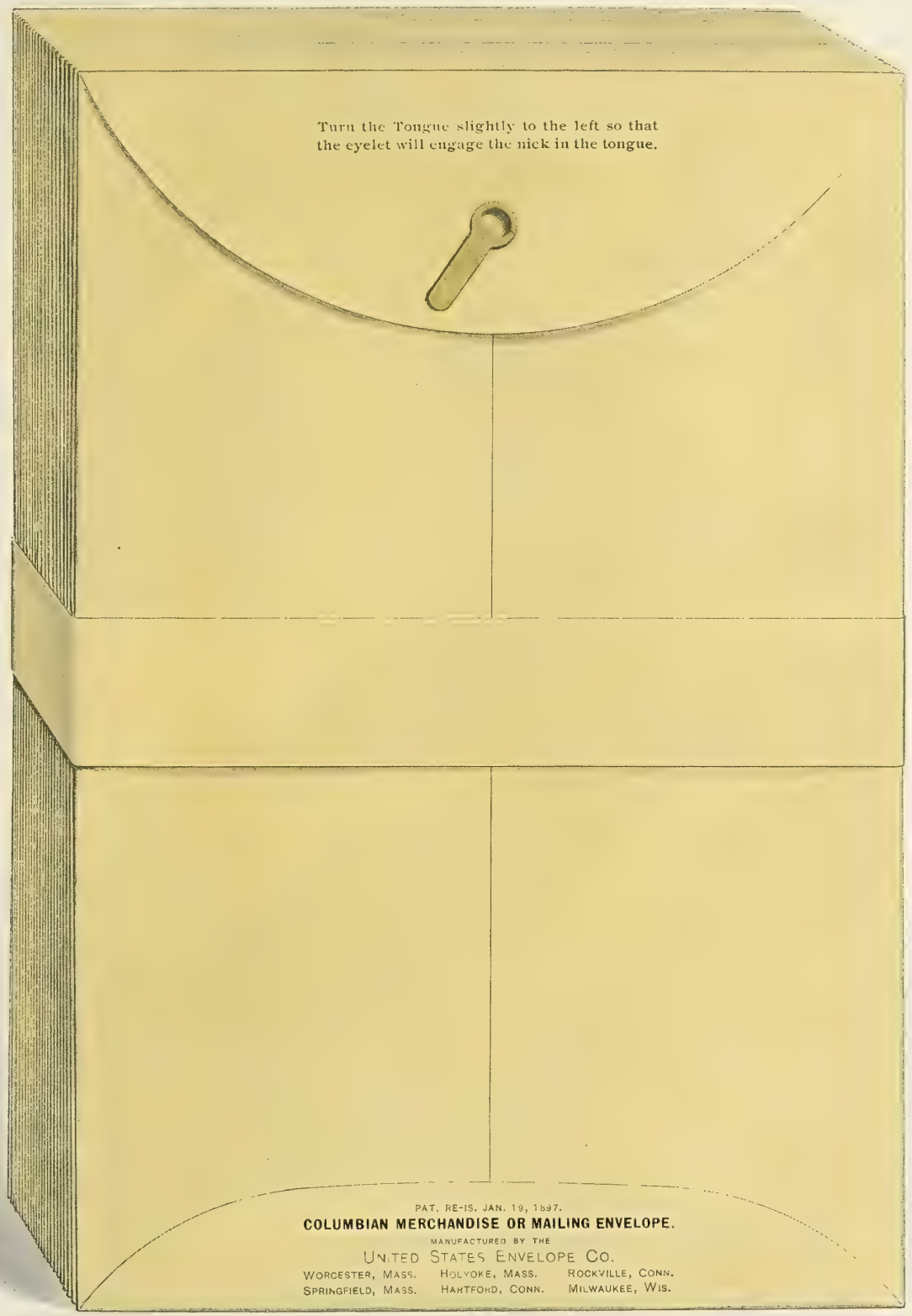
146th Street and Park Avenue, NEW YORK CITY

PRINTERS WHO HAVE ONCE used Standard Line Unit Set Type are not satisfied with the lack-o'-system kind. The great economy in labor and the superiority of the work produced with it recommend it alike to the proprietor, compositor and customer. Do not take our word for it; yet don't believe the bald statements of salesmen who are interested in disposing of inferior substitutes. All we desire is an opportunity to prove our claims, and if you will grant this, we will furnish overwhelming evidence in favor of the only right kind of type. Unlike all other labor-saving features in type, ours do not detract from the beauty and regularity of the face. Our type series are more beautiful and regular than those of any other concern in the world, and our assortment is large enough in number and variety for the largest printing establishment

INLAND TYPE FOUNDRY

217-219 PINE STREET.....SAINT LOUIS

COLUMBIAN MERCHANDISE ENVELOPE,



MANUFACTURED BY

UNITED STATES ENVELOPE COMPANY,

WORCESTER, MASS. HOLYOKE, MASS. ROCKVILLE, CT.
SPRINGFIELD, MASS. HARTFORD, CT. MILWAUKEE, WIS.

(SEE REVERSE SIDE.)

COLUMBIAN MERCHANDISE ENVELOPE.

PURE JUTE MANILA.—XXXX WEIGHT.

IN WHICH THERE IS NOT A PARTICLE OF WOOD PULP.

SIZES AND PRICES.		
NO.	SIZE.	LIST.
0	2½ X 4¼	$4 75
5	3⅛ X 5½	5 00
10	3⅜ X 6	5 25
15	4 X 6⅜	5 50
20	3⅞ X 7½	5 75
25	4⅜ X 6¾	6 15
30	4⅞ X 7¼	6 15
35	5 X 7½	6 25
40	5⅜ X 7½	6 50
45	5¼ X 8	6 75
50	5½ X 8¼	7 25
55	6 X 9	7 50
60	6¼ X 9½	8 00
65	6½ X 10	8 75
70	7 X 10½	9 25
9	4 X 9	6 75
9½	4⅛ X 9½	7 00
11	4½ X 10⅜	7 50
12	4¾ X 10⅞	8 00
14	5 X 11½	8 50
IN QUARTER THOUSAND BOXES.		

The sizes here specified are the regular sizes carried in stock at the several Divisions.

We keep in stock only one weight and quality of paper, and that the best grade.

Quotations will be made on Special Sizes and on other Grades of Stock where the quantities will warrant.

Prices for printing are the same as our regular list for printing the different quantities.

The best and most satisfactory mailing envelope on the market.

SAMPLES REPRESENTING THE WEIGHTS AND QUALITIES, WITH TRADE DISCOUNT SHEET, WILL BE SENT TO THE TRADE UPON APPLICATION.

MANUFACTURED BY

UNITED STATES ENVELOPE COMPANY,

WORCESTER, MASS. HOLYOKE, MASS. ROCKVILLE, CT.
SPRINGFIELD, MASS. HARTFORD, CT. MILWAUKEE, WIS.


Finest Half Tones
AT Lowest Prices.
ELECTRIC CITY ENGRAVING CO.
507, 509, 513, 515 WASHINGTON ST.,
BUFFALO, N.Y.

American Writing Paper Co.

COMPRISING THE FOLLOWING DIVISIONS

Agawam Paper Co.,	Mittineague, Mass.
Albion Paper Co.,	Holyoke, Mass.
Beebe & Holbrook Co.,	Holyoke, Mass.
Chester Paper Co.,	Huntington, Mass.
Connecticut River Paper Co.,	Holyoke, Mass.
Crocker Manufacturing Co.,	Holyoke, Mass.
George R. Dickinson Paper Co.,	Holyoke, Mass.
Eaton, May & Robbins Paper Co,	Lee, Mass.
Esleeck Paper Co.,	Holyoke, Mass.
G. K. Baird Paper Co.,	Lee, Mass.
George C. Gill Paper Co.,	Holyoke, Mass.
Harding Paper Co.,	Franklin, Ohio.
Holyoke Paper Co.,	Holyoke, Mass.
Hurlbut Paper Manufacturing Co.,	South Lee, Mass.
Hurlbut Stationery Co.,	Pittsfield, Mass.
Linden Paper Co.,	Holyoke, Mass.
Massasoit Paper Manufacturing Co.,	Holyoke, Mass.
Nonotuck Paper Co.,	Holyoke, Mass.
Norman Paper Co.,	Holyoke, Mass.
Oakland Paper Co.,	Manchester, Conn.
Parsons Paper Co., No. 1,	Holyoke, Mass.
Platner & Porter Paper Mfg. Co.,	Unionville, Conn.
Riverside Paper Co.,	Holyoke, Mass.
Shattuck & Babcock Co.,	De Pere, Wis.
Springdale Paper Co.,	Springfield, Mass.
Syms & Dudley Paper Co.,	Watervliet, Mich.
Wauregan Paper Co.,	Holyoke, Mass.
Windsor Paper Co.,	Windsor Locks, Conn.

Manufacturers of

LOFT-DRIED, MACHINE-DRIED AND ENGINE-SIZED

Writing Papers

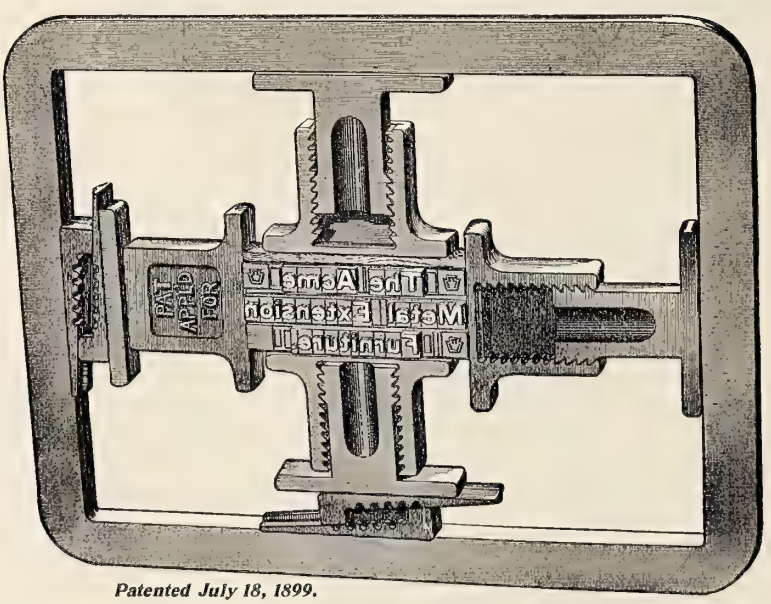
For regular lines correspond direct with the different Divisions.

For contracts, special lines and new business, correspond with the General Manager.

The Executive Offices are located at Springfield, Mass., in the Germona Building.

"Our hand goes through every land"

Said the old German merchants.



Patented July 18, 1899.

OUR ACME METAL EXTENSION FURNITURE is already in use in America, Europe and Australia. All the world appreciates a money saver.

ACME STAPLE CO., Ltd.,

Acme Metal Extension Furniture
$4.00 per dozen.

N. W. Cor. 12th and Buttonwood Streets,
PHILADELPHIA, U. S. A.



The Height of the Season

TO SELL OUR 1900 CALENDAR BACKS

ALL OF OUR AGENTS ARE REPORTING HEAVY SALES ✤ TIMES ARE GOOD, AND THE RIGHT GOODS SELL BEST ✤ ✤ ✤ APPLY AT ONCE, IF YOU ARE NOT ALREADY HANDLING OUR LINE

1900 ART CALENDAR BACKS

Our Spring Advertisement in this publication interested over 1,000 printers in the United States ✤ ✤ ✤ ✤ We wish to inform the remaining 19,000, or thereabouts, of the fact, that the SELLING OF OUR CALENDARS nets the printer 100 per cent. profit

Our line is so complete, artistic and attractive, that you can easily compete with any exclusive calendar house ✤ ✤ ✤ Our assortment comprises all the popular sizes and 56 different designs, all beautifully executed in colors ✤ ✤ ✤ ✤ ✤ ✤ ✤ ✤

...THEY CATCH THE EYE AND SELL RAPIDLY...

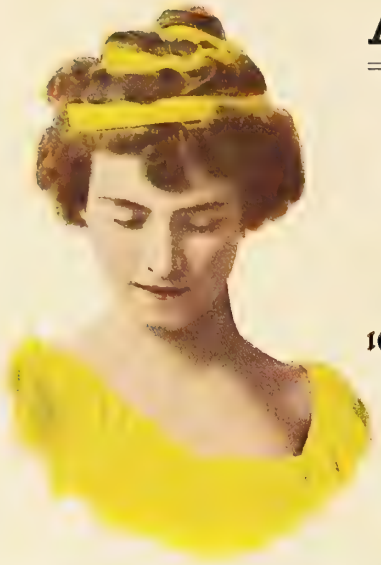
Send at once 25 cents in stamps to pay for postage for our special 11x14 inch catalogue, illustrating in colors and full size 30 selected designs

For our complete line of calendar backs on heavy cardboard and pad catalogue send us $1.00

American 3 Color Co.

167 S. Canal Street
...CHICAGO





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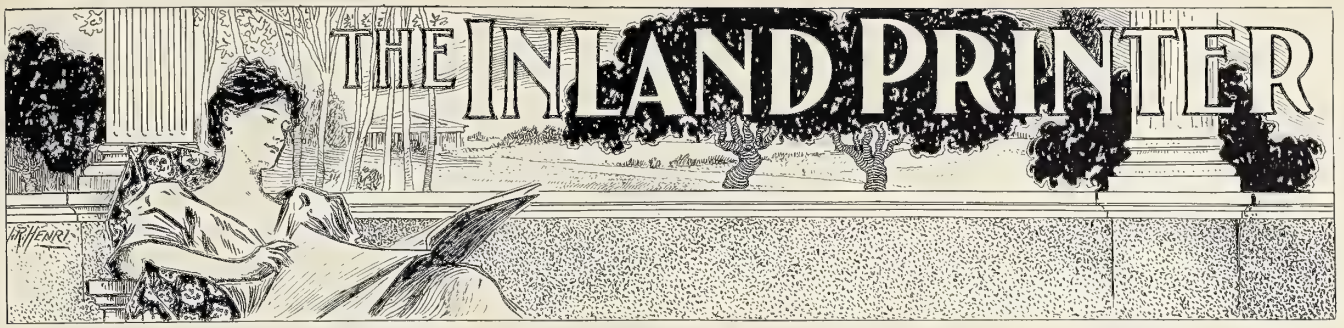
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THE LEADING TRADE JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES.

VOL. XXIII. No. 6. CHICAGO, SEPTEMBER, 1899. TERMS { $2 per year, in advance. Foreign, $1.20 per year extra.

ARE PRINTERS SLAVES TO FASHION?

BY CHARLES H. COCHRANE.

TIME and again men have been prone to reflect on the gentler sex for their almost total submission to the dictates of Fashion, no matter how seemingly absurd may be the demands of the unreasoning goddess. Yet it would seem to be true that some men, and certainly most printers, are just as abject in their devotion to the unmeaning rules and laws laid down by tradition, custom, fashion, or whatever you choose to call it. This idea comes with especial force at this moment in considering the difficulties that fashion has placed in the way of the inventors of composing machines. Fashion has decreed that the type-characters we use shall be of certain arbitrary, variant widths, and that a departure from these proportions is an infringement of style that can not be considered seriously; consequently, although it would be just as convenient for the maker of composing machines to set letters all of an even width as it is for the makers of typewriting machines to maintain the even widths that characterize typewritten matter, yet the composing machine inventor is debarred from employing any of the simple arrangements that he might use to advantage were he permitted the license of the typewriter.

It is really curious that the forms of type which are admitted to be satisfactory for business correspondence, and which are certainly as readable as anything ever cut by Elzevir or Jenson, are unanimously voted to be wholly outrageous, and not to be considered, for use in miscellaneous printing.

Carrying the analogy between the automatic typesetter and the typewriter a little further, we observe that while it is unobjectionable for the typewriter to print lines of irregular length on the right, it is thought to be wholly beyond reason that type for printing should ever be set in that way. If Pliny or Socrates, or any of those old sages, could be called up to pass judgment on the matter, as having no knowledge of our prevailing fashions, it seems probable that they would tell us that it was just as proper to use typewriter type as roman or old style for miscellaneous printing, and that matter set with a ragged edge on the right was exactly as good as matter made even on the right, whether it was printed with a typewriter or by a printing press. Such would seem to be the view of any wholly unprejudiced mind. Since we know or feel that such is not the view of the printing fraternity in general, does it not follow that we as printers are slaves to fashion?

The following paragraph is set with the ragged edge. Will any esthetic compositor tell me why it does not answer every utilitarian purpose of the other paragraphs that are spaced in the usual manner?

Many of the early printers disregarded the even spacing of their lines. Take the famous "Bible of 36 Lines," which is believed to have been printed in 1459 or 1460. The type was large, about 22-point, and the measure about 20½ picas, and it would have been difficult to space out the lines uniformly. The printer never attempted it, but almost uniformly put his surplus spaces at the end. As words were divided with little regard to the syllables, the lines in solid matter often came out pretty evenly, though there was an alarming number of hyphens strung along the right-hand margin. The printing of Joseph Lehnhardt in Mentz of about 1455, as well as others of that period, shows evidence of a desire to make the lines end somewhere near uniformly, but there is no exactness about their work. Albert Pfeister's printing of 1462 was sometimes unspaced and sometimes spaced. Fust and Schoeffer's "Psalter of 1457," which immensely exceeded in beauty any previous output of the printing press, was ragged on the right hand, but some of their later work shows a partial attempt at spacing out the lines. The work of both Caxton and Jenson was more or less lax in this respect, and it was not until near the close of the fifteenth century that the practice of filling the lines to the full measure became established.

As proof that type set with a ragged edge on the right, that is, with all the surplus space at the end,

looks as well as matter spaced to the width of the column, we have other instances than its use on the typewriter. Poetry is universally so set, and the use of a little poetry on a newspaper or magazine page is rightfully regarded as a relief to the eye. Further, there has recently come into vogue, among the artistic members of the craft, a notion of setting up what are designed to be ornate circulars, with this same condemned ragged edge. This is done partly to produce a novel effect, but it would not pass muster were it really an ugly effect. It is simply an effect to which fashion has not accustomed us.

The makers of typewriters never had any trouble with the problem of justification, because they wisely ignored it altogether; and the public took to the machines, and never quarreled with them on this account. The makers of composing machines never dared to attempt ignoring the fashion, and hundreds of thousands of dollars have been spent in perfecting justifying mechanisms, all of which might have been saved if printers would have accepted machines that delivered a product like that of the typewriter. Perhaps they would have accepted such a machine had it been offered and had no justifying machine appeared. But the justifying machines came and are yet coming, and as the demand of fashion is thus met, probably the demands of convenience will never rise supreme in this particular.

The justifying of a line in hand composition probably occupies at least one-fifth of the total time of composition. Certainly half of this one-fifth would be saved if compositors were allowed to put all the surplus space in a line at the end. It follows that the trade has been paying one-tenth of the cost of composition, or say 3 to 4 cents a thousand ems, purely for the sake of having type set in the fashion. The writer never knew but one concern that tried to save this percentage. A trade paper published in the interests of the canning industry, at Baltimore, Maryland, was (and perhaps is yet) set up on the ragged-edge plan. Unfortunately there was no attempt at typographic excellence in the journal, and the resultant effect was rather slovenly. In a well-printed magazine, the ragged edge might be pleasing.

It is a little surprising, when we come to put the matter into cold figures, representing dollars and cents, to find out how much the trade has been spending to keep up the fashion of lines justified to measure. The ten per cent so expended represents an equivalent of the full profits of successful printing offices, and much more than the profits of the run of smaller offices, on the composition in question. In many cases this would mean the difference between success and failure in making a publication profitable. Yet inexorable fashion has kept all to following in the ruts and meeting this expense without question as to whether it could be saved.

With composing machines that justify their product the direct cost of justification is not felt by the printer, but he does not escape it, because the price he pays for his composing machine is much greater than it would be if the machine were not required to justify its type. It would be easy to make composing machines that delivered a product like the typewriter, with all the letters of a width, and the surplus space at the end of the line, and such might be sold at a moderate figure, and would doubtless be offered the trade were there any reason to hope that fashion could be overridden. That this has never been attempted seriously is another reason for believing that fashion can not be overlooked in this matter, and that the esthetic qualities of the spaced-out line — if, indeed, it has any — will preserve it in use for all time.

Written for THE INLAND PRINTER.

DISCRIMINATION IN THE USE OF WORDS.*

NO. XXIV.—BY F. HORACE TEALL.

CERTAIN purists have asserted that no word can properly be said to have more than one meaning, and they could not make a more nonsensical assertion; but some common uses of words present strong temptation, as we may perceive in the case of "replace." The elements of this word certainly give no meaning other than "place again." Replacing anything is, naturally, restoring it to a former position or standing; and the best and purest use of words will always reserve "replace" for such meaning. The facts of usage authorize the saying that one thing can be replaced by another, and there is no single word that can always be used instead of "replace"; but often "displace" better expresses the intended meaning, and often "take (or fill) the place of" is better. Dr. William B. Hodgson says that "replace" is wrongly used for displace, succeed, supersede, take the place of, etc., and calls this "a blunder that is all but universal." Webster's International is the only dictionary that notes the objection to the use criticised. It says: "The propriety of the use of 'replace' instead of displace, supersede, take the place of, . . . is often disputed on account of etymological discrepancy; but the use has been sanctioned by the practice of careful writers." We may remark here that carefulness on the part of its users, even though they include many of the best writers, is questionable. It seems more probable that they refuse to be careful enough to say accurately just what they mean. Worcester ignored this use of "replace" except as a technicality. The *Athenæum*, November 26, 1870, said: "The vulgarism, 'to replace A by B,' threatens soon to become as common as those odious expressions, 'those sort of things' and 'like I do.'" Dean Alford, G. F. Graham, and Alfred Ayres are among the objectors to the misuse of "replace."

When should we say that we "reside," and when that we "live" in a certain place? When do we have

* Copyrighted, 1897, by F. Horace Teall. All rights reserved.

a residence, and when a home or merely a house? Alfred Ayres says that "reside" is "a big word that Mr. Wouldbe uses where Mr. Is uses the little word 'live,'" and that "people that *are* live in houses; people that *would be* reside in residences." The words thus stigmatized seem hardly pretentious enough to justify the stigma, but they do suggest affectation when used commonly. Saying that one resides or has a residence, when the meaning is simply that one lives or has his home at a certain place, is in line with saying that one purchases things instead of buying them, or that one retires instead of going to bed. Ordinarily, the simple word is preferable in each instance. "Reside" and "residence" have certain special uses where "live" and "home" are not so good, because they are not sufficiently specific; a residence is especially a permanent home. Probably, however, the only distinction that can be plainly indicated is one of style with reference to purity of diction, "live" being preferable in connection with other words of Anglo-Saxon origin, and "reside" with others of French or other Romance origin. But, after all, we need not be too particular, in ordinary circumstances; if we choose to say "reside," let us do so. This is written merely to provide an answer to a supposable desire for a statement of distinction.

Little need would exist for any notice of the word "restive" in this writing, but for the fact that C. W. Bardeen, in "Verbal Pitfalls," says that its use instead of "frisky" is indefensible. This fact is unfortunate, mainly because the book is most used by teachers, and is likely to lead to bad teaching. That the word is not indefensible is shown by another fact, stated by Fitzedward Hall as follows: "As concerns a horse, however he resists an attempt to keep him quiet, he shows himself restive." R. C. Trench, writing in 1859, said: "Any one now invited to define a 'restive' horse would certainly put into his definition that it was one with too much motion; but in obedience to its etymology 'restive' would have once meant one with too little; determined to continue at rest when it ought to go forward. Immobile, lazy, stubborn, are the three stages of meaning which the word went through before it reached its fourth and present."

The Century Dictionary says that "retaliate" is now seldom or never used except in the sense of returning evil for evil. This need not be construed as utterly precluding the use of the word in the sense of returning good for good, which is still legitimate, but such use should always be clearly shown by the context. "Retaliate" should not be used without specifying context except with reference to evil or injury.

Dr. William B. Hodgson says: "'Reticence' means the quality of holding one's tongue, and should be kept distinct from 'reserve,' a wider and less definite term, whose nearest synonym perhaps is 'caution.' A reserved man may on indifferent topics wax voluble enough, and a reticent man need not in all things be reserved." While a distinction seems plainly to exist etymologically, "reticence" meaning, in the strict sense of its elements, a keeping silent, and "reserve" merely a keeping back or withholding, it is certainly not easy to keep the two words distinct; in fact, we may doubt whether any effort to do so is worth the making. A man who waxed voluble on any topic could not properly be called either reserved or reticent without qualification; and it is a question too nice for practical purposes whether one adjective would be better than the other for use in such a case even with qualification.

The reverse of anything is something directly opposed to it; the converse is a counterpart or complement. A logical converse is one of a pair of complementary relations or propositions, which are



Photo by Harry Phillips, Atlantic City, N. J.

UNDER FULL SAIL.

stated in reversed order, but are not the reverse or opposite of each other. Thus, the relation of a parent to a child is the converse of that of the child to the parent, but not the reverse of it. A saying that "No vice is virtue" is the converse of "No virtue is vice," but is not its reverse; the reverse or opposite saying would be, "Virtue is vice," or "Some virtue is vice." Lexicographers tell us that "converse" is often used incorrectly for "reverse," but some of them do not clearly differentiate the words in definition, inasmuch as they say that "converse" means reverse, which is not at all correct.

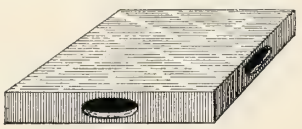
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Written for THE INLAND PRINTER.

THE PRINTER'S BINDERY.

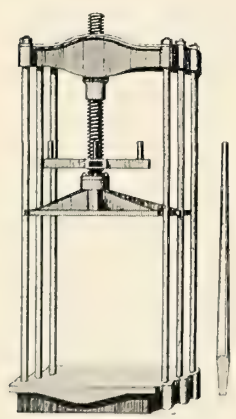
NO. II.—BY A BINDER.

A BLOCK of iron, 12 by 15 inches or larger, is used in the job bindery for "rounding," and also as an anvil on which to hammer the signatures after gathering and previous to sewing, so that the book will be solid and keep its shape when finished. Blocks are made for this purpose as illustrated, but an old iron casting of suitable size and not much less than an inch in thickness will answer the purpose. Obviously the bench block should be placed on a solid foundation. The hammer used for beating the signatures is a fairly heavy one, with a short handle, a smooth round face and a flaring edge, as shown in cut, the purpose being to avoid injury to the paper from a square-faced hammer. The hammer used for rounding is similar in some respects, but lighter — a cobbler's hammer, in fact.



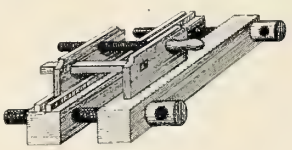
BENCH BLOCK.

As shown in illustration, the standing press is an upright framework with a heavy base and head, between which is hung a platen. This platen is raised and lowered with a screw. Pressure is brought to bear on the work by means of a lever, the more improved presses working on a pawl and ratchet so that the bar need not be withdrawn at every quarter turn. One press at least is necessary; more would be better. A slightly larger size than ordinarily used in an edition bindery where uniform 12mo work is most commonly handled would be better for the job shop, as special jobs of pasting, portfolios and mountings are frequently received. In fact, as before stated, the local bindery is looked upon as a general repository for mending-jobs of all kinds — sort of half-way between the blacksmith and the cobbler. A press 21 by 27 is a fair size, but 25 by 33 would be more useful. Others with a compound gearing produce a tighter squeeze, but are not commonly used. The press should be fastened to the floor and securely braced with joists against the ceilings and walls.

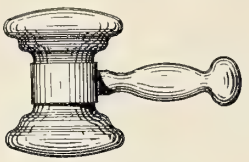


STANDING PRESS.

A smaller bench press, working on the same principle, usually sits on the forwarder's table, and is used for pressing uncovered jobs and holding work in shape while drying. In many shops will be found a bench press that is a heritage from bygone years of bookbinding. It is a framework, all of wood, with a wood screw working through the center of the top cross-piece. These presses have no platen, but the screw bears against a block of wood placed on top of the work. Such a press, though not up to the times, will be found extremely useful.



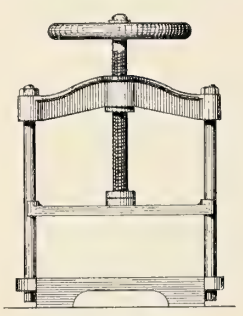
PRESS AND PLOW.



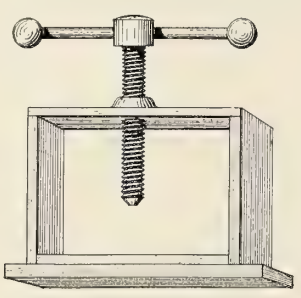
BEATING HAMMER.

The standing press is one machine that may safely be purchased secondhand, if the platen is not cracked or the thread too much worn. With the standing press should be provided a set of press boards of maple, bound with a slightly projecting brass ring.

Among the antiquated devices occasionally found in use is the press-and-plow. We will give it space here because we intend eventually to describe every appliance used in bookbinding. The press consists of two maple cheeks, connected by wood screws, between which the book to be trimmed is tightly clamped, with the rough edge up and slightly projecting. The plow has two side-pieces, one of which rests in a slot or slide on one of the press cheeks. The plow is held together by a screw and a guide-bar. The operator stands at the end of the press, and grasping the plow at each end of the screw propels it to and from him, at each thrust turning the screw in his hand so as to draw the two sides of the plow together, and this brings a short knife blade, fastened to the lower inside of the loose side of the plow, to bear against the edge of the book to be trimmed, and as the operator tightens



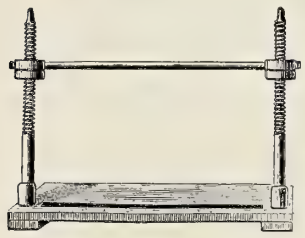
BENCH PRESS.



OLD-FASHIONED BENCH PRESS.

the screw the book is page by page trimmed through.

The most primitive device in all the history of bookbinding, and yet of the utmost usefulness in bookbinding of today, is the sewing press. Short of the beautifully perfected mechanism of the Smythe sewer there is no improved method of sewing books with thread. Some binderies today are sewing even long runs by hand, and the probability is that the sewing bench, for many years to come, will be included in the equipment of every small bindery and many large ones. The illustration will explain the bench more clearly than a detailed description. The sewing twine is attached to the cross-bar at the top and to keys at the bottom of the press.



SEWING PRESS.

(To be continued.)

CODE OF THE WIGWAG.

The operations of the modern signal corps are threefold: Visual signaling by flag or heliograph, by torch or lantern; electrical signaling by telegraphy or telephony; war ballooning, to which may be added the gathering and transmitting of military information. The present signal corps work is an evolution, its original basis being visual signaling, which, as it now exists, is due to the inventive genius of an American, the late Gen. Albert J. Myer, who devised a simple signal code that has met with general acceptance. The Myer system provided for the simplest possible alphabet and its means of signaling; a flag by day and a torch by night, were equally practical. The alphabet, represented by combinations of the figures 1 and 2, is as follows:

A 22	J 1122	S 212
B 2112	K 2121	T 2
C 121	L 221	U 112
D 222	M 1221	V 1222
E 12	N 11	W 1121
F 2221	O 21	X 2122
G 2211	P 1212	Y 111
H 122	Q 1211	Z 2222
I 1	R 211	

When the flag, normally held erect, is waved to the right it represents 1, and to the left 2. There is a brief time interval between letters. The end of words, sentences and messages are shown respectively by dipping the flag one, two or three times directly to the front. This system, commonly known as the "wigwag" code, was first used in our late civil war, and it stands practically unchanged to this day. Flagging can be read only from five to fifteen miles, the distance depending on the clearness of the atmosphere, the color of the flag, and the kind of background against which it is displayed. As a rule, the white flag with a red center shows farthest, but against a light background the red flag with a black center is preferable.

The flag has been invaluable to military commands in many instances, the most striking being the messages of General Sherman in October, 1864, when that officer forestalled Hood's plan to capture Allatoona with its three millions of rations. All other means of communication being cut off and the enemy intervening, Sherman signaled from Kenesaw Mountain over the heads of the enemy to Allatoona, eighteen miles distant, and ordered Corse from Rome to hold the depot at all hazards. In the fearful battle that followed his casualties exceeded seven hundred; but to Sherman's great relief, Corse flagged from Allatoona October 6: "3:15 P.M. I am short a cheek bone and one ear, but able to whip all h—— yet." Sherman said that these messages were worth a million dollars to him.—*Gen. A. W. Greeley in Ainslee's for August.*

WHY DOCTORS USE LATIN WORDS.

"I don't see," said the man who was leaning against the drug store counter, "why a doctor can't write his prescriptions in English as well as Latin. Suppose I need some whisky on one of these Roosevelt Sundays. Suppose my system absolutely requires whisky, that my health and future usefulness to society depend upon it. Well, I go to my doctor and get a prescription. It calls for *spiritus frumenti*. Now, that ain't what I want. I want whisky. Why can't he come out flat-footed and say so? But I suppose he thinks that would be giving the game away. I suppose he would rather I'd take his wisdom with a grain of chloride of sodium than with a grain of salt. Isn't that it?"

The druggist smiled and said: "You've got the same idea most people have. You think, I suppose, that the doctor writes his prescription in Latin so that it can't be read so easily — so the layman can't steal his trade and learn what he is giving him. But that's all wrong. In the first place, Latin is a more exact and concise language than English, and being a dead language, does not change as all living languages do.

"Then, again, since a very large part of all the drugs in use are botanical, they have in the pharmacopœia the same names that they have in botany — the same scientific names. Two-thirds of such drugs haven't any English names, and so couldn't be written in English.

"But suppose a doctor did write a prescription in English for an uneducated patient. The patient reads it, thinks he remembers it, and so tries to get it filled from memory the second time. Suppose, for instance, it called for iodide of potassium and he got it confused with cyanide of potassium. He could safely take ten grains of the first, but one grain of the second would kill him as dead as a mackerel. That's an exaggerated case, but it will serve as an illustration. Don't you see how Latin is a protection and a safeguard to the patient? Prescriptions in Latin he can't read, and consequently he doesn't try to remember.

"Now for a final reason. Latin is a language that is used by scientific men the world over, and no other language is. You can get a Latin prescription filled in any country on the face of the earth where there is a drug store. We had a prescription come in here the other day which we had originally put up, and which had since been stamped by druggists in London, Paris, Berlin, Constantinople, Cairo and Calcutta. What good would an English prescription be in St. Petersburg!"

"Got any good tooth powder?" asked the man leaning up against the counter.—*New York Herald.*

NANKIVELL, the Victorian artist, who has had such a brilliant career in Yankeeland, is a Prahran (Melbourne) native, and about five years ago was a prominent figure in local cricket circles, being captain of the Menindie Club. Starved out of Australia, Nankivell went to America, and in a few weeks had the public at his feet with his clever imitations of prominent black-and-white artists. With all his excellent draftsmanship, Nankivell is destitute of any style of his own, but he can hit off an imitation of Phil May, Beardsley, or Gibson, three men of utterly distinct methods, with such skill as to baffle the closest observers.—*Bulletin, Sydney, N. S. W.*



Photo by W. I. Jenkins, Chicago.

THE PRAYER FOR RAIN.

Statue made by Edward Kemeys, the sculptor, for public park, Champaign, Illinois. The above photograph is from the original model in the artist's studio at "Wolfden," Bryn Mawr, Chicago.

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A. H. McQUILKIN, EDITOR.

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ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the twentieth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfill the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

THE INLAND PRINTER may be obtained at retail from, and subscriptions will be received by, all newsdealers and type founders throughout the United States and Canada.

Patrons will confer a favor by sending us the names of responsible newsdealers who do not keep it on sale.

FOREIGN AGENTS.

M. P. MCCOY, Phœnix Works, Phœnix Place, London, W. C., England.
W. C. HORNE, 5 Torrens street, City Road, London, E. C., England.
JOHN HADDON & CO., Bouverie House, Salisbury Square, Fleet street, London, E. C., England.
RAITHBY, LAWRENCE & CO. (Limited), Queen street, Leicester, England, and 1 Imperial Buildings, Ludgate Circus, London, E. C., England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.
F. T. WIMBLE & CO., 87 Clarence street, Sydney, N. S. W.
HERBERT BAILLIE & CO., 39 Cuba street, Wellington, New Zealand.
G. HEDELER, Grimmaischer Steinweg 3, Leipsic, Germany.
A. W. PENROSE & CO., 44 Rue Notre Dame des Champs, Paris, France.
JAMES G. MOSSON, 12 Neustrasse, Riga, Russia.
JOHN DICKINSON & CO. (Limited), Capetown and Johannesburg, South Africa.

THE COST OF LINOTYPE COMPOSITION.

HOW much it costs to produce linotype composition has been a rather vexed question, and many employers have been prone to give to their customers more than the due results of their enterprise in fitting their offices with linotypes. It is with a view to making employers generally do a little earnest thinking and figuring, therefore, that Mr. Isaac H. Blanchard, of New York, contributes an article in the present number which is fruitful of reflection.

TYPE COVER-DESIGNS FOR THE INLAND PRINTER.

MANY protests and inquiries come to THE INLAND PRINTER regarding the cover-design contest. In order to give the greatest number a chance to enter in the contest, the rules as given will hold, with the exception that contestants will only be required to submit six proofs mailed flat, and that only those who win prizes will be required to send in either the type or the electros of their designs. The designs will be passed upon by the editor of THE INLAND PRINTER and the secretary of the company.

REGARDING BOOKS.

BOOKS in fine bindings, wrought and finished with painstaking care, with harmonized inlays outlined with gold and filled in with that elaborate profusion of gold tooling and nicely mitered lines in gold and blind that are so lavishly combined on a really sumptuous cover, are books worth having; yet in spite of the many exhibitions showing bindings of real worth and clever originality, in spite of the weekly column devoted to art bookbinding calculated to attach interest to the finer products of the craft, one can not but conclude that proportionately less money is now spent on this class of bookbinding than heretofore. Possibly the cost of this work is so much greater than formerly—a good finisher commanding steady work and high pay—that the binder can not expend so much on this branch of his business, and again it may be that the present demand calls for a more modified style of embellishment. However that may be, the lover of old styles in bookbinding sees less and less of that elaborate work that is such a delight to the eye.

TEN-CENT CUTS AND FINE PRESSWORK.

BEAUTIFUL effects require that every detail shall do its part toward the general result. How often we see a piece of work printed on elegant paper and profusely illustrated—but illustrated with cuts of so flat and muddy a character that the interest created is only one of regret that good paper and ink should be misused to such a degree. One good brilliantly executed cut is worth a nail keg full of poor, cheap cuts. The advertising value of a good

cut from a good subject is perpetual. A poor cut is an advertisement turned round and against the advertiser responsible for it. But he who will not think is his own cozener. Excellence comes from hard work and talent. It will always command a good price. It can not be cheapened nor can it be substituted for "something just as good." We would rather pay a man $10 a day if he were worth it than another man 50 cents a day who would not be worth it. It is so through all the lines of human endeavor. Cheap men, cheap work, cheap results. "Good cuts or none," should be the motto of the advertiser and publisher. You may have the finest paper, the best selected letter, the best presses, and the most accomplished pressman, yet the result of all will be aborted by the 10-cent cut.

THE INLAND PRINTER SPECIMEN EXCHANGE.

THE editor regrets to announce that the extension and use of THE INLAND PRINTER system of exchanging specimens of typography among the craft has almost at its inception been greatly hindered by subscribers to the system who have neglected to carry out the provisions of the agreement which makes the working of the scheme practical. Mr. Ed S. Ralph, who has been managing the exchange, reports that there is a gratifying success in the interest manifested, but that printers have been very careless in the matter of keeping their promises to forward the cases on the expiration of their term. It is now proposed to alter the system and ship the specimens to groups or clubs of interested printers, so that the sentiment of fairness which obtains among printers collectively may be found to make the plan of distribution of specimens effective. The arrangements are being perfected and will be announced in due time, but meanwhile it is hoped that printers who desire to take advantage of the plan will make some effort to organize for the purpose of making application for the service and notify Mr. Ralph of their willingness to meet the very modest requirements which will entitle them to join the exchange.

THE NATIONAL EXPORT EXPOSITION AT PHILADELPHIA.

IT is proposed to make the October number of THE INLAND PRINTER a National Export Exposition number. The intention is to illustrate and describe all of the exhibits at that exposition pertaining to printing, bookbinding, electrotyping and other interests with which THE INLAND PRINTER deals. Half-tone reproductions of the grounds and buildings, and of the exhibits, with matter of interest to those connected with any of the graphic arts, will be among the features of that edition. This exposition, which opens September 14 and closes November 30, has been arranged for under the auspices of the Philadelphia Commercial Museums. The object of the exposition is to give manufacturers an opportunity of showing their wares, with a view to increasing their export trade. The exposition is sanctioned and supported by the United States Government, the State of Pennsylvania and the city of Philadelphia, and from the progress already made there is no question about the success of the enterprise. A weekly publication called the *Bulletin of the National Export Exposition*, a creditably printed sixteen-page paper, is being issued by the management of the exposition, every number of which is filled with valuable information and statistical matter concerning the exposition and the trade it is expected to foster between this country and foreign nations. American manufacturers will find this an unusually good opportunity of exhibiting their wares to Old-World buyers, in comparison with samples from the manufacturing countries of Europe and other sections of the globe. As the Philadelphia museum has for a long time been collecting samples of raw materials, comparisons can be made, and the opportunity is now presented for very largely increasing the export trade of the manufacturers of this country. In response to letters of inquiry sent out by THE INLAND PRINTER, it is learned that but a portion of the people in lines connected with the graphic arts have arranged for space at this writing, but numbers of them plan to do so, and it is expected when the exposition opens that the printing and kindred trades, as well as other lines of manufacture, will be well represented.

AUSTRIA'S EXPORTS AND IMPORTS.

DURING the period from 1893 to 1897 the exports of paper and paper goods from Austro-Hungary were as follows:

1893	florins	17,803,226
1894	"	17,573,279
1895	"	17,304,361
1896	"	18,229,798
1897	"	18,238,403

The best customer during the whole period was Germany, having received, in 1897, 3,563,006 florins' worth; next came Turkey, with 2,156,056, and the third place was occupied by Italy, which received 1,907,292 florins' worth. The fourth best buyer was the city of Hamburg, with an importation of 1,319,913 florins, while France took 1,204,908 florins' worth of Austrian paper and paper goods. British India also is one of Austria's best markets, 1,732,040 florins' worth having been shipped to that country in 1897. The imports were as follows:

1893	florins	5,911,859
1894	"	6,118,158
1895	"	6,292,361
1896	"	7,120,303
1897	"	8,168,116

almost entirely from Germany, namely, 7,248,121 florins in 1897. How insignificant is our own share in this constantly increasing trade may be seen from



Reproduced by Color Photography, from original painting by Roseland.

THE BRIDE AND THE FORTUNE TELLER.

Copyright 1899, The Osborne Co., 253 Bdwy., N.Y.

THIS SHEET PRINTED WITH OUR PHOTO-CHROME COLORS
THREE IMPRESSIONS

THE AULT & WIBORG COMPANY
MAKERS OF ALL KINDS
PRINTING INKS
Cincinnati - New York - Chicago - St. Louis - London

the following figures, giving the value of our total exports to Austro-Hungary:

1893	florins	13,980
1894	"	9,380
1895	"	20,528
1896	"	31,789
1897	"	25,188

We are even surpassed by Japan, which sent 53,117 florins' worth of paper and paper goods to Austro-Hungary in 1897. We have regular direct steamship communication with Austria's principal seaport, Trieste, and there is no doubt that by proper efforts our trade could be considerably increased.

INDIVIDUAL EFFORT NEEDED TO STOP UNFAIR COMPETITION.

THE following sensible remarks are submitted by Mr. M. S. Rockwell, of Springfield, Illinois, in response to a request for expressions of opinion on the subject of accepting work at cut rates in order to fill in dull time, the agitation of the subject being the work of Mr. George H. Benedict, of Chicago, Illinois. Mr. Rockwell writes: "Any business method that does not provide for a reasonable profit is certainly fallacious. The practice of using 'fillers' does not provide for a reasonable profit. True, it is set up by some, that work done at cost prevents actual loss in the way of idle machinery, and is simply an act of choosing the lesser of two evils. But work taken at cost is not a lesser evil. A dozen items of work nominally taken at cost will, in the end, show a much larger loss than the idleness of the machinery that turned it out, for the length of time involved.

"The writer has had occasion to observe the matter very closely, and for a considerable number of years, and finds the following facts:

"1. 'Fillers' are a source of direct loss.

"2. Their use forces a reduction of prices on all classes of work, and thus are indirectly a source of loss.

"3. They create a demand for an inferior and low-profit grade of work.

"4. They generate ill-will and aggravate an already hurtful condition of things.

"5. They do not increase the general volume of business.

"6. They lower the high standing of the art.

"7. They render it impossible to fix prices at any point, the figures at which a 'filler' is taken today being no guarantee that they will be no lower tomorrow.

"This sort of thing, of course, is not competition, in the ordinary meaning of the word. Competition, honorable competition, let it be as brisk as it may, is in no sense inimical to trade. It may, possibly, force the employer without modern facilities and adequate capital to drop out of the race, but it does not threaten a loss of reasonable profits. The present unsatisfactory state of affairs is absolutely voluntary, and has been sought after. Why, it is hard to say, except that jealousy and a miserable ambition to be the whole thing, at any cost, is usually at the bottom of most such folly, and is, probably, at the bottom of this.

"Druggists and clothing merchants do not seem to be seriously disturbed by the large number in business, and the reason is not very far to seek; they simply get a good profit on their sales. The same may be said of the saloonkeeper, whose sign can be seen in every block — they get a big price for their stuff.

"The average business man, unless prompted and encouraged to the contrary, is perfectly willing to pay a fair price for his printed matter. Of course, there is occasionally a man with a large order and an inclination to save, who will peddle a little, but a peremptory refusal to cut prices below where a careful estimate of the work would place them, and allow for a legitimate profit, would render that practice quite harmless, and discourage altogether the disposition to dicker.

"But the paramount question, at this juncture, is the question of reform; the fallacy of 'fillers' is clearly apparent, and more. Shall the business be organized after the fashion of the International Typographical Union? That would be cumbersome and impracticable. Would a classification of work and fixed minimum prices answer the purpose? So many considerations enter into the making of prices that the feasibility of this plan is very questionable. The easiest and most effective thing to do in this matter is to cease absolutely the use of 'fillers,' and then see to it that no job of work is put on the hook until its cost has been carefully figured out, and a fair profit allowed on it. An agreement to this end, if trade journals and a few leading employers will only take the matter in hand, the writer believes, can be accomplished with but little trouble; at any rate the chances are well worth the undertaking."

PAPER EXPORTS TO SOUTH AMERICA.

IT is a well-known fact that Belgium is a great paper-producing country. In 1897 she exported $115,000 worth of wall paper, $84,000 worth of cardboards, and $2,926,470 worth of writing, printing and wrapping paper. Of the latter class, not less than $1,234,000 went to Great Britain, and $521,600 worth to the Netherlands. During the same year $170,000 worth of writing, wrapping, and printing paper, all of Belgian origin, was exported to Brazil, while in the same year the United States' exports of the same kinds of paper to Brazil amounted only to $31,000. In many other South American markets we are far behind the Belgian manufacturers. Thus, Belgium exported to the Argentine Republic $71,240 worth, while our shipments to this country amounted to only $23,600. Peru received from the United

States in 1897 paper amounting in value to $5,162, but from Belgium $6,840 worth. Even Italy, whose paper industry can not at all be compared with that of the United States, sends much larger quantities to the South and Central American markets than does the States. Thus, in 1897, Italy exported paper: To Brazil, $44,000; to Argentina, $195,200; to Uruguay, $52,000; and to Chile, $33,100! If we would compare our exports of paper to South America with those of Great Britain and leading Continental countries, such as Germany, France and Austro-Hungary, quite other figures would be found. There is no doubt that we could do a far larger business with the Republics of our southern hemisphere if we would adapt ourselves a little more to the requirements of these markets, and if we would study foreign languages. Herein, especially, lies the great advantage of our European competitors!

THE SALARY OF A NEWSPAPER ILLUSTRATOR.

THE rewards for newspaper illustrators are supposed to be large, but there are few artists who can boast of the financial success which has awaited Mr. Homer Davenport, cartoonist for the New York *Journal*. He is now possibly the highest-priced newspaper draftsman in the world, and this is how it came about: Davenport went from the West to the New York *Journal* when Mr. Hearst took hold of the paper. Some time after this the New York *World* hit by accident on a feature that seemed to take with the public; it was known as the "Yellow Kid" series of comic pictures. Hearst's policy had been to build up his own paper by drawing away from his rival, the New York *World*, any man who proved valuable to the latter paper. So he sent for Outcault, the author and draftsman of the "Yellow Kid" pictures, and offered him $150 a week, twice what he was being paid on the *World*, to join the *Journal* staff and bring the "Yellow Kid" with him. Outcault asked for time to consider the offer. He told the *World* people of Hearst's proposition, they met it by offering him the same salary to remain on the *World*. He returned to Hearst and told him he thought he would stay on the *World*, but Hearst added $1,000 spot cash to his previous offer and one-half hour to consider it. Outcault accepted at once and brought both the "Yellow Kid" and an expensive lawsuit to the *Journal*. When Mr. Pulitzer, of the *World*, heard this, he immediately planned retaliation. He sent for Davenport and offered to double his salary if he would break with the *Journal* and go over to the *World*. Davenport reported to Mr. Hearst this offer, and the latter, thinking it an effort to get square with him for the Outcault incident, immediately raised Davenport's salary to $250 a week and gave him some other concessions. Pulitzer on hearing this is reported to have said: "Just what I wanted, I don't want Davenport on my paper, but I wished to make him expensive for Mr. Hearst." Recently another boost has been given to Davenport's salary in a most unexpected way. There has been a wave of retrenchment and salary-cutting on the *Journal* with Mr. Hearst's approval, but when the managing editor came to Davenport and asked him if he would not be satisfied with $200 weekly and bear his share of reduction with the rest of the staff, Davenport got indignant and threatened to resign at once. On Mr. Hearst hearing this threat he raised Davenport's salary to $300 a week with a contract running for a term of years.

Embryo illustrators must not be encouraged by this to waste their time and energy in training for the field of newspaper illustrating with a view to earning munificent salaries. While there is room at the top as in all phases of human endeavor, the failures, financial and otherwise, in the work of illustrating are as numerous as in any other calling—perhaps more so.

THE CRY OF THE DREAMER.

I am tired of planning and toiling
In the crowded hives of men;
Heartweary of building and spoiling,
And spoiling and building again.
And I long for the dear old river
Where I dreamed my youth away,
For a dreamer lives forever,
And a toiler dies in a day.

I am sick of the showy seeming
Of a life that is half a lie;
Of the faces lined with scheming
In the throng that hurries by,
From the sleepless thoughts' endeavor
I would go where the children play,
For a dreamer lives forever,
And a thinker dies in a day.

I can feel no pride, but pity,
For the burdens the rich endure;
There is nothing sweet in the city
But the patient lives of the poor.
Oh, the little hands too skillful,
And the child-mind choked with weeds;
The daughter's heart grown willful
And the father's heart that bleeds.

No, no; from the street's rude bustle,
From trophies from mart and stage,
I would fly to the wood's low rustle
And the meadow's kindly page.
Let us dream as of yore by the river,
And be loved for the dream alway,
For a dreamer lives forever,
And a thinker dies in a day.

—*John Boyle O'Reilly.*

THE LANGUAGE OF THE SEA.

The hardships of a sailor's life are often referred to by sentimental writers, but a recently returned "able seaman," who volunteered from Chicago for service at the beginning of the war, says they are as nothing compared to the trials of a landsman trying to become a sailor.

He stepped from a real estate office on La Salle street into the recruiting station, and almost before he realized it, found himself on one of the warships in the Gulf. And his habits of life, his language and his business methods, seemed all at variance with the life around him, but the language worried him worst of all. He relates that once after working hard all day scrubbing decks and doing other unfamiliar

tasks, he reported to his superior officer that he really felt ill, and that he "thought he would go downstairs." Immediately the officer began to dance up and down. "Downstairs!" he roared; "downstairs! Why don't you say you'll go out in the back yard!"—*Chicago Daily News.*

Written for THE INLAND PRINTER.

COST OF LINOTYPE COMPOSITION.

BY ISAAC H. BLANCHARD, OF NEW YORK.

THE writer is probably one of many book and job printers who, reading the general statement that linotype composition may be produced on the galley at the rate of 45,000 ems per day, took in his hand pencil and paper, and figured up the necessary charges to be enforced after the installation of typesetting machines in his plant. Now that they have been in operation for a period of twenty-seven months, under constant observation, he can not fail to deem it time that the history and facts as to the exact costs demonstrated, not only in his own experience, but by the experience of every master printer in New York City to whose attention the matter has been called, justifies him in putting out to the fraternity throughout the country a plain statement of facts, which may serve the double purpose of showing what the actual costs of composition by machine are, and preventing many a proprietor from traveling the thorny path which he is bound to travel if he inaugurates a new plant on the information which is conveyed to him through the statements and advertisements of the linotype companies.

In figuring costs in a matter of this kind, a blank should be prepared, giving by items all the various charges which go to make up the complete costs involved in putting the matter in type, and restoring it to a condition for use on a succeeding job, and a most reasonable and conservative list of these items is as follows:

Operators.
Machinist.
Bank man.
Interest on investment.
Wear and tear and depreciation.
Insurance.
Floor rent and power.
Percentage of new metal, shrinkage, remelting.
Repairs, new matrices, etc.
Gas.
Supervision (i. e., foremanship).
Make-up and break-up.
Stone work.
Reading, copyholding and revising.
Proving.
Interest on capital for eight weeks' output.
Taxes.
Bad debts.
Office administration.

In the early part of October, 1898, a number of the larger offices in this city together sent out a letter, reading as below, to all the job office linotype users in the city of New York:

With a view to determining the cost of machine composition in the city of New York, a subject of the greatest interest to all machine employers, and to give enlightenment to every owner of machines as to facts, the undersigned respectfully request your presence at a meeting of users of composing machines, to be held in Room No. K, Astor House, at 2 P.M., on Tuesday, November 15, 1898.

A blank is inclosed which you are requested to fill out for your own guidance, and to bring to the meeting for the purpose of discussion and comparison.

It is hoped that you will not fail to be present at the meeting, which will doubtless be productive of much useful information.

The meeting was held, and a more surprised lot of business men probably never compared notes as to the facts prevailing regarding the cost of operation of their plants. From the figures presented, the following memorandum as to weekly costs on a five-machine plant will illustrate the conclusions reached at this meeting:

$110.00	Operators.
30.00	Machinist.
20.00	Bank man.
20.00	Interest on investment, being 6 per cent on an investment of $3,500 for each machine.
36.00	Wear and tear and depreciation, being 10 per cent of the value of each machine at $3,500, to be charged for one year, or $1,750 each year on five machines.
2.16	Insurance. Being premium on insurance on $3,000 on each machine, at 75 cents.
8.00	Floor rent and power. Being an allowance of $300 per annum for floor rent and $125 for power.
10.00	Being an allowance of two tons per annum for shrinkage and waste and the toning up of metal to maintain good printing qualities, and $6 for boy handling and remelting the used slug.
5.00	Repairs, new matrices, etc.
3.50	Gas.
22.00	Supervision (i. e., foremanship).
30.00	Make-up and break-up.
27.00	Stone work.
40.00	Reading, copyholding and revising.
6.00	Proving.
4.00	Interest on capital for eight weeks' output.
12.70	Taxes. Being 2 per cent on $8,000.
12.70	Bad debts. Being 2 per cent on $33,000 worth of business per annum.
40.00	Office administration.
$439.06	Total for a production of 810,000 per week, average for a period of eighteen months.

27,000 ems average output of corrected matter per machine per day.

.54+ average cost per 1,000 ems.

As I have stated previously, the above computation represents the average of the experiences presented at the meeting of November 4, variations being between 47 cents and 60 cents.

The most prominent fact exhibited by the figures quoted is that the $110 wages paid the operators is only a trifle over 25 per cent of the total cost of using and selling the product of the machines. It will be noticed that the average production of machines in this plant is figured at 27,000 ems per day, and these figures are considerably above the average which will be turned out in a jobbing plant where changes of measure are necessary.

Typesetting machines are with us to stay; they are certainly advancing the quality of our output, and cheapening cost of production; but as the history herein summarized demonstrates, the total cost of production is not as low as our friends, the machine dealers, would have us believe, and the master printer who accepts as true any statement concerning cost of linotype machine composition which leads him to install a plant expecting to sell his product profitably at 35 to 50 cents per thousand ems, will either pay for his experience out of his own pocket or out of the pocket of his creditors.

It is a well-known fact that we have witnessed in New York the failure of several large job linotype offices, whose proprietors were charging 50 cents or less per thousand ems, and with a desire to help in a needed improvement in our methods of charging for labor performed this paper has been prepared for the press.

I INCLOSE $2 for renewal of subscription to THE INLAND PRINTER. This office would be perfectly miserable without the monthly visitation.—*R. B. Hussey, publisher the Inquirer and Mirror, Nantucket, Mass.*



SHOULDER ARMS.



ONE OF WISCONSIN'S SONS.



LULA.



THEIR FIRST LOVE.



TWO LITTLE AUSTRALIANS.



NEVADA CHERUBS.



READY FOR PLAY.

THE INLAND PRINTER'S CHILDREN'S PAGE FOR SEPTEMBER.



While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names—not necessarily for publication, but as a guarantee of good faith. All letters of more than 1,000 words will be subject to revision.

THE MICHIGAN ASSOCIATED DAILIES.

To the Editor: BATTLE CREEK, MICH., July 25, 1899.

I am in daily receipt of so many inquiries in respect to the success of the Michigan Associated Dailies and in regard to its methods of working, etc., that I take this means of answering these questions through your widely circulated medium by giving a few of the more important points on which information is desired by the publishers in general.

The publishers of the daily papers in Michigan organized the Michigan Associated Dailies about two years ago, realizing the need of a good telegraph wire service that would cover the most important events of the day and bring the telegraph plate service up to the hour of going to press, which would better enable them to compete with the papers of the larger cities that could afford to use the full Associated Press reports. We were unable to make any arrangements with the Associated Press or the Scripps-McRae League for a wire service which would cover Michigan State news at anything like a reasonable price, or what the publishers of these small dailies thought was a reasonable price, hence sixteen of them at first—the number has since increased to over thirty—determined that they could see their way clear to establish a wire service from their own office and established one at Detroit, with a practical newspaper man at the head of it to take charge of the State news which he might gather at that point and to reëdit a 500-word service containing Washington, foreign and general news, filed at New York City each day at 2 o'clock. This service we were able to furnish our members at less than half what we could get any other association to do. The success of this venture made the publishers desire to spread out still further and establish a plate house of their own at Detroit, for the purpose of issuing daily news plates to its members, and also miscellaneous plates, including special features, illustrated plates, sermons, etc. It was their intention at first to make some arrangements with some established plate house to furnish them with the desired plates from a branch office to be run at Detroit, but the association was unable to make satisfactory agreements with any of the old houses, and finally established its own house at Detroit, the stock being held by the members of the association. We are now furnishing the members with a daily news service of which three columns of the page is made up of State news, and the balance, general news, giving us a better page than we were ever able to get before from any firm and which we are now furnishing to members of the Association at $6 per week. We are also furnishing them with all kinds of miscellaneous plates at 50 cents per page.

The success of the enterprise has been so great and so many more of the publishers are rallying to our support that we expect to reduce these prices still more.

We have met with a great deal of opposition from the trust plate houses, for they realize the importance of our move, which is likely to spread to the neighboring States, and they are making frantic efforts to defeat us, in some cases even offering free service if the publishers will agree not to patronize us. But so far the publishers are proving very loyal, as they realize that should the trust succeed in throttling us, the price would again be raised to double what they are now paying, and at the same time they would not get the special advantage of having the State news we are giving them.

The association is conducting a purchasing agency for its members, and by combining our orders for print paper and other supplies we are enabled to get discounts running from five to twenty per cent, and we are making arrangements to establish an advertising bureau at Detroit with a branch office at Chicago.

If any of your readers desire any further information on the subject, they may obtain it by corresponding with our Detroit manager, D. Z. Curtiss, 915 Majestic building, care of Michigan Associated Dailies, or with the secretary of the association, M. E. Brown, Battle Creek, Michigan, who will be pleased to give them any further information in regard to it. The association is conducted by its officers without any salary or remuneration, as it is purely a coöperative concern, and there are no dividends to pay to any one. As they have organized solely for the purpose of supplying themselves with the necessities of publication at the lowest possible prices, it is highly probable that the publishers of other States will fall in line and follow the publishers of Michigan in reducing their expenses and bettering themselves by coöperation.

M. E. BROWN, *Secretary.*

AN APPEAL TO JOB PRINTERS.

To the Editor: MARSHALL, MICH., July 26, 1899.

There has, for some time past, been an opinion in my mind, though perhaps considerably exaggerated, of the advisability as well as profits to be gained in advertising done by job printers, if that advertising is done judiciously and systematically. This subject is one which has not been discussed very much at length, and is, in my opinion, one which should be given more attention by the printers of that class who claim to be progressive and up-to-date.

Newspaper men, in particular, are continually expressing their ideas in glowing colors as to what a great and important thing advertising is; and they not only do all in their power to convince others of the virtues of advertising, but do extensive advertising themselves. It is difficult to find a newspaper, it matters not how plebeian or humble, which has not, some time or other, advertised itself in some way, and even in its own columns. Taking the larger city papers, is it possible to find one which not only uses its own columns advantageously, but which has not advertised to some extent in exclusive newspapers, magazines, and even in journals which are read by every class of people the world over? For instance, the ads. of such papers as the Philadelphia *Record*, New York *Journal*, *Scripps-McRae Lists*, Kansas City *Times*, the *Bulletin* and *Call*, of San Francisco, and so on—papers from the Atlantic to the Pacific—can be seen in most any magazine one can pick up.

Does it not pay them? Do they not reap great and yielding benefits and results from this kind of publicity? Is it possible men of such business capacity as the publishers of these great papers would employ, at a great expense, men especially to place this advertising, which is in itself a much greater expense, if there was nothing gained by it? Possibly the greatest and most extensive business they have ever done in this connection, both in circulation and sold-advertising space in their papers, has been accomplished through this very method of publicity—advertising.

Now, the question in my mind is, "Why can not the job printer advertise in newspapers and increase his business the same as the publisher?" There are printers who have a business which has grown to be one of enormous proportions and which has gone far beyond the expectations of even the owner himself, but if he should be questioned regarding the

cause of the perhaps unnatural growth of his business, would he be expected to say it was the result of newspaper advertising? It does not seem at all probable that any job printing firm ever prospered from the very beginning by newspaper advertising; at any rate, I can not at present recall one. By this, I mean from the advertising alone—taking a firm which started in a town where they are entirely unknown and depending on the advertising in newspapers for the success of their business, with no other advertising of any kind. I do not wish to be misunderstood or have it construed from the above that I think a printing house could not prosper through newspaper advertising, because I believe, personally, that there is not a known method through which success can be brought so quickly and absolutely as through newspaper advertising. The proverb, "Competition is the life of trade," is a good one, but what would trade amount to if advertising were discontinued?

I do know of several large and well-equipped printing offices in this country which do advertising, and lots of it, in the way of calendars, blotters, circulars, cards, booklets, and any number of other ways, but who never used a line of space in a newspaper. Why is it? We, who are printers, all believe in extensive advertising, but when we wish to do it, for some unaccountable reason never think of newspapers, but instead begin to rack our brains for some new and fancy thing in printing. Where there is a large job office in connection with one or more newspapers, space is sometimes devoted to the job department, which is only natural and a thing to be expected; why then do not job printing plants, as one great industry, use space in the leading papers of the country, as well as the papers themselves using so much of the space?

Being a printer who believes in advertising of all kinds for promoting the printing business, I should like others who are believers, and also the non-believers, to give their opinions.

EDEN B. STUART.

SOME PRINTING NOTES FROM AUSTRALASIA.

To the Editor: WELLINGTON, N. Z., July 7, 1899.

Readers of THE INLAND PRINTER have had their interest in posters and poster makers aroused by the pages specially devoted thereto. The first Australian posterist to appear before an English audience is caricaturist Laing. Laing lately sent to England copies of several of his posters for sale by auction to collectors. His caricature of "Quatre Bras" brought £3; his poster for Dyson's "On Top and Below," £2; and others sold down to 10s. apiece. The poster is a department of art to which Australia has so far given no encouragement, though there are several men in the country who can turn out excellent work. Included in the latter list is Mr. Souter, many reprints of whose pictures have appeared during the past two years in this journal.

One occasionally comes across a printerian item in the Australian press. "Comp.," writing to the Sydney *Bulletin*, says: "The course of the journeyman comp. never did run smooth. The Linotype has admittedly done great havoc with type-snatchers, but, even before that contrivance was introduced into Australia, the out-of-work printer had grievances to contend with. I once called at a country (New South Wales) office, looking for work, and, in the composing room, saw a boy and girl (aged about thirteen and eleven respectively) setting type. Conversing with the boss—a very tired-looking person—he told me he couldn't 'give me a start,' things being so bad that he had of late been seriously thinking of reducing his present staff!"

A general election took place in the colony of Queensland recently for seats in the Parliament. Among the victors were no less than seven editors and journalists, including my friend W. G. Higgs, editor of Australia's oldest and healthiest labor paper, the *Worker*. When I first took to writing for the labor and technical press—the *Typographical Journal* (Melbourne), the *Craftsman* (Washington), *Printing Times and Lithographer* (London), *British Printer* (London), THE INLAND PRINTER (in Cameron's days), and the *Artist Printer* (St. Louis), were on my list—Mr. Higgs was secretary of the New South Wales Typographical Association, and was one of my first correspondents. Then he became editor of the *Worker*, and made me his New Zealand contributor, which I continued until Mr. Higgs was elected to Parliament, when, according to his agreement, he had to resign his editorial chair. A well-known Queensland poet, Francis McKenna, now fills the chair.

Concerning Higgs and two other newspaper men who won seats in the Queensland Parliament, a smart knows-something writer says: "Among the new batch of Q. labormen, *Worker* Higgs stands easily first in general interest. A Sydney native, and about 6 feet 3 inches in his socks, he has some of the limpness usually associated either with the cornstalk or the long-drawn-out man. He has ferocious energy, masked by a deceitful deliberativeness in speaking, both in public and private, which is decidedly effective. He is a fanatical 'straight-goer,' but is a man of affairs withal, and knows his book. His besetting weakness is amiability—he lacks gall to make opposition bitter. 'Joe' Lesina is another ex-Sydneyite. Used to be a flash-light at public meetings in the old Single-tax days. Was, and still is, probably the most fluent and rapid speaker in the Southern Hemisphere—could even out-point, in these respects, Holman, of N. S. W. Labor Party. Went north, developed socialistic and unionistic views, became editor of Charters Towers *Eagle*, and settled down into respectability, matrimony, and M. L. A.-ship. Enjoys talking for its own sake, and will be a thorn in the side of Q. Government *Hansard*. Fisher, of Gympie, is a stolid and immovable Scotsman, stirred to a slow fire of consuming indignation by the financial iniquities of the Q. N. Bank. Formerly member for Gympie; defeated last time, he owes his rehabilitation mainly to the steady work of that smart paper, Gympie *Truth*, of which he is part owner. He knows the art of saying nothing for good long spells, and often uses his knowledge."

Here is the record of a printerian and journalistic curiosity: "The little town of Eucla, which is the junction of the South Australian and West Australian telegraph systems, has got a newspaper of its own, the first number of the Eucla *Recorder* having made its appearance in November. The editor in sending a copy of his journal to an Adelaide contemporary, says: 'The paper has been written and printed, without any professional assistance, by the members of the South Australian and West Australian Telegraph staffs at Eucla. Until three months ago no one engaged in its production had seen a printing press or type letters, and the press we have is one of the smallest obtainable, with which we can only print a page at a time. No pecuniary benefit is derived by any person connected with the publication of the paper, the work being done in order to promote good feeling among the residents of Eucla, and to assist in turning to account some of our spare hours. The total population of Eucla is 40; this includes four females and seven children, and we hope we can lay claim to the position of being the smallest community in Australia which prints and publishes a paper entirely for pleasure. We are all Australian natives under twenty-five years of age, and the production of this paper is a little evidence against the cry we often hear, that Young Australia is rapidly deteriorating.'"

TOM L. MILLS.

WANTS TO REMAIN ON THE LIST.

Inclosed find $2, for which extend my subscription to THE INLAND PRINTER another year. I should say I did not want my name off your list. I would as soon think of doing business without type, etc., as without the peerless INLAND PRINTER.—*W. R. Moore, job printer, Lampasas, Texas.*



CONDUCTED BY F. HORACE TEALL.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

BIGELOW'S HANDBOOK OF PUNCTUATION gives full information regarding punctuation and other typographic matters. 112 pages; cloth bound; 50 cents.

COMPOUNDING OF ENGLISH WORDS.—By F. Horace Teall. When and why joining or separation is preferable, with concise rules and alphabetical lists. 224 pages; cloth bound; $1.25.

ENGLISH COMPOUND WORDS AND PHRASES.—By F. Horace Teall. A reference list, with statement of principles and rules. 312 pages; cloth bound; $2.50.

PENS AND TYPES.—By Benjamin Drew. A book of hints and helps for those who write, print, teach or learn. 214 pages; cloth bound; $1.25.

PUNCTUATION.—By F. Horace Teall. Rules have been reduced to the fewest possible, and useless theorizing carefully avoided. 194 pages; cloth bound; $1.

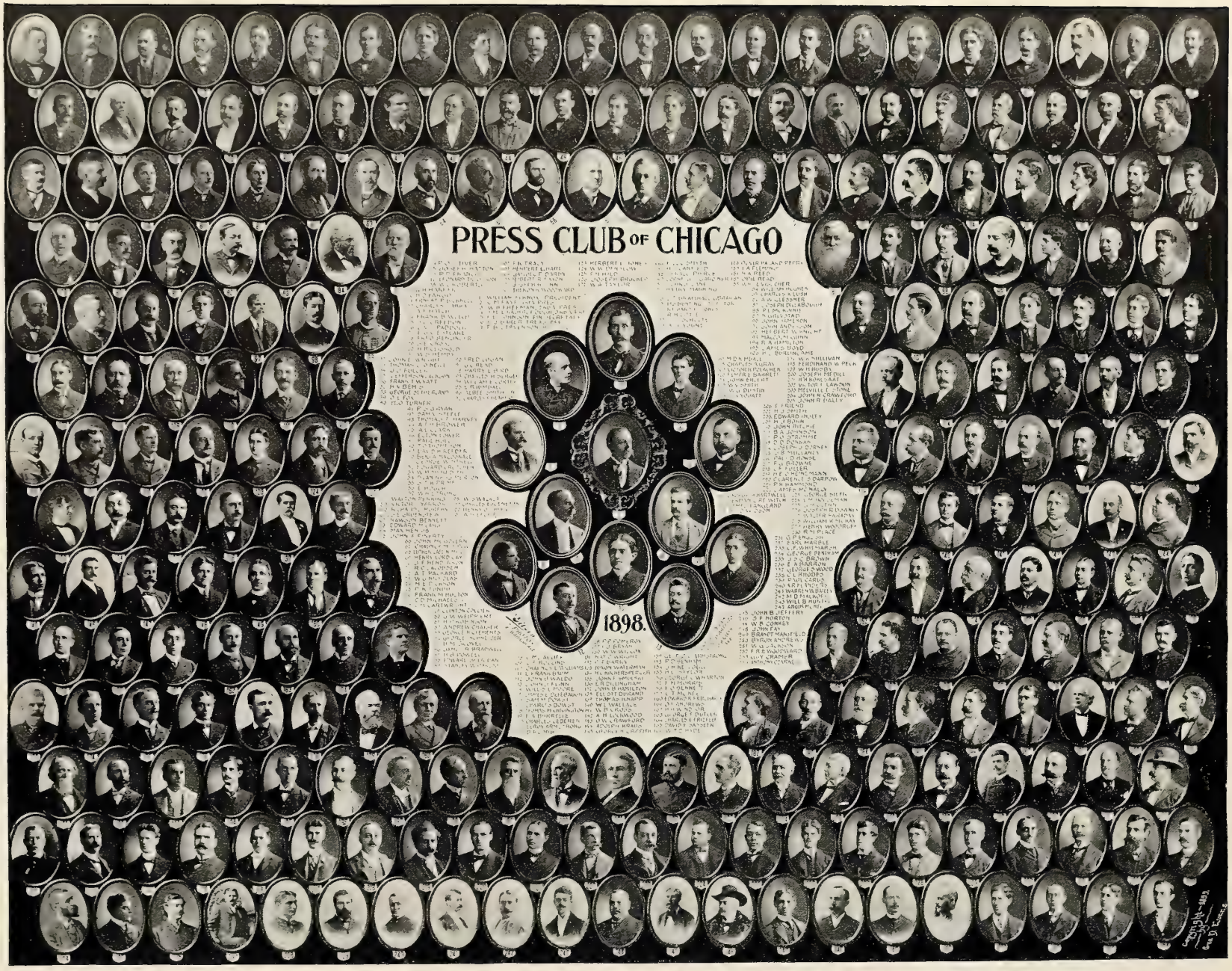
PUNCTUATION.—By John Wilson. For letter writers, authors, printers, and correctors of the press. 334 pages; cloth bound, $1.

A TEACHER'S BAD GRAMMAR.—L. B. F., Edon, Ohio, writes: "A high-school professor had a list of examination questions printed, one of which was, 'Name three prominent Union Generals; give his most important battle.' In reading the proof I changed the latter clause to read, 'give the most important battle of each.' The professor marked it back, insisting that it was right as he wrote it. Which is right?" *Answer.*—Nothing could be worse grammatically than the form of the question as written by the teacher. It is so bad that it is not worth while even to write a statement of the reason why it is bad. It is to be hoped that our correspondent was jocular in asking the question, "Which is right?" There is not a competent proofreader in existence who does not know which is right. It is to be hoped also that the teacher had some tricky reason, not apparent, for his insistence, for it seems hardly possible that one would seriously believe that such outrageous grammar was right.

ALL OR NONE.—W. H. F., Mobile, Alabama, writes: "Please state whether the use of hyphens after the figures in the following sentences is correct or not: 'We find that, by withholding portions of the 4-, 10-, 12-, and 20-inch pipe and valves, the expense has been lessened $18,902.' 'The city has saved by the substitution of 6- and 8-inch pipe and valves for 4- and 10-inch.' One reader contends that the hyphen is correctly used when the figure and word are used as a compound, but that the point should be omitted when the figure stands alone, viz., 'The city has saved by the substitution of 6 and 8-inch pipes,' etc. Another contends that the hyphen should be used in both instances, or not at all." *Answer.*—The hyphens are unquestionably correct, but such usage is not as common in English as it would be if people would take the trouble to write accurately. Commonest usage in English omits all hyphens in such cases. All should be used, or none. The sense is "4-inch" just as much as it is "10-inch," and a hyphen after the 4 indicates this plainly.

COMPOSITORS' ERRORS.—The following is an interesting note of actual experience: "A short time ago I read in your columns of a proofreader who complained because a compositor had set up the word 'nurses' for 'muses.' Several days ago it came to my memory again, and I wondered what this same proofreader would say had he read three galley-proofs which passed through my hands where the compositor had set 'snare' smile for 'suave' smile, condition of the 'heart' for 'health,' 'very' being for 'weary' being, 'purring' for 'parting,' 'glut' for 'greet,' 'tendencies' for 'tendrils,' 'Inixotic' for 'Quixotic,' 'assumed' for 'amused,' 'tower' for 'lower,' 'octeran' for 'veteran,' 'friends' in hell for 'fiends' in hell, 'bellows' for 'billows,' 'grins' for 'gains,' the author of the 'shad' for 'Iliad,' 'jurik' for 'pink,' 'canal' all obligations for 'cancel' all obligations, 'native' for 'entire,' 'rightly' for 'lengthy' ('lengthy' was bad enough), 'plandits' of the 'rain' for 'plaudits' of the 'vain,' 'Shy-not' Dentifrice for 'Thy-u-ol' Dentifrice, 'market' contrast for 'marked' contrast, and if laziness is happiness as well as 'smiles' ('sinless') why not be lazy? These and many more such errors were found within the scope of about three galleys of 10-point double-leaded, 24 ems wide, good copy, and plenty of time for composition. Can you suggest any reasonable excuse the compositor can offer other than perhaps low wages, when he is known to have set 'clean' proofs many times before?" *Answer.*—In a few of these cases the error may have come from having a wrong letter in the box, as in "grins" for "gains." I do not see how low wages can be an excuse. Aside from foul distribution, it looks like a case of crass ignorance or deviltry.

CAPITALS, DIVISION, ETC.—F. D. W., Carson City, Michigan, asks some questions that can not be answered as matters of absolute right and wrong, as follows: "In the line, 'W. A. Sweet, Jr.,' when the name Sweet is set in caps, would the *r* in 'Jr.' be kept up also? Is it a part of the name, or a title? In the line, 'H. G. Lull, Supt.,' when the name Lull is set in caps and small caps, would you put the word Supt. in the same or lower case? The following words have caused no little discussion among us, regarding the division of them. While the dictionary divides words before the final syllable, yet some appear out of line when in print. In such words as hoped, believed, received, would the division be after the *p* and *v*? In the words occurred, conferred, stepped, etc., would the correct division be between the *p*'s and *r*'s? In the name Missouri River, do you consider river a part of the name, and should it be kept up? The decision in that would also apply to mountains." *Answer.*—The first question is one of taste simply. "Jr." is more appropriately considered as part of the name than as a title, and yet is not clearly either of them, but is merely a distinguishing mark. It may well enough be set, under the circumstances named, in either way; but it is well to select one way and keep it. "Supt.," on the contrary, is clearly a title, and my choice would be to distinguish it by a difference of type; but I know of no clear preponderance of usage either way. The meaning of the sentence, "While the dictionary divides words before the final syllable, yet some appear out of line when in print," does not seem perfectly clear, yet of course the question is plain. It is not commonly considered right to divide before two letters not sounded as a separate syllable, and in cases where the consonant is doubled the rule holds good, as no additional sounded syllable is represented. This is a rule, however, that some, including the present writer, do not believe in applying rigidly, as in some circumstances it is convenient to make such divisions, and the suffix has the effect of a syllable although not so spoken. When the division is allowed it should be between the consonants. As to the river and mountain question there is great diversity in usage. The simplest practice is to capitalize all such words in names, or to capitalize none. My own personal preference is for no capital when the river or mountain has a really proper name, as in the case mentioned, Missouri river, Allegheny mountains, but to capitalize when the distinctive part of the name is an adjective, as Red River, Rocky Mountains. After all, though, it seems most comfortable, and reasonable enough, to be as nearly uniform as possible, and the easiest way to do that is to capitalize all. Such style as is found in some really important books, of keeping up some such words, and not others, is bad. An excellent cyclopedia, for instance, has Missouri river, Philippine islands, etc., but Cook County, Monroe Street, etc. It should have had all such terms treated alike. If it had been made to suit me those mentioned would all be down except Islands.



From copyrighted photo, by courtesy of George D. Evans.

THE PRESS CLUB OF CHICAGO.

Reproduction of large framed group picture in the rooms of the Club. The portraits are all cabinet size in the original.



BY FREDERICK BOYD STEVENSON.

THE old saying that "the longest way around is the shortest way home" was well exemplified one night in the office of the Chicago *Herald*, when it used to be on Fifth avenue. In those days the *Herald* did not have the Western Associated Press service, and had to get along the best it could with the United Press. Charlie Johnson sent out the news from Chicago for the United Press and had his headquarters in the *Herald* building. The telegraph office of the association was about a block and a half away, but it had a wire running into the *Herald* rooms. On the night in question this special wire was not in working order, and the copy was being sent over to the *Herald* by a messenger boy, a big, lubberly, chuckle-headed chap, addicted to dime novels and cigarettes. Now it happened that the superintendent, who was at the telegraph office, wanted to communicate with Charlie Johnson in a hurry.

"Fatty," he called.

There was no answer. Then he went to the telephone.

"Hello there, Central; give me the *Herald* office."

In four minutes and a half a sweet girlish voice asked:

"Did you want somebody?"

"Yes, yes; the *Herald* office in a hurry."

In three minutes came the murmur:

"Busy now."

"Lord, I can't stand this!" said the superintendent. "Where's that boy? I must reach Johnson at once, and nobody to send over to him."

Then came a happy thought.

"Call up St. Louis," said the superintendent to the telegraph operator. "I'll reach Johnson now."

"St. Louis doesn't connect with the Chicago *Herald* office," said the operator.

"No, but St. Louis connects with Milwaukee, and Milwaukee has a wire running into the *Herald* shop," replied the superintendent.

The operator saw the point. He called up St. Louis, and St. Louis called up Milwaukee, and Milwaukee called up Charlie Johnson in the Chicago *Herald* office, and that is the way he received his instructions from the superintendent, who was only a block and a half away from him that night when the special wire was out of order.

Stanley Waterloo is the most omniverous — I guess that's the word I want to use — reader of the magazines in the Press Club. He gets down there at just such an hour every morning, and he reads just so long. He reads everything in every periodical — good, bad and indifferent. The other morning when Waterloo was devouring a magazine, Jack Fuller came in.

"I wonder where I can find an embalmer," said Fuller.

Waterloo leered at him for a second. Then he said:

"An embalmer? The next thing you'll want to know where you can get a set of false teeth or a slice of cold ham. Do you think I'm running a department store?"

Everybody who knows him — and there are lots of them — calls him "Rosy," but his proper name is Monroe H. Rosenfeld. He is a song writer, and his songs, "Climbing Up the Golden Stairs," "Hush, Little Baby, Don't You Cry," "Johnnie, Get Your Gun," "I Am Glad I Met You, Mary," "She Was Happy Till She Met You," and a score of others have made him famous. He is here on a visit from New York, and up at the Press Club he said this:

"Some time ago I received a check from H. H. Kohlsaat, of the *Times-Herald*, for some little thing that I sent in to that paper. Now, do you know that I have never had that check cashed."

"Why not?" asked one of the boys.

"Because I wanted to keep Kohlsaat's signature," said "Rosy." "I have had it framed and it hangs in my home."

"How much is the check for?" asked the Press Club man.

"Twelve dollars and a half," replied "Rosy."

The Press Club man thought for a minute. Then he said:

"Say; I tell you what to do. You just get that check cashed, and you give me six dollars and twenty-five cents of the money, and I'll take you around to Kohlsaat and introduce you, and you ask him for his autograph. That's easier than six dollars a column for specials."

"Oh, ther newspapers ain't what they used ter be,"
And the old man shook his head.
"They don't git ther news, it seems ter me—
Thet's a honest fact," he said.

"Why, it's only ther other day, I vum,
I went ter ther *Tribune* shop,
An' I left 'em a great big squash from hum—
Ther finest of this year's crop.

"An' I bought a paper next day, b'gosh,
An' I read it up an' down
Ter see a item about thet squash,
An' my comin' inter town;

"But nary a item could I see;
Jest yarns o' war an' trade.
They don't git ther news, it seems ter me—
They're a leetle slow, I'm 'fraid."

The Press Club of Chicago has been very fortunate in obtaining pictures of prominent newspaper men, and if it keeps on in the way it has started out, it will have the greatest collection in this country. Among the oil paintings recently presented to the club is one of Fernando Jones, painted by Charles Kent Owen. It is an excellent likeness of Mr. Jones, and represents him standing in a natural, easy attitude.

A short time ago the club was also presented with a fine oil painting of Luther Laflin Mills. The artist was Louis Betts, who certainly did a very clever piece of work.

There are now hanging in the rooms portraits of all the former presidents of the club and pictures of many of the prominent journalists of the United States, among them Charles A. Dana, Henry Watterson, the elder Bennett, Joseph Medill and Wilbur F. Storey.

I must not forget to mention a splendid painting of Eugene Field, presented by the artist, Professor Gray, who is a member of the club.

Another member who has added to the collection of the club is C. J. Schulte, who has given to the organization a well-executed painting of Franc B. Wilkie, one of the best of that famous newspaper man that was ever produced.

So take it all in all the club has a portrait gallery of which it may well be proud.

THE INLAND PRINTER this month reproduces the large photographic group of the members of the Press Club of Chicago. The group comprises 254 of the members, and is undoubtedly one of the finest pictures of the kind in the United States. Each photograph is numbered, and all are indexed so that the name of every member represented may

be easily ascertained. The negatives were taken by Gibson. George D. Evans was the group artist. The arrangement is exceedingly artistic, and the likenesses are perfect. The picture, which is over 6 by 4 feet, has been hung in the exchange of the club rooms, and produces a very striking effect. It attracts a great deal of attention, and is one of the most interesting features of the club.

Col. Nate A. Reed, one of the distinguished members of the Press Club, will issue the coming month a weekly paper to be called the Chicago *Patriot*. It will be primarily a North Side organ, but as a matter of fact it will include the entire city in its scope, and eventually reach out as a great literary weekly of the West.

No one is better qualified than Colonel Reed to conduct and edit such a periodical. He has the brains, the energy and the experience. Success be with him.

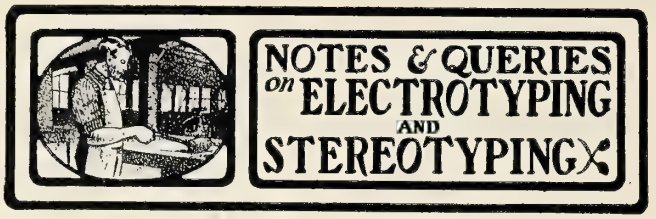


Photo by Miss F. L. Stewart, Boston, Mass.

JIM.

USES OF BORAX.

We have reported before that an addition of borax to the starch or flour will enhance the adhesive quality of paste fifty per cent; borax also has an antiseptic action, and a slight admixture of it will prevent the paste from souring. For aquarelle painting, a varnish soluble in water may be prepared from five parts of shellac and one part borax, which is to be used for binder instead of glue. With casein which is freshly precipitated from milk by the use of acetic acid, a liquid of thickish consistency is obtained by dissolving same in a concentrated borax solution. The substance possesses great gluing qualities, and, when mixed with lime, furnishes very permanent colors. Finally, borax plays an important part in soldering, as it removes the oxide generated by the hot soldering tool from the solder, zinc or hard solder, thus assisting the soldering. In smearing up an iron stove with loam, a much more durable material is obtained by mixing four parts of loam with one part borax.—*Condensed from the German (Illustrirte Maler Kalender for 1898).*



CONDUCTED BY C. S. PARTRIDGE.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

ELECTROTYPING.—By C. S. Partridge. Its chapters include: Historical Review—The Battery—The Dynamo—The Bath—Steel, Brass and Nickel Baths—Management of Baths—Agitation of Baths—Measuring Instruments—Preparation of Work—Molding—Building—Metalizing—The Conductors—Depositing—Casting—Finishing—Trimming and Routing—Revising—Blocking—The Invention of Electrotyping. Full cloth; 150 pages; $1.50.

STEREOTYPING.—By C. S. Partridge. This is the only book devoted exclusively to papier-maché stereotyping which has ever been published, and is an exhaustive treatise of the subject, containing detailed descriptions of all the best methods of work in present use, including Cold Process, instructions for operating the Rolling Machine, Paste Recipes, Metal Formulas, Hints for the Protection of Type, Suggestions for the Operating and Care of Machinery, Instructions for Grinding Tools, and a complete list of unexpired patents pertaining to Stereotyping Methods and Machinery, including number of patent, date of issue and name of inventor. 140 pages, 6 by 8½ inches; 50 illustrations; $1.50.

METAL DOES NOT ADHERE TO SHELLS.—The following letter from New York City illustrates some of the peculiarities of electrotyping: "Since writing you last I have tried all the remedies you suggested, but up to recently I had no better success. I could not make the metal stick to my shells. As a last resort, I was about to make up a new solution, when all at once my trouble disappeared. First, I thought the trouble must be with the tin foil, and I sent out and borrowed some of another make, but it did not stick any better than mine. Then I tried diluting my soldering acid and mixing ammonia with it, but with no better results; the copper would peel off the electrotype in spots whenever we attempted to use a finishing tool on it. I then cleaned out my melting pot and put in a new lot of metal, but it worked just the same as the old metal. It would not stick to the copper. I sent to a neighboring foundry and borrowed a copper anode, thinking there might be something wrong with the copper, but there was no change in the results. I then sent one of my shells to my neighbor, and asked him to tin it and back it up. He did so, and the copper peeled as badly as ever. This seemed to prove that the whole trouble was with the solution. The shells seemed to be very smooth in places, and I put some more acid in the solution, with the idea of roughing the copper so that the metal would stick to it better. This seemed to improve things a little, but still it was not right. I tried diluting the solution, which had been standing about 20 by my acid gauge. I diluted it down to 18, but my trouble continued. I was about to throw the solution all away and make it up new, when all at once the shells began to stick, and for the last three days we have had no trouble. I don't know now what caused my trouble, or what stopped it, and I would be very glad if you can explain it." *Answer.*—In the absence of definite knowledge as to the constitution of your bath, the writer can only guess at the cause of your difficulty. In a similar instance, some years ago, it was found that the electrotyper had neglected his bath until it had become deficient in metal. The shells were very smooth and hard in consequence, and it was extremely difficult to make the metal adhere to them. The texture of the copper was changed, and the difficulty overcome by first diluting the solution, and then adding copper sulphate until the shells took on a normal appearance.

DRY STEREOTYPING.—A Columbus correspondent writes: "Is there any satisfactory way of drying stereotype molds

other than by the use of a steam drying press? I would like to put in a stereotyping outfit, but am afraid it will injure my type. Do you know anything about the system of 'dry stereotyping' described in the inclosed clipping from the Philadelphia *Record?*" Following is the reference:

In a new system of dry stereotyping, adapted to the smallest job or the largest paper, the "flong," which is the subject of the patent, is supplied in sheets, a piece of which, cut to size, is placed on the form and run through the press once, thus forming a matrix, which is lifted and taken at once to the casting box, no drying being required, thus saving a great deal of time, the cast being taken in two minutes or less from the time the sheet of "flong" is laid on the type. No beating is required, thus saving the type from much wear and tear. A company has been formed to manufacture the "flong," which promises to meet with an immense demand.

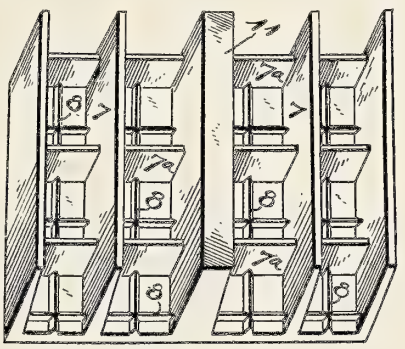
Various attempts, more or less successful, have been made to produce stereotype molds by a cold or dry process, but up to date the writer has never seen a mold made by any other process which was equal to a steam-dried matrix. Some months since mention was made in this paper of a process of dry stereotyping which if not the same that is described by the *Record*, is identical in all essential features. The process was invented and patented in Austria and was to have been patented in this country, but the writer has been unable to find a record of any such patent. We obtained from the inventor a description of his process and samples of the prepared flong. The process is called "Dry Stereotypography," and it is claimed does away with all the objectionable features of papier-maché stereotyping. "In the application of this process the ready-made mold (flong), consisting of a spongy dry pulp with a prepared surface, is laid face downward on the form; it is placed in a press and subjected to a pressure, corresponding to the character of the type. The mold is then quite ready for casting and there can be made at least ten or twelve not too hot casts from it, so that this mold can be used for every variety of rapid and rotary printing machines." The writer did not succeed in obtaining very satisfactory results with the samples of flong which were forwarded by the inventor, but realizing that it may have been the fault of the operator rather than the flong, I would be pleased to forward to any stereotyper who will inclose 10 cents for postage, a sheet of the prepared paper, provided the said stereotyper will furnish THE INLAND PRINTER a description of his test and the result obtained.



INITIAL DESIGNS BY PIERRE ARTIGUE, SAN DIEGO, CALIFORNIA.

NEW STEREOTYPING PROCESS.—The Skandinavisk Expresstypi Company, of Copenhagen, Denmark, claims to have invented a process of stereotyping which "makes it possible to effect the reproduction with a surety, rapidity, cheapness and delicacy widely surpassing all that existed hitherto." The inventors do not describe the nature of the materials which enter into the matrix or the stereotype, but claim that "the durability of the cliché is so exceedingly extensive that it warrants the printing of rather considerable impressions," and that the cast has the remarkable quality of "printing finer and more harmonious than the original itself, on account of the matter being much more susceptible of ink than metal." In evidence of the truth of the latter statement specimen prints of half-tones are submitted, made from originals and duplicates on the same sheet. It is only fair to say that no difference in the quality of the work can be detected. Regarding the durability of the plates, certain printers testify that from 50,000 to 70,000 copies have been printed without showing any wear or deterioration whatever. The same printers testify that the plates "are doing first-class service at printing, and at the printing as well as at the washing they can stand the same treatment in every respect as clichés (plates) made of zinc or copper." "The proceeding is so simple and easy that any person is able to learn it in a few hours, afterward being qualified to prepare the matrix correctly and then to cast the clichés instantly." Concerning the time and expense required for preparing the clichés and the advantages they offer, the following statement is made: "The mass employed for the matrix and for the cliché can be at hand any time and can be kept for years without losing its applicability. About ten minutes are required for preparing the mass, and afterward about five minutes for casting each cliché. . . . Of each matrix a great many castings can be taken. We warrant at least fifty, and the last cliché will be just as fine and nice as the first. . . . Wood cuts are as easily reproduced as metal etchings without suffering any injury whatever. . . . The clichés are fixed on a block by means of sticking matter produced by ourselves, so that it is not necessary to fix them by nails. . . . They can not oxidize or at all be injured like metal clichés, even if they are lying with ink for a length of time. When having been used they are only rubbed up with benzine and put away wiped up without any injunction whatever. . . . The machine used for the preceding occupies only a small space and demands no auxiliary engines or apparatus at all."

WILLIAM H. CAPS, of Kansas City, has patented (No. 629,423) a stereotype plate having supporting webs, and also auxiliary shallow webs, as shown in the illustration. The arrangement appears to be both substantial and economical in the use of metal.



No. 629,423.



VIEW OF HARBOR FROM TOWNSEND AVENUE, NEW HAVEN, CONNECTICUT.



THE OLD LIGHTHOUSE, NEW HAVEN, CONNECTICUT.

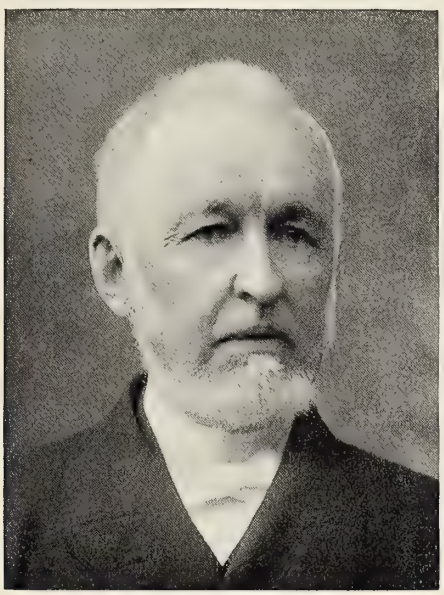


BY CADILLAC.

This department is published in the interests of the employing printers' organizations. Brief letters upon subjects of interest to employers, and the doings of master printers' societies are especially welcome.

MEETING OF THE UNITED TYPOTHETÆ OF AMERICA.

The thirteenth annual convention of the United Typothetæ of America will be held at New Haven, Connecticut, September 12-15, 1899. The business headquarters of the association will be in the New Haven House, at the corner of Chapel and College streets, opposite Yale College. The circular issued



CORNELIUS S. MOREHOUSE,
President United Typothetæ of America.

by the local committee, which has been forwarded to all members of the Typothetæ, gives complete list of the hotels and the rates, together with information concerning the city. All delegates are requested to register at headquarters as soon as possible after arrival. General information may be obtained at headquarters regarding transportation, objects of local interest, etc., and the certificates entitling holders to a reduced rate on return trip will there be countersigned by the proper officer. Delegates should remember that the return ticket should be countersigned on either Wednesday or Thursday, September 13 or 14.



HILLHOUSE AVENUE, NEW HAVEN, CONNECTICUT.

The programme for the convention, as outlined by the entertainment committee, is as follows :

Tuesday — Reception of guests at New Haven House, and meeting of the executive committee. Reception at the Historical Association building in the evening.



TEMPLE STREET, NEW HAVEN, CONNECTICUT.

Wednesday — Carriage ride around the city to East Rock Park. Shore dinner.

Thursday — Excursion to Hartford, the capital of the State.

Friday — A visit to the oyster grounds, in the open waters of Long Island Sound, through the kindness of Mr. Henry C. Rowe, of H. C. Rowe & Co., the largest oyster growers in the country. He will take delegates out on the Sound in his



CITY HALL, NEW HAVEN, CONNECTICUT.

oyster steamers; the oysters in the various stages of growth will be dredged from the bed, thirty feet under water, and served on the deck. It is a very interesting sight to witness the gathering of oysters from such deep waters.

Friday Evening — Banquet.

The paper manufacturers of Holyoke are considering the matter of inviting delegates to their city for a day — perhaps on Saturday.

New Haven is a hospitable city and contains many objects of interest. Illustrations of some of the prominent buildings, residence streets and places of interest are shown in



HISTORICAL SOCIETY'S BUILDING, NEW HAVEN, CONNECTICUT.

this issue. The following, taken from the programme of the Entertainment Committee, may prove of interest:

The city of New Haven, first called Quinnipiack by the Indians, and later named Rodenburgh by the Dutch travelers on account of the red rocks in its neighborhood, was founded in 1638. A granite tablet in the wall of the brick building on the corner of College and George streets is placed near the site of the oak under which John Davenport preached his first sermon upon the day of the landing. On the stump of this tree stood, at a later period, the anvil of the father of Lyman Beecher and grandfather of Henry Ward Beecher. Newman's barn, in which the Fundamental Agreement, or Constitution of the Colony, was adopted June 4, 1639, is supposed to have been not far from the site of the building of the New Haven Colony Historical Society. The house in which Noah Webster worked and died, now occupied by Mrs. Henry Trowbridge, stands on the southwest corner of Grove and Temple streets, directly east of the Historical Society's building. The house of Eli Whitney, the inventor of the cotton-gin, is on the corner of Elm and Orange streets.

The New Haven City Burial Ground, on Grove street between Prospect and Ashum streets, was established in 1797 by James Hillhouse, to whom the city is also indebted for most of its trees, and was the first burying ground in the world to be laid out in family lots, having been opened seven years in advance of Père Lachaise. Many eminent men lie in this cemetery; among them Roger Sherman, Lyman Beecher, Eli Whitney, Charles Goodyear, Admiral Andrew H. Foote, Gen. Alfred H. Terry, and many presidents and professors of Yale University.

In the Crypt of Center Church, on the Green, which will be opened for members of the Typothetæ, may be found many tombstones of historical interest. The grave of John Dixwell, the regicide, stands directly back of Center Church.

The grave of John Trumbull, the painter and patriot, is in the basement of the Yale Art School, and an inscription



HOME OF DONALD G. MITCHELL (IK MARVEL), NEW HAVEN, CONNECTICUT.

is cut on one of the buttresses on the east side of that building.

The park system of New Haven includes East and West Rock Parks; Fort Hale and Fort Wooster Parks, on the east shore; Bay View Park, on the west shore; Water Side and Edgewood Parks; and the Green, or Public Square, with several smaller parks in the central part of the city.

Most of the elms on the Green were planted between 1787 and 1796. The Franklin Elm, standing at the corner of Chapel and Church streets, was set out on the day of Franklin's death.

The buildings of Yale University, founded in 1700, have spread from the original college square on the west side of College street in different directions.

The Hopkins Grammar School, founded in 1660, stands on the northwest corner of High and Wall streets.

The Boardman Manual Training School stands on Broadway, not far from the corner of York street. A model of its kind.

The commercial and industrial interests of New Haven have been a prominent feature of its life from the beginning. Its Chamber of Commerce was founded in 1794. The Whitney Armory was founded by the inventor of the cotton-gin, and is now owned by the Winchester Repeating Arms Com-



SHEFFIELD SCIENTIFIC SCHOOL, NEW HAVEN, CONNECTICUT.

pany. It was here that firearms with interchangeable parts were first made. The Winchester Repeating Arms Company is located on Winchester avenue, and employs about 2,000 persons. J. B. Sargent & Co., manufacturers of shelf hardware, have extensive buildings on Water street. The first telephone exchange in the world was established in New Haven in January, 1877, and the general offices of the Southern New England Telephone Company are here. The carriage industry, established here by James Brewster in 1810, is still one of the leading industries of the southeastern part of the city. Nearly one hundred firms are now engaged in the manufacture or sale of carriages or parts of carriages. In the same neighborhood are the extensive works of the New Haven Clock Company and of the Candee Rubber Company.

The Committee on Entertainment of the New York Typothetæ have issued a circular which indicates that the members of the United Typothetæ in that city purpose looking after delegates passing through New York on their way to New Haven in truly royal style. Here is the circular:

OFFICE OF THE TYPOTHETÆ, NEW YORK, August 2, 1899.

DEAR SIR,—The Typothetæ of the City of New York desires to extend a cordial hand to the visiting delegates who will naturally gather here en route for the New Haven convention in September. Our own members have been royally entertained in former years by various typothetæ, and we gladly take this occasion to show our appreciation, and invite all fellow-typotheters and their traveling companions to be our guests September 12, on which day we have arranged a trip by Starin steamboat.

At 9:30 A.M. sharp, September 12, 1899, the steamer will start from the pier, foot of Thirty-second street, North River, and will circle around the business section of New York, affording a fine view of the city's towering steel buildings. Then past the historic Battery, about the Statue of Liberty, under the guns at Governor's Island, up the East River, under the arch of the Brooklyn Bridge, past Blackwell's Island and through Hell Gate to beautiful Glen Island, where a stop will be made and the inner man refreshed.

The boat will then steam up the Sound, arriving at New Haven in ample time for the delegates to visit their hotels before attending the convention.

Will you kindly notify your members, and, so far as you can, inform the recording secretary of this typothetæ, Charles H. Cochrane, 108 Fulton street, New York, at the earliest possible date, who may be expected from your typothetæ?

If any delegates are in town before the 12th, they are invited to use the rooms of this typothetæ, at 108 Fulton street, at their convenience. These are open from 9 to 5 daily, and on the 11th will be open until a late hour. Cordially yours,

WILLIAM GREEN,
J. CLYDE OSWOLD,
J. H. FERGUSON,
Committee on Entertainment.

ONE MAN'S EXPERIENCE.

E. S. Upton, an employing printer, of New Orleans, Louisiana, is having trouble with the typographical union of that city. From copies of letters passing between the officers of the union and Mr. Upton, and sent to me by the latter, it appears that the entire dispute is due to the fact that Mr. Upton has two sons, who have become expert linotype operators in less time than the union requires that an apprentice shall take, and that he insists upon giving them employment in his office to the deep and lasting chagrin of members of

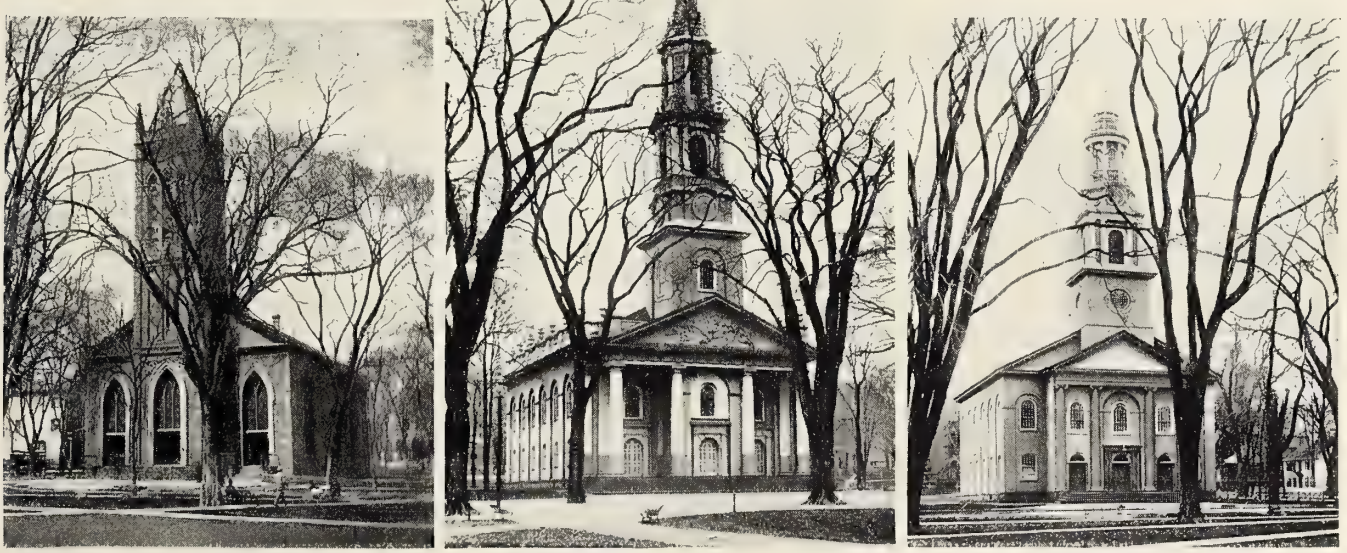


CEMETERY GATE, NEW HAVEN, CONNECTICUT.

the union who would fain fill the positions themselves. Mr. Upton's sons are not averse to unionism. In fact, they were anxious to become members, but the union, for the reason aforesaid, declined to accept them. Then the union classed them as nonunion men and instructed its members that they could not work in the same office with Mr. Upton's sons. They served notice to that effect upon Mr. Upton, and when he declined to cast his sons adrift and give their places to others a strike was promptly declared and the union proceeded to do all in its power to boycott the offender for his temerity.

In his letter to the public explaining his position, Mr. Upton says:

> At a meeting of New Orleans Typographical Union, held on June 7, the union decided that it could no longer permit its members to work for me, and "ordered out," against their wishes and despite their protest, six of my employes. These men walked out on the evening of the 8th. My two sons were denied membership under a ruling that they had not served the required number of years at the case,



THREE OF NEW HAVEN'S CHURCHES.

although they are competent machine operators and have spent most of their lives around the printing plant. A committee of the union called on me the day of the walkout to see if I would not discharge my sons and retain the union men. My decision was for my sons to remain. I asked the union representatives to use their influence to prevent assault upon my employes or my property, which they promised to do. I do not think the spirit of their assurance is maintained, for these same representatives called upon customers of mine and tried to embitter them against me. I have demanded that they cease bothering me and that my business be allowed to proceed unmolested by the union or its officers. I am getting along satisfactorily without them.

Mr. Upton is, of course, mistaken in his attitude. In the first place, it was wrong for him to have any sons. But, having had them, it was certainly an unpardonable offense for him to allow them to work around his establishment and pick up in a few months knowledge which the union insists shall take years to acquire. The writer can not understand Mr. Upton's selfishness in allowing his sons to gain their daily bread in his establishment while good "union" men were walking the streets looking for employment.

The case of Mr. Upton contains a lesson for all employing printers: Do not raise sons, or if you do, send them out to till the soil, to drive manure carts, or to do any other old thing that will not bring them into conflict with organized labor.

What right has an employer to exist, anyway? Let alone have sons and to teach them his trade.

THE CONTROVERSY BETWEEN THE MACHINISTS AND THE TYPOGRAPHICAL UNION, AND ITS RELATION TO THE EMPLOYER.

From various parts of the country comes the intelligence of threatened strikes to enforce the mandate of the International Typographical Union that machinists employed in the care of linotype machines must become members of the former organization. In a number of cities employers have been informed that unless they side with the printers and refuse to employ machinists who do not bow to the decree of the typographical union their printer-employes will "strike," and their establishments will be declared "unfair" and subjected to all the annoyances of the petty persecution attendant upon a boycott.

It is not difficult to understand the motives of the printers in seeking to get the machinists within their ranks. In fact, it is frankly admitted in some quarters that the move is intended to ultimately wipe out the machinist in the composing room and fill his place with a printer. Ostensibly, of course, the typographical union contends that its move is merely in the direction of harmony in the composing room; that to give its members exclusive jurisdiction would make it easier to treat with employers and avoid friction between occupations so closely allied as those of the operator and machine-tender. The same arguments were once used, if the writer remembers aright, to compel the pressmen to belong to the typographical union.

It is not so easy, however, to understand what object the employer can have in taking part in the controversy, nor why he should be made an unwilling party to the quarrel. The machinists belong to an organization of their own. As a rule their wages are in excess of those paid to the operators, and their hours of labor are no longer than those of the latter. Hence, there is absolutely no excuse to find fault with the employer on either of these scores. The machinists are "union men" in the fullest sense of the term, and the treatment afforded them by the employers leaves no room for complaint. Then why, it may be asked, should the employer be dragged into the muddle, and threatened with a strike or boycott because he does not choose to take sides in what is purely a family quarrel.

Suppose, however, the employer were disposed to interfere. And suppose he should decide to take the side of the machinist and insist that all of his machine operators should cease their affiliation with the typographical union and become members of the machinists' union or their discharges would be forthcoming. What a storm of protest would be raised on the part of the printers. And yet his position would be just as logical as for him to insist, as the typographical union wants him to do — that the machinists must desert their own organization and join that of the printers. The only argument the printers can bring to bear to the contrary is that of numbers, and as everybody knows that is no argument at all.

It is not to be wondered at that a number of employers, in view of this state of things, have decided to remain neutral in the matter, holding that it does not concern them in the least. The printers may carry out their threats and strike to enforce the employment of machinists who are members of the typographical union, but the writer is of the opinion that they would not be long in repenting of the move. The success of a strike depends altogether upon the justice of its cause and the degree of public sentiment which is interested in its success. It would seem like a pretty lame excuse to make to a fair-minded and discriminating public that a strike has been inaugurated because the employer will not compel one portion of his employes to desert their own organization to enter that maintained by another portion. The general public would regard it for what it is — a petty fight between rival organizations. Their sympathies would be hard to enlist in behalf of any such proposition. The printers would undoubtedly soon awaken to that fact and hasten to get back their old berths. And then they might find that the employers had not stopped to wait for them to realize the folly of their action, but had filled their places with other men — perhaps, indeed, with members of the much-despised machinists' union.

NOTES.

SINCE the introduction of typesetting machinery in New York City the typographical union there has dispensed $150,000 to out-of-work members. That's the kind of unionism everybody appreciates.

PROF. GEORGE F. MOSHER, of Hillsdale (Mich.) College: "Labor should have the right to organize as well as other interests, but organization to prevent the laborer from getting his labor freely is not protection — it is oppression."

THE publishers of the Augusta (Ga.) *Tribune* secured an injunction restraining the typographical union of that city from boycotting or otherwise interfering with their business. A dispute over wages is at the bottom of the trouble.

THE acrimony displayed by the *Typographical Journal* over the discharge of an apprentice by the Hudson & Kimberly Company, of Kansas City, for playing the spy for the union of that place, is a sure indication that the firm placed its finger on the right person when it announced to the aforesaid apprentice, "You're it."

MAYOR FARLEY, of Cleveland: "Any man that permits his loyalty to unionism to become disloyalty to himself and those dependent upon him is a foolish man and not possessed of proper courage. Any man that permits his loyalty to unionism, or any other ism, to become disloyalty to the state and society forfeits the esteem of good citizens and becomes a dangerous person."

PROF. H. C. ADAMS, in a paper some time since presented before the American Economic Association, said: "The laborer is not a responsible person, and one of the first steps in the development of the situation in the future should be the incorporation of trades unions. Laborers today prefer to cry out against their employers instead of taking steps by which they might become, with them, responsible partners and bargain with them."

THE employes of Woodward & Tiernan, printers, St. Louis, Missouri, maintain a relief society, which pays $5 per week to a member who is sick and $100 to his heirs in case

of his death. The funds are kept up by the payment of 10 cents per week per member. Employes earning less than $5 per week are accepted at half rates and receive only half benefits. The society was organized in 1875 and has paid out $4,461 in sick benefits and $1,000 in death benefits since that time.

A "MACHINIST" can become a "printer" (i.e., a member of the printer's union) without having served any specified time of apprenticeship either as an operator or as a machinist, provided he is employed in a printing office at the time of making application. He is then entitled to all the privileges of membership and may, if he finds opportunity, take a situation as an operator. A mere printer, on the other hand, must serve four years in a printing office before he becomes even a probationary operator. He is admitted to the union later—if he has good luck.

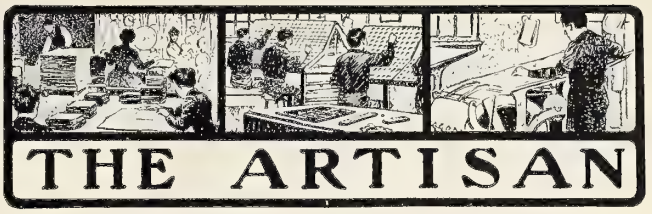
THE *Typographical Journal* insists that machinists who become members of the typographical union are not obliged to yield allegiance to their own unions—"The International Typographical Union does not care how many legitimate unions a machine-tender is connected with," it says. But how about the obligation which the machine-tender must take on becoming a "printer," that he will at all times do all in his power "to procure employment for members of this union in preference to others"? Would not the observance of that pledge make membership in other unions pretty much of a farce?

AN OLD PRINTING PRESS.

Here is a highly interesting typographical item from far-away New Zealand: There has (says the Manawatu *Daily Times*) recently come to light—to light up Palmerston—a relic, the history of which will bear narrating. An old Yankee printing press came to Botany Bay about 1828, and was first employed to do the Government printing in connection with the convict works. The Sydney *Morning Herald* used it in 1831. Some time afterward it found its way across to New Zealand, and was used to print the first issue of the Wellington *Independent* about 1845. The next trace we have of the press is in Ross about 1865, where it was used in the Ross *Advocate* office. After this it drifted to two digging townships on the west coast of the South Island, and finally was found at Opunake, in Taranaki, in the office of the *Courier*, about 1883. Mr. A. M'Minn brought it to Palmerston North in 1884, and used it to print a sheet almanac. The history of the ancient thing for years after that is wrapped in obscurity. Eventually, while the proprietors of the Sydney *Morning Herald* were advertising for their old press with a view to placing it as an interesting relic alongside their present up-to-date machine, which turns out 20,000 finished copies of the paper per hour, the object of their search was lying amid unworthy surroundings, rusting as old lumber somewhere in Palmerston North. One would think the career of the old press was at an end. But not so, for quite recently it turned up at Hosking & Son's foundry, and now it stands in the shape of lamp-posts around our streets, destined for many an age to shed light in dark places—a not unfitting fate for the printing press that for seventy years played no unimportant part in the evolution of Australasia.

"A SWINDLE."

This item has been going the rounds of the Australian press: "A. Swindle" is the name that appears over the door of a struggling lawyer in an up-country town in New South Wales. A friend of the unfortunate gentleman suggested the advisability of his writing out his name in full, thinking that Arthur or Andrew Swindle, as the case might be, would look better and sound better than the significant "A. Swindle." When the lawyer, with tears in his eyes, whispered to him that his name was A-dam, the friend understood, and was silent.



CONDUCTED BY AUG. M'CRAITH.

The purpose of this department is to give a fair consideration to the conditions in the printing trade which weigh upon the interests of the artisan, with notes and comments on relevant topics.

TROUBLE ON THE NEW YORK "SUN."

The New York *Sun* planned to "rat" its composing room on August 7. The union learning of it via Philadelphia, where printers were being secured, walked out of the office on August 6. The crowd from Philadelphia were shipped by steamer, and the union chartered a tug, placing about fifty members aboard, to meet them. The meeting took place on the Atlantic on Sunday afternoon, and all night long the tug hovered in the neighborhood of the steamer, keeping close watch on its movements, and much to the annoyance of its passengers. At 4:30 A.M. the steamer made headway for New York, and the tug promptly ran up beside her. There were a number of Philadelphia Union printers on the steamer, including the delegation to Detroit. An active member of New York Union was also there. On nearing the city it became evident a landing was to be made at the Battery, and the tug promptly steamed for there, getting in ahead. A squad of about thirty policemen were then seen marching toward them. It was their first intention to ride roughshod over the union men, and clubs were threateningly handled, but they were quickly shown the illegality of this and submitted gracefully to the logic of the printers. Policemen and printers then lined up beside the Philadelphia contingent as they stepped from the steamer, and marched in double ranks through the park. When the short walk to the "L" station was completed, about forty left the ranks for the union rooms. When the *Sun* office was reached, the union men who had boarded the cars had about completed the job, for, out of over a hundred, but six "rats" stepped into the building, and, judging by appearances, they were not worth having. The union shipped the men to their homes, the great majority of whom had not known their destination until they put to sea, and the New York *Sun* was outgeneraled. Its agent in the matter was Charles William Edwards, who endeavored to secure the Public Printership under Cleveland, but was defeated by the printers because of his nonunion paper in Delaware. He was also at one time located in Chicago. With the aid of a small force and linotype bars from the *Evening Post* the *Sun* has succeeded at this writing in getting out small and late editions. The *World* promptly jumped into the breach and supplanted the *Sun's* Wall street edition.

In a very lame editorial referring to the trouble, the *Sun* says: " and the *Sun* office afforded the spectacle thenceforward of a number of machines each with a compositor looking at it while it automatically performed its work." The machines in question are the MacMillan and the Lanston, both of which are separate letter casters and not equal to the Mergenthaler in point of work, so it is said by the former employes of the *Sun*. At all events, the claim of automatic performance is ridiculous on the face of it. The real cause of the difficulty is that the *Sun* desired nonunion workmen on the machines at its own terms.

The battle may be drawn out, but the union is confident of winning as before on that paper.

Later.—The *Sun* stereotypers decided to quit work on the evening of August 8. On notifying the foreman of their intention, the doors were shut by the Pinkerton detectives,

who ordered them back to work. This the men refused to do. Subsequently they were ordered to leave, and were conducted to a narrow and dark passageway lined with Pinkertons. At almost every step the men received a blow, one of them having his teeth knocked out. The manager of the *Sun* has been summoned by the court and the matter will be prosecuted to the end. It is in order to call out the militia to suppress the *Sun's* violence; but that is different.

NOTES.

ABOUT $10,000 has been subscribed for Kansas City's labor temple.

A COLLEGE for blacklisted college professors is proposed, to be located in Boston.

LONDON printers are not free from the problem of cheap woman labor, which is paid at the rate of about $4 up to $7 per week. Some attempt has been made to place them on machines, but abandoned as a failure.



Photo by I. J. Pickarts, Madison, Wis.

LIGHTNING.

THE type of the Mullan *Mirror* was seized at Idaho and the editor placed in the bull pen.

THE labor movement is making rapid strides in Japan, and the *Labour World* is now issued.

JAMES MAUDSLEY, English delegate to America in 1895, ran for Parliament on the Tory ticket in the recent election.

SECRETARY BRAMWOOD'S tables in his annual report are well worth close perusal. It is shown offhand where the funds are expended.

THE United States Paper Bag Manufacturers' Association reports that it is successfully competing against the Union Paper Bag Trust.

DUBLIN printers are considering the advisability of reducing their hours to fifty per week. Many firms there are now limited-liability companies which demand more work.

THE George W. Childs cigar is made by girls, which of itself is not uncommon, though deplorable from some standpoints, but a report says nineteen of the young women were recently overcome by the heat while working in a loft under a tin roof, and one of whom displayed the symptoms of a mad dog. It is needless to say the girls have no union.

THE seventh annual basket picnic of the Old-Time Printers' Association of Chicago was attended by many who have spent a quarter of a century on the dailies of that city, and it was an enjoyable affair in every way.

THE Countess of Warwick recently entertained four hundred women, members of the Pen Workers' Union, at Warwick Castle, and advised them to stand by their union and endeavor to raise the condition of their class.

FROM Mrs. Caroline P. Dexter, to whom he was in nowise related, John J. Streeter, a noted Populist editor of New Jersey, receives several hundred thousand dollars. By her will she bequeaths to him not only her considerable private fortune, but all the wealth left to her last February by her husband, Lynas W. Dexter, who, by inventing angel cake, acquired $500,000.

THE thirty-second British Trade Union Congress takes place the first week in September, at Plymouth. The newly formed federation has 310,437 members, and not all unions represented in the congress have joined as yet.

THE newsboys' strike against the New York *Journal* and *World* for a reduction of 1 cent a hundred was quite effective for a week and killed what little summer advertising there was. The papers finally secured other sellers.

THE Hawaiian planters have made arrangements with the Italian government to import 15,000 laborers. The San Francisco Labor Council has warned the latter that once they are on the islands they are slaves with no hope of escape.

THE city of Philadelphia will present to the city of Paris a statue of Benjamin Franklin, during the exposition next year, in return for Bartholdi's statue of "Liberty." It is intended to locate the statue at Passy, where Franklin resided when minister to France. It will cost $14,000.

SIXTY thousand unionists have been locked out in Denmark for two months. It is an attempt to break up the federation of trade unions, which is being resisted manfully. The London Trades Council has sent them $2,000, and the Amalgamated Society of Engineers (which was broken up (?) a year ago) has sent them $4,000. Thirteen thousand children have been sent to farmhouses until the trouble is over.

WILLIAM W. FARMER, who owned all but three shares of the stock of the A. D. Farmer & Son Type Foundry Company, with a capital stock of $200,000, declares that a $50,000 loan cost him a loss of a $750,000 manufactory, which he is now seeking to recover through the courts. Mr. Farmer declares he lost his property through a carefully laid scheme to get control of his company in the interest of the type trust.

ROBERT L. REID sued the Hub Clothing Store of Chicago for overtime wages. In making his ruling Judge Dunne said: "The defendant recognized the value of the time of

the plaintiff by docking him 25 cents for being two minutes late. Why not compensate him for his extra labor in hours outside of the time specified in the contract? Labor is the only commodity that a great proportion of the community has to sell. Why should not the same rule apply to it as to merchandise? This court knows of no reason to the contrary."

The Socialist Labor Party of New York is split into warring factions. The socialist colony at Ruskin, Tennessee, has had to auction off its effects because of the same influences. An English writer says: "After an absence of six years from England I am horrified to find such a want of unity among socialists." Jules Guesde, the leader of the French collectivists, has charged the socialist minister of commerce, M. Milleraud, and Jean James, who supports him, with compromising with the bourgeois, and denounced them as traitors who would revive "Possibilism," a sort of red opportunism. All of which is natural enough, but would the war of collectivism be an improvement on the war of competition, as they call it, if applied to industry?

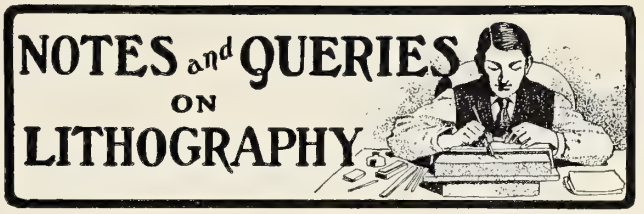
Some years ago, when trade unions were new and generally tabooed, Bob Ingersoll wrote: "Capital has always claimed, and still claims, the right to combine. Manufacturers meet and determine prices, even in spite of the great law of supply and demand. Have the laborers the same right to consult and combine? The rich meet in the bank, clubhouse or parlor. Workingmen, when they combine, gather in the street. All the organized forces of society are against them. Capital has the army and navy, the legislature, the judicial and executive departments. When the rich combine it is for the purpose of 'exchanging ideas.' When the poor combine, it is a 'conspiracy.' If they act in concert, if they rally to do something, it is a 'mob.' If they defend themselves, it is 'treason.'"

BLOTTING PAPER FOR CLEANING MACHINERY.

For cleaning machines and parts of engines which are soiled by lubricating materials and dust while in use, fibrous substances, such as tow, woolen refuse, sponge cloths, jute waste, etc., are usually employed. The better varieties of cotton waste are sufficient for the clean scouring of parts of machines, but the cheaper ones are charged with dust, making the use of a sponge cloth necessary, which is specially manufactured for this purpose. Of late the use of blotting paper for scouring purposes has been recommended. Not only can the use of cotton waste be decreased, but also the sponge cloths become entirely superfluous. The workman formerly received on an average 250 grams of cotton waste, one new sponge cloth and one or two washed ones per week; now he receives 150 grams of cotton waste and eight to ten sheets of blotting paper. The former cost was 25 pfennigs (6¼ cents); now it is only 10 pfennigs (2½ cents). Hence the paper goes much farther than sponge cloths and woolen refuse, and as it can not soil the machine with fibers and dust, it is decidedly preferable to cotton waste. Besides, the blotting paper is not so combustible as the other cleaning mediums. Another advantage of the paper over cotton waste is that in case it should get caught while cleaning parts of engines which are in motion, it tears easily and does not draw the hand of the workman into the works.—*Journal der Goldschmiedekunst.*

WE MUST HAVE IT.

All hands and the devil, not to mention the "exchange fiends," have fallen in love with The Inland Printer, and in spite of the tough times in the country print shops just now, we must have it. Inclosed find $2 for another year.—*Lew C. Fosnet, Editor and Publisher, Record and Star, Watsontown, Pennsylvania.*



BY E. F. WAGNER.

Correspondence relating to this department is respectfully invited from lithographers, lithographic artists, and others interested. Individual experiences in any way pertaining to the trade are solicited. Differences of opinion regarding answers given by the editor will receive respectful consideration. Mark letters and samples plainly E. F. Wagner, 4 New Chambers street, New York.

Prices.—There are those who continually howl about the low prices made by their competitors, but never a word about their own offenses in that line. They may say: "I must put my price down in order to secure this work." If that must be the standard, then we would be indeed in a poor way. Never make a lower price than your opponent in business to secure your trade. Establish a price and hold to it like a mother to her babe. Cheap work means inferior work, but superior skill and workmanship elevates you to a position from which the cheap-john can not touch you.

The New "Art Tile Company."—O. S., New York city, wishes to know if the new Art Tile Company is to take in the entire tile companies of the country, and if lithography is used to any extent on tiles. *Answer.*—According to inquiries made it was strictly denied by officers of the company that they had any connection with other tile companies, although their capitalization is $1,500,000. They have various improved methods for making this commodity. Straight and process lithography enter most conspicuously in the manufacturing thereof. Their works will be at Trenton, New Jersey. The name is the "Improved Art Tile Company."

The Engraving Machines and Directions for Their Use.—Part 14 of George Fritz's "Handbuch der Lithographie und des Steindruckes," published by W. Knapp, Halle, Germany, completes the part devoted to the various pantographs in No. 13, including a description of the panano-graph of W. Sabel (German patent No. 51,309), also the copying machine of E. Kraft (Vienna). There is a full explanation of the process, detailed descriptions of the different systems, and illustrations of patterns and reduced engravings made therefrom. Part 14 also contains a detailed description of topography and a full-page picture, drawn on the finest (pyramid) grain paper and transferred to stone. We consider this number a very valuable acquisition to the litho-engraver. Price, 70 cents per part. E. Steiger, New York.

Change of Name of the Combined Litho Firms, Composing the American Lithographing Company.—The dozen individual firms that made up the so-called trust, or American Lithographing Company, and who have each in the past attached their respective imprints to their own work, have now lost their individuality and are henceforth, to all intents and purposes, indissoluble parts of the American Lithographing Company. The aforesaid establishment does not make public any more than it can help of its private business. Despite the many rumors to the contrary, the fact seems established that they make money. They pay the highest wages and have the very best workmen under their roof. The plant is the most modern and extensive in the country, embracing all the processes and manipulations known to the graphic arts.

Lithography on Paper, or Artistic versus Artificial and Mechanical Grain.—Mechanical grains are those produced by pressing the auto-lithographic paper through rollers

provided with a "pattern" of mechanical indentations. Artificial grains may be produced by running a prepared sheet of paper over a sharply grained stone or plate; but "artistic" grain can be produced by taking drawing paper of the desired grain or texture and coating the same with the necessary starch and gelatin mixture, and drawing on that with crayon. An artist certainly does not require anything more "free" and "congenial" to work upon, and everything will come off, just as it was put on the paper, when the drawing is transferred on the stone or metal plate. Therefore lithography is the best medium for rendering direct artistic expression through the printing press.

Improvements on the "Plainfield" Aluminum Rotary Press.—Through the ever-watchful eye of the able superintendent of the pressroom, Mr. Brion, and the indomitable energy and push of Mr. Frazier, the proprietor of the Brett Lithographic Company, several very valuable improvements have now been made on the Aluminum Plate & Press Company's printing press, enabling Mr. Frazier to turn out the very finest class of work from aluminum plates, and of the largest size possible, in an incredibly short space of time. The development of these new ideas on the first machine were the cause of placing in their shop two new presses embodying the results of their experiments and observations. The most practical press can still be improved under the hands of the expert mechanics who are daily employed about the same, and who make the care of such a machine their life study.

Imitation of Lithographic Stone Slabs, and How to Use Old Broken Bits of Lithographic Stone for New Printing Surfaces.—Experiments were made by a man named Rheiner, of Leipsic; his patent is numbered 46,710. (D. R. P.) The process consists of pressing into suitable slabs, under a long-continued, very high temperature, and final polishing, the following mass: Silicic potash, chloride of magnesia, carbonate of calcia, carbonate of zinc, carbonate of magnesia, oxide of iron, glycerin and oxalic acid, mixed with water and ground to a pulp. The treatment of the finished product was the same as that of the lithographic stone. Another clever device, one by which all the broken pieces, odds and ends of old lithographic stones could be re-formed, is this: The fragments of stone are ground to powder and mixed with a solution (in ether and alcohol) of nitroglycerin. The paste is formed in proper slabs, and, after drying, which takes a little time, the stones should be as hard as, but less subject to breakage than, ordinary litho stones.

Engraving on Gelatin for Offset or Other Printing Purposes.—G. L. D., Boston, Massachusetts, writes: "Could you suggest some method by which I could obtain offset impressions for color-work, which would be absolutely correct? I find in some work of a peculiar nature that the dampening process, to which these engraved tracings are subjected, often distorts the lines to a very great extent after they are transferred to stone." *Answer.*—The best way is to use a thick gelatin folio of even gauge, which, after the same is fixed or clamped in a suitable frame, is inked in like any other engraved plate, and impressions can then be taken therefrom on a copper-plate press the same as from an engraved metal plate by means of transfer ink on starch-coated paper. The desired number of prints can then be transferred to a plate and printed from for offset or regular edition work; or the engraving can be simply powdered with red chalk, or other coloring matter, and impressions made for the offsets direct without any fear of shrinkage or distortion, with the additional advantage of *preserving* the original engraved tracing.



Photo by Henry A. Rodgers, St. Paul, Minn.

AN ADVERTISING IDEA.

Method of publicity adopted by an enterprising storekeeper in River Falls, Wisconsin.

Topography.—A full explanation of map engraving, showing choice examples in engraving crayon and grained paper work and plates for colored mountain ranges, changed in texture by certain modes of transferring, for hydrographic, orographic, geological, statistical and other purposes is given in part 14 of George Fritz' "Handbuch der Lithographie und des Steindruckes," and the different degrees in tintings and linings for textures or for descriptive purposes, description of various processes employed for typographing the lettering of a map, the lines of which are drawn on stone or plate, and the explanation of the various means by which a single-colored map may be made into a many-colored one, and vice versa, are described. Looking back over the fourteen parts which we have reviewed since the appearance of this great book on the lithographic art, we can earnestly recommend the same to every sincere lithographer as a work deserving of his fullest sympathy; worthy of the deepest study to those

who wish to get a thorough insight into the entire field of this versatile and very important art. E. Steiger, New York. 70 cents per part. The book is in the German language.

THE NAMES AND SIZES OF PAPER.—"Note" and "letter" tell their own story; "post" was the old size made for letters, and it bore the water-mark of a post horn; "pot" had a tankard. "Foolscap" or "cap" was a larger size (which, folded at the top for law use, is called "legal cap") used in England for official purposes, and bore the king's arms until the Parliament, to do despite to Charles I., ordered the fool's cap and bells to replace them on paper for its journals. This was a copy of rude satire of Henry VIII., who, in contempt of the Pope, used a paper watermarked with a mitered hog. The figure of Britannia afterward took the place of the fool's-cap mark. "Crown" bore the water-mark of a crown; "demy" (the half of the old standard sheet), "medium," "royal," "superroyal" and "imperial" are larger and larger sizes; and finally we reach "elephant," "colombier," "atlas" and "antiquarian"—the last sheet, 31 by 53 inches, being the largest sheet made by hand. The book-size terms, post, crown, demy, or medium octavo, duodecimo, etc., refer to the use of these respective sizes folded in eights, twelves, etc.

AMERICA'S ART DISPLAY AT PARIS, NEXT YEAR.—John B. Cauldwell, director of the fine arts in the United States Commission, Paris Exposition, speaking of the art display of the United States division there says: "While the space at our disposal is certainly inadequate, it is apparently the equal of, if not better than, that of any foreign country, France alone excepted. Moreover, instead of being sandwiched in between two of the smaller European states, in second-story galleries, as we were in 1888, our present location is excellent, with England and Japan as our adjoining neighbors. Although it is rumored that complaints and protests are very general on the part of the continental nations at the insufficient art space allotted them, we are saying less, but at the same time quietly making strenuous efforts to have ours increased. I have been criticised by some who are unfamiliar with the general situation for an apparently unnecessary delay in announcing the personnel of my jury. I am perfectly content to assume all responsibility for this action, having excellent reasons for deferring the matter until September. But I do not believe that this delay will cause any material inconvenience to painters, for the scope of this exhibition is in one sense retrospective. It is the decision of the French authorities that it shall cover the period of eleven years since the exposition of 1888, so that nearly all the work to be exhibited would have been already completed. Further, I feel sure it is contrary to the interests of the exhibit that any work should be specially created with the view of appealing to any given jury. A general advisory board will shortly be selected, composed of prominent painters, sculptors, architects and amateurs conspicuously identified with American art. The juries for painting and sculpture will be composed entirely of professional painters and sculptors, with the sole exception that I shall probably act as ex-officio on all juries. While the members will be selected so as to give local representation to the principal art centers of the country, I consider it of the first importance to obtain such as will sink every other consideration in the determination to secure a thoroughly representative exhibit composed of the best examples of recent American art that have ever been brought together."

WHO PAYS FOR ERRORS MADE IN ENGRAVING LITHOGRAPHIC COMMERCIAL WORK?—Ph. B., Boston, Massachusetts, writes: "I am an engraver in a commercial lithographic establishment here and have been employed for over two years with this firm. Matters have been made very unpleasant for me lately by an error which I made in a bond body. The work was transferred and printed in two colors, and bound, when the mistake was discovered by the customer and the whole thing returned. Now, I have been charged by my firm for the entire cost of the work, which I deem unjust, as I claim that as the *office* was obliged to pass on my work, it has been at fault in passing my proof with the error in it, and I ought not to be held responsible as a workman for the errors made by proofreaders. The firm insists upon my paying *all*. What do you think would be the proper course to pursue in such a case?" *Answer.*—As human beings we are all apt to make mistakes and we must make allowances therefor. Concerning your error in a piece of engraving, it seems to me that the extent of your loss should go to the perfecting of the work on stone. Any errors that remain undiscovered, after having been passed by a proofreader, or any responsible official, should be borne by the firm. It is a fact that in engraving lettering and carefully forming the same, a slow process must be employed and an error is easily made; once perpetrated it usually remains unobserved by the individual engraver's eye, and can be best detected by a person whose mind is fresh to the work. Therefore, in order to guard against such instances, the foreman of an establishment must try to search for mistakes, and to make assurance doubly certain, a responsible person should finally pass upon the proofs, and the transferrer should not take up a job unless the superintendent's O. K. is attached thereto. Yet if the firm really means to avail itself of your services any longer, you can compromise the matter between yourselves, I have no doubt, by considerate and deliberate argument. I can not constitute myself a judge in such matters, and would only go so far as to state the rule generally observed in good establishments in passing proof.

A LETTER FROM GLASGOW AND THE WEST OF SCOTLAND.—"Scotio" writes: "The position of lithography in this center at the present moment is a difficult and anxious one. For years the lithographic firms have catered for cheapness and quantity, rather than for moderate runs with meritorious work of either an artistic or commercial kind. In this competition for large orders, prices have been cut and quality reduced till they can scarce go further in either direction. In the meantime, the lithographic printers have organized a strong society able to maintain a high rate of wages. The lithographic writers and draftsmen have not been able to do so, and in consequence their wages have gone down to the level of an ordinary tradesman's, unless in cases of exceptional ability. This state of matters is aggravated on the one hand by the competition among trade-workers, who, to cheapen cost, have called in the services of numerous apprentices (who very soon become journeymen) and on the other by the competing firms beating down their prices to assist them in giving low quotations for new work. One thing is apparent, that, till a return is made to a superior class of work, and an attempt made to correspondingly raise prices, all hope of betterment is at an end. Work and wages in the artistic department will only become worse and worse, and the competition for cheapness more keen and disastrous. To resuscitate good business on the part of the employers will now be found a more difficult task than ever, as the best English and Irish houses have set down agencies in their midst, and are carrying off the cream of the work at good prices. Whether the attempt may yet at this twelfth hour be made by employers to strive, by a return to excellence, to retain some fragment of better class work in this center, or if they will persistently continue in the down grade, remains to be seen." This is regrettable. When an article becomes a necessity of commerce, as lithographic products generally are, with strong regular demands for the same and with a steady increase going on all the time, it seems strange to hear otherwise than favorable reports from a business that, if properly managed, can not be other than successful, and leave an excellent margin of profit to those legitimately engaged in it.



EARLY MORNING ON TROUT LAKE, COLORADO.

Half-tone by
THE WILLIAMSON-HAFFNER ENGRAVING CO.,
1633 Arapahoe St., Denver, Colorado.

DESIGNERS AND ENGRAVERS OF TYPE.

BY WILLIAM E. LOY.

NO. XX.—JOHN GRAHAM.

THE subject of this sketch is a Philadelphian by birth and education, and while his long residence in Chicago has made a thorough Westerner of him in all that contact with the push and enterprise of the West can do, he delights to recall the city of his birth and the incidents in his career before coming West. John Graham was born November 7, 1851, and he is consequently in the prime of his life. At about the age of twelve years he began working in a printing office, and during the next few years he made frequent changes of employers, thus having an opportunity of studying the various methods pursued in the different offices. He learned every branch of the business, was able to run the different kinds of presses, and familiarized himself with fine ornamental printing. For a short time he was engaged in steel-plate printing, but this did not attract him; so in 1870 he entered the employ of the MacKellar, Smiths & Jordan Type Foundry, where his services were given to the specimen department. Here he worked on type specimen printing, specimen books, and the *Typographic Advertiser*. Those who are the fortunate possessors of that periodical may see Mr. Graham's first work for the firm on the number issued for January, 1870.



JOHN GRAHAM.

During his connection with the MacKellar, Smiths & Jordan foundry, Mr. Graham had an opportunity of learning many of the operations of type founding, and he became very much interested in type designing and cutting. This branch of the business finally had such attractions for him that in 1880 he gave notice to his employers that he would quit working for them. He did not mention to any one what his plans were, but he was determined to become a type cutter. He joined an evening class to study letter drawing, and next bought a set of engraving tools from a type engraver of Camden, New Jersey, Mr. Delacroix. He continued in this way for a year, studying and experimenting all the time. He says he liked the occupation so well that he never tired or lost interest. Naturally such diligent study and work brought satisfactory improvement, and Charles Eneu Johnson, his lifelong friend, one day spoke to Richard Smith, of the MacKellar, Smiths & Jordan Company, calling his attention to Mr. Graham's efforts. This resulted in an interview, when proofs and a few designs were submitted, and Mr. Smith gave him his first order. The design was the one called Pictorial by the foundry, and the order was to cut three sizes—18-point, 24-point and 36-point. The design proved a popular one, and the type was sold in large quantities all over the country, there being at that time a demand for a new face of ornamental character slightly condensed.

In 1882 Mr. Graham went to Chicago, where he became identified with Marder, Luse & Co. His first employment in his new field was to design and cut Spinner Script and Spinner Script No. 2 in four sizes. He soon followed with Modoc in four sizes, Chicago Script, and Inclined Program. About this time he designed and cut a minion type specially for the Illinois Type Foundry, to be used in printing on maps.

After a few years thus spent, Mr. Graham decided to open a small foundry himself, which he did. He cut among his first new faces a ten-point roman, which he called No. 2; but after casting a few thousands of pounds he decided there was no profit in roman type. He then turned his attention and talents to designing and cutting new borders, and the next few years were devoted to this special work. His success was assured, and his foundry soon built up a reputation in that special field. Some of his border designs have not been surpassed in delicacy and refinement, and they were always cast with a perfection and finish which gave satisfaction to the compositor who used them, while for bold and striking effects his Alligator Border was very popular.

Mr. Graham's career has been characterized by an ambition for excellence in all he undertook. When beginning his first font of type, Mr. Smith suggested that he take at first some design which which would be easily handled; but he felt it would be far more to his credit to produce something calling for more skill. He has since that cut scripts and other designs which are considered most difficult to handle.

When beginning his career as a designer and engraver, Mr. Graham acknowledges his indebtedness to Rudolph Gnichwitz, then superintendent of the MacKellar, Smiths & Jordan Foundry, who gave him much valuable assistance and advice. He is now engaged at his regular business of designing and engraving in Chicago, and the printing craft may expect something new at almost any time.

HORACE GREELEY AND THE COLORED RACE.

The following "Greeley story," by Hon. Amos J. Cummings, may not be new to some of our readers, but is worth recording:

"One day, during reconstruction times, when Greeley, through the *Tribune*, was urging on the cause of the colored man, insisting that he should have the right to vote, sit on juries, hold office, and to perform all and singular the functions of full-fledged and untrammeled American citizenship, there came to him in his sanctum a negro in holiday attire. He was a dandy, or, as would be said nowadays, a dude. He was arrayed in clothes of fashionable cut, a silk hat overtopped the short, close black curls about his cranium, and he wore gloves and toted a cane.

"As he entered, the great editor was busy upon an editorial. Now it was thoroughly understood about the *Tribune* office that when Mr. Greeley was writing he was on no account to be disturbed. On this particular occasion he was in the throes of composition. His face bent low over his desk, and his hand flew rapidly over the paper from left to right. The colored visitor, ignorant of all this, marched straight in and sat down in a chair alongside the editorial desk.

"'I called, Mistah Greeley, to ask yo' to write an editorial urging the colored people to study the sciences.'

"The editorial face bent a little closer to the desk, the hand bearing the pen flew yet faster across the paper. After waiting a minute for an answer, and none coming, the colored man, regardless of the remonstrating frowns of the others in the room, again said, in louder and yet more pompous tones:

"'I called, Mistah Greeley, to ask yo', sah, to write an editorial urging upon the colored men the study of the sciences, sah.'

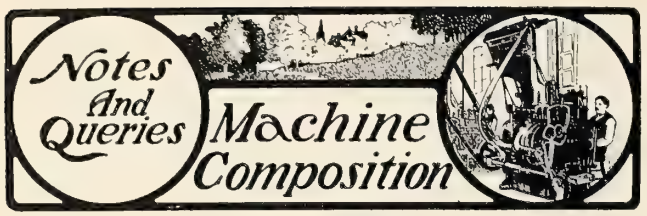
"Still no answer. Only the face bowed closer over the desk, and the hand flying faster over the paper. Again the pompous colored man, impatient for an answer, lifted up his voice to still louder and more insistent tones.

"'I called, Mistah Greeley, to ask yo', sah, to write an editorial, sah, urging upon the colored people the importance, sah, of studying the sciences.'

"Without looking up, the great editor replied in shrill and strident tones:

"'Damn you, get out. Go away. Go to hell! Go anywhere! Go to New Jersey and raise potatoes!"

"The colored man went," Cummings would conclude, "but whether he went to New Jersey or to any of the other places where Greeley told him to go, I don't know, but it is certain he was never again seen about the *Tribune* office."



BY AN EXPERT.

Under this heading will be given, from month to month, practical information, notes and queries, relating to type composition by machinery. The latest inventions will be published, and the interests of manufacturers, printers and operators sedulously cultivated. All matters pertaining to this department should be addressed to The Inland Printer Company, 212-214 Monroe Street, Chicago, in order to secure prompt attention.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

THE LINOTYPE OPERATOR'S COMPANION.—A treatise on how to operate and care for the linotype machine. By E. J. Barclay. $1, postpaid.

THE MECHANICAL DETAILS OF THE LINOTYPE, AND THEIR ADJUSTMENT.—By Frank Evans, Linotype Machinist. $3, postpaid. The Inland Printer Company, Chicago and New York.

THE Unitype Company is quietly doing quite an extensive business with their Simplex machine.

THE linotype sales for September delivery are reported to exceed any previous month of the year.

THE Linotype Company is steadily increasing its list of two-letter matrixes, during the past month having completed the nonpareil old style and the long primer Ronaldson.

IT is sad to report that the long-looked-for "coming machine" that was to make all the other typesetting machines back numbers has been "indefinitely shelved," owing to inability to secure patents.

TAPERING SLUGS.—C. R. M., Cincinnati, Ohio, writes: "I have been having trouble with tapering slugs. Can you advise me what to do?" *Answer.*—A simple remedy is to slightly turn the edges of your knives with a piece of fine emery cloth.

ONE of the effects of the linotype has been to decrease the amount of plate matter used in the smaller cities throughout the country. The American Press Association, with its eighteen plants in as many cities, has decided to go into the ready-print business on a large scale.

HARRY A. KUMLER, proprietor of the Springfield (Ill.) *News*, and representative of the Thirty-ninth Congressional District, has so completely mastered the mechanism of the linotype machine that his services are often requested among the purchasers of this machine "to get 'em started right."

THE first linotype that appeared in Phœnix, Arizona, was erected by the foreman of the office, who had never seen a typesetting machine before it arrived in the city. This proves conclusively that we do not know what we can do until we are compelled to try. There are now three linotypes in that city, each of them having been erected by the same gentleman, and all of them are running in perfect condition.

ALMOST every linotype machinist, as well as many machinist-operators, have placed upon their machines some labor-saving or other device which practice or fancy has suggested. Many of these are quite valuable for the work they are employed upon, but if all of these various devices should be placed upon one machine, what a wonderful appearance it would make. For instance, in one large plant of linotypes small, red incandescent electric globes are so placed that when a stoppage occurs anywhere about the machines the location of the trouble is indicated at once by the red electric lamp being lighted at that particular point. There at least seven different fans in use and a dozen different copyholders, while devices for setting half-measures and bastard measures are developing everywhere. In fact, there is hardly a portion of the machine but some genius has an appliance to the better suiting the machine to his particular work.

THE EJECTOR BLADE.—"Keyboard," St. Louis, writes: "My machine sends the slug too far out, causing the face to be battered on the side of the galley. What shall I do?" *Answer.*—The pawl on the top of the ejector lever needs adjusting. Screw in the screw farther, so as to raise the pawl. Do this and you will have no further trouble.

VISITORS to Prescott, Arizona, are shown the cabin built by Mr. Mergenthaler when he was in search of health in that country. The cabin stands upon four posts, about five feet from the ground; its sides are boarded only four feet from the floor up, the balance being entirely open and surmounted by a wide roof extending about six feet over the sides of the cabin. It is pleasantly situated upon a high knoll and surrounded by pine trees.

ADVERTISE IN THE INLAND PRINTER.—An inquirer asks: "Can you give us the names of firms dealing in secondhand linotype machines, or how can I obtain one?" *Answer.*—There are no such firms. The only way to get secondhand machines is to write to J. O. Goodenough, sole selling agent, Tribune building, New York City, or to make your wants known through the advertising columns of THE INLAND PRINTER.

IN the maintenance of its room of instruction where purchasers of the linotype machine may send an employe to study its mechanism free of charge, the Mergenthaler Company has set an example which might with great advantage be adopted by other manufacturing concerns. It has been of incalculable value to the publishers, as well as to the favored employes who have had the good fortune to thus learn the mechanism of this wonderful machine under the best instructors obtainable. However, in some few — in fact, very few — instances, complaints have been heard, the nature of which would cause a blush of shame from the parties were they to give it thoughtful consideration. One party, whose employer had purchased one machine, from which fact he imagined the entire factory force must do him homage, complained that he was compelled to walk up stairs to the instruction room; another, that "the instructor paid no more attention to him than he did to others whose printing offices were not half so important as his"; another, evidently a "gay society man" at home, complains that "owing to the early hours he was required to be at the factory, he had no time to change his 'dress suit' in the mornings!" Of course, these various complaints merely show the dispositions of the different parties, and as none of them signed their names to their grievances, this department of THE INLAND PRINTER is debarred from giving them publicity.

SUGGESTIONS FROM AN OPERATOR.—An operator who has fingered the keyboard both in the East and West sends us the following communication: "A few observations of a proofreader appeared in the 'Machine Notes' department of the July INLAND PRINTER. As an operator, please permit me to say a few words. The writer referred to said proofreaders are instructed to 'let it go if it is good enough' under machine composition, which is mostly done on time. One point was that little attention is now paid to divisions on account of the resetting of two lines. That is true in a majority of places, but not so where I am employed at present. It strikes me that a division is good enough, except on first-class bookwork, if it is necessary for a proofreader to refer to the dictionary, especially as dictionaries differ in that regard. One New York evening paper using Webster's International says on its style card: 'Divide according to the old edition of Webster, thus: Cult-ure, capt-ure, pict-ure,

cent-ury, man-u-fact-ure, feat-ure, burg-lar, just-ice, serv-ant,' etc. I will allow the reader to make his own comments. The matter of spelling could also be dealt with a little more economically. In the East, and particularly in New York, four dictionaries are extensively used, namely, Worcester, Webster, Standard and Century. Worcester is the principal authority in the daily and magazine offices, and the bulk of the copy pouring into the book and job offices I think conforms to that dictionary, although there is more or less of a mixture in all, not through ignorance, but from choice of spelling. I have seen whole works set up and then changed, simply because the spelling was not according to the particular dictionary in use. I mean principally such words as chew, cozy, defense, equaled, farther, further, fulfill, gayety, gypsy, inclose, indorse, mold, offense, plow, skillful, theater, whisky, and a number of others in common use. All dictionaries give the two spellings, but give preference to one. If 'cosy' is good enough for an author or editor it ought to be good enough for a proofreader. Each office should print a list of the more common words of two or more spellings as they intend them to be spelled, alphabetically arranged, and put it into the hands of every operator and proofreader. The cost of doing this would be more than saved every day of the week in some offices. Users of the linotype should do all they can to discourage the use of hyphenated words, as operators could produce more work — particularly on newspaper measure — if *spacebands* were substituted for hyphens. The New York *Herald* and



INITIAL DESIGNS (STENCIL SERIES), BY GEORGE KREILLING, CHICAGO.

a number of other first-class publications have abandoned the hyphen almost entirely. Vice president, rear admiral, two thirds, street car line, well known man, etc., can get along very well without hyphens. Even if the style of an office is to spell out names of months in dates, Texas, Maine, Iowa, Company, Railroad, etc., the proofreader should be permitted to let them go through abbreviated at times, as it frequently occasions resetting the balance of a paragraph to have a single one marked to be spelled out. It seems as though this is fairly the beginning of what might be said, but I have already taken up considerable space.

THE following circular is now being sent out by the Botz Typesetting Machine Company, of Hermann, Missouri:

THE BOTZ TYPESETTING MACHINE AND DISTRIBUTOR.—Although not yet ready for the market, still the owners of the patents for the Botz Typesetting Machine and Distributor wish to inform the proprietors of printing establishments in regard to the advantages and the working capacity of this, without any doubt, cheapest and most simple type-machine, and also to declare, that the following statements are in no wise exaggerated, but, on the contrary, that the actual working capacity of this machine, according to the judgment of experts, will rather be greater than could, up to the present, be seen or computed from the rough experimental model.

An illustrated description will be prepared, at an early date, of the completed and perfect working model of the machine, which is now in progress of construction, and therefore this advance circular will be limited to a general description and plain statements in regard to this most simple machine, which is adapted to introduce itself into every, and even into the very smallest printery, regardless of all other typesetting machines, and thereby meet a long-felt want, and this, also, without too great a financial strain on publishers and proprietors of printing establishments, and also without rendering their present outfits worthless or useless.

The several patents of the Botz Typesetting Machine Company are so broad, that several styles of the machine may be constructed upon the basis of the claims, and after practically testing the several styles of the mechanism, those proving the most practical will be adopted; but at the same time the assurance can even now be given that this typesetting machine and distributing apparatus is no longer an experiment, but that each and every one of the several patented constructions and mechanisms has its distinct, special advantages, and we simply wish to ascertain, by way of a strict, practical test, a combination which will prove to be the best in all respects, in order to enable us to furnish a machine which is thoroughly practical, operative and satisfactory in each and every respect; we will make sure of the above points, even if it should consume more time than would be to the financial interest of the owners of the patents.

It must be noted especially, that this machine can never get out of order by being operated, since it has no springs, which might become lame; neither has it any cog wheels, which could wear out, or become clogged with dirt, nor any part whatever which can be affected by temperature. It does not require any motive power nor any other auxiliary for the operation of this machine; in fact, the compositor or operator of this machine performs about the same functions as he did since the times of Gutenberg, with the only difference that these functions are rendered more convenient for the operator, and will enable him to work with far greater speed, so that the working capacity of the machine (in regard to the quantity of type set) will depend only upon the dexterity of the operator.

The manipulations and the position of the type (in magazines) should be mastered by any compositor within a few hours; and therefore the average compositor should be enabled within a few days to furnish the double, or threefold, or even a still greater quantity of work, in comparison with his previous working capacity, and this the more so, since this machine will not make necessary any interruption, whatever, during its operation.

This machine consists, strictly speaking, of two separate parts, which, however, can also be combined into one machine.

THE TYPESETTER consists of a number of magazines (ninety-six or more) which are grouped in a radiating semi-circle in a nearly horizontal position, so that the entire machine will occupy a space of only 18 by 24 inches, and can be placed upon a common table, or else upon a special repository (similar to that of a sewing machine) just according to a standing or a sitting position of the operator.

By means of a turn and a touch with a type-chute, in the hand of the operator, and against the keys or openings of the magazines, the type are transferred (by sliding motion through their own weight) into the rotating line-former, which is situated beneath the magazines; here they are set up into lines of the desired width, also spaced, and are then transferred upon a galley situated to the left, after which the matter can be handled just the same as any other matter.

The spacing of the lines is accomplished by means of a most ingenious mechanism, and in the following manner: By pressing with the finger upon a lever-key, after the last letter of each word, a blank space will be inserted, and if sufficient type are on hand to form a correctly proportioned line, then one single motion of the left hand will be sufficient to uniformly space the words, and at the same time distinctly show upon an indicator how many units of spaces will be necessary between each word, so that in this respect no time will be lost in calculations, or in removing incorrect spaces.

For the time being, these spaces will project above the face of the type, until the blank spaces are drawn out of the line, by a single pressure upon the releaser, after which the line will pass to the left, beneath the space-driver, where, by a touch, the projecting spaces are completely pressed down; the line is now finished and is transferred further to the left, on to the galley mentioned before, and the same process will then be repeated for the next line, etc.

By means of the extensible chute and the necessary extra magazines, the machine can also be enlarged for the additional use of italics and small cap fonts; this, however, would be considered as "Extra," or built especially to order.

THE DISTRIBUTOR.—This part of the apparatus is simplicity itself, and consists of a contrivance (which may eventually be combined with the typesetting machine) upon which are arranged, either in a square or else in a circular manner, and in a vertical position, as many magazines (ninety or more) as there are different characters of type on hand, or else necessary.

It must be here remarked, that there are no magazines for fractions, commercial marks, etc., either on the typesetting machine or on

the distributor, although the same could be easily added; but the above characters are contained in conveniently situated small sort cases, and should be placed by hand into their respective position in the line, just as it is done with other typesetting machines.

An endless ribbon, or belt, or chain, moves within the magazines, and upon it the type is adjusted in a row (each distinct kind of type or character in a separate magazine), when they are placed in the specially constructed openings at the upper end of the respective magazine; just about the same as when distributing by hand. With the insertion of each single type the endless belt will descend, so that there is always a space ready for the insertion of the next type, until the magazine is filled. Whenever this is the case, then there is a contrivance by which this row of type is emptied into a reserve magazine, and from there these types are transferred directly into the typesetting machine, or else they may remain in the reserve magazine, which is placed upon a rack, conveniently adjusted to the machine, and here the type can remain ready for future use.

Although the distributing is here not performed automatically, still it can easily be seen, that in consequence of the peculiar construction and arrangement in the magazines for the typesetting machine, it can be performed with two or three times greater speed as will be possible with the type-cases now in use, which make it necessary to move the arm over a space of 32 by 32 inches, while the Botz type-case, or distributing apparatus, only requires a motion over a space of 6 by 6 inches, either in the square or else its corresponding circle. With the assistance of these reserve magazines the capacity for storing type ready for use is in fact unlimited, both in the typesetting machine and also in the distributor.

For both of the above machines the type now in use will answer, and no special nicks will be necessary so that the type will not be weakened or broken, and will also not require any special preparation. Each apparatus can be used independently of the other, but the working capacity of a single machine (using one kind of type) can be much increased by two persons operating it at the same time; one of them attending to the setting machine, and the other one to the distributor. In cases of great hurry, for instance, near press time, one operator may manipulate the type-chute, without any interruption, while the spacing of the lines can be attended to by another person, by hand (an arrangement to that effect having been made), so that the work of two machines may be actually achieved with but one machine, and there is no doubt, whatever, that more matter can be furnished within a given time by this machine, in a case of emergency, and provided that sufficient types are ready at hand, than could be accomplished even with the unexcelled Mergenthaler Linotype.

With reference to the price of the complete machine (typesetter and distributor) we can not say anything definite at present, as this can be ascertained only after the preliminary work for the regular manufacture of the machines has been completed; but we feel confident in assuring publishers and printers that they will be able to furnish their establishments with a "Botz Typesetting and Distributing Machine" for less than $300, and also that they will never regret having done so, for these machines are the result of careful study and experimenting during a long number of years, and by a practical printer having an experience of twenty-five years, of which eighteen years were spent as a publisher, and who is, therefore, well aware what the "craft" has long since been in need of, in order to become independent of ready-print and plate syndicates.

Hoping that we will soon be enabled to send out illustrated descriptions and price lists, and also to fill orders for our machines, we remain,

Fraternally yours,

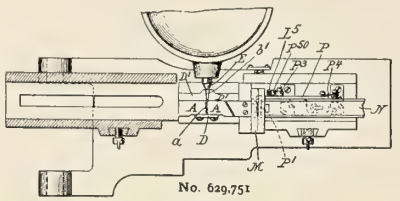
BOTZ TYPESETTING MACHINE COMPANY,
Hermann, Mo.

PATENTS.

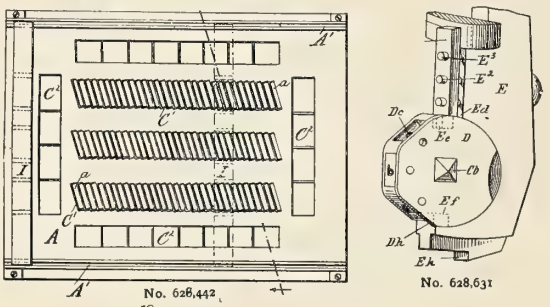
Barnhart Brothers & Spindler are the owners of a patent, No. 629,751, by Charles R. Murray, on a typecasting machine. It is specially designed for casting the crimped or corrugated space used in the justification of the Cox (now the Unitype) machine. In the drawing E is the nipple of the melting-pot from which the molten metal is ejected, *a* is the cavity for the crimped space, and A A are the cheek-pieces.

Another typecasting and composing machine has been patented, as No. 628,631, by C. Meray-Horvath, of Austria. It is operable by keyboard, but the inventor prefers running it with a perforated paper strip. It differs principally from the Lanston and Goodson machines in the manner of handling the matrix and mold. The mold is stationary, and matrix-carriers (see drawing) are constantly traveling to and fro in front of it. The ring D bears a set of matrices, any one of which may be positioned to form the face of the mold, for casting its appropriate letter. After the cast the type is pushed into a galley. The selection of the proper matrices depends upon a combination of feelers operated by electromagnets. The patent does not deal with the form of keyboard for punching the paper strip, nor the justifying mechanism, which it is fair to presume are to be the subjects of later patents.

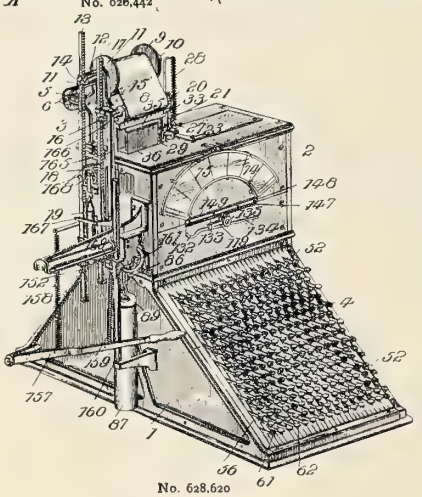
The new Lanston monotype keyboard is the subject of patent No. 628,620, by J. S. Bancroft and J. S. Wood. It has 255 keys, which we believe is more than any machine that ever came on the market. It is very complex, but as the designers are two of the foremost in the country, members of



No. 629,751



No. 628,442 No. 628,631

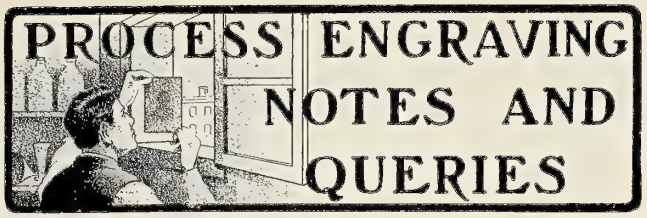


No. 628,620

the Sellers concern of Philadelphia, it is certain to work satisfactorily. The justification is effected by taking note of the position of a pointer on the front dial, and striking certain justifying keys, after which the resetting handle 757 on the left is depressed to release certain mechanism and feed along the paper strip 15, when composition may proceed.

The type-case which Charles J. Botz has designed to expedite typesetting by hand is shown in patent No. 628,442. The view presented in the drawing is from above. C^2 are ordinary type-boxes for minor sorts. C^1 are boxes adapted to hold one type at the top, and running down through the table, so that each box is virtually a channel, in which the operator distributing puts type at the top. When the type are put in they do not fall to the bottom of the channel, because a weighted follower keeps the top type always at the level of the table. It would appear to be slow work distributing into such boxes, but doubtless the inventor has tried it, and makes it up on composition, which can be done more rapidly from channels. I is a mechanism for carrying away surplus characters when the boxes are full.

PLEASE find inclosed $2, for which renew my subscription to THE INLAND PRINTER. Gentlemen, I have nothing but praise for THE INLAND PRINTER. It is a publication which no printer should be without.—*R. H. Miles, Stuart, Iowa.*



BY S. H. HORGAN.

In this department, queries addressed to The Inland Printer regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited hereto. It is believed that herein will be found a medium for the interchange of valuable hints and suggestions never before offered to those in interest.

The following list of books is given for the convenience of readers. Orders may sent to The Inland Printer Company.

PHOTO-ENGRAVING.—By Carl Schraubstadter, Jr. Cloth bound; illustrated with numerous diagrams, and provided with a copious index. $3.

DRAWING FOR REPRODUCTION.—A practical handbook of drawing for modern methods of reproduction, by Charles G. Harper. Bound in full cloth; 162 pages; 47 illustrations. $2.50.

PHOTO-ENGRAVING.—By W. T. Wilkinson, revised and enlarged by Edward L. Wilson, New York. 180 pages, 6½ by 8½ inches; substantially bound in cloth; fully illustrated. $3.

LESSONS ON DECORATIVE DESIGN.—By Frank G. Jackson, S. M. in the Birmingham Municipal School of Art. Elements, principles and practice of decoration. 173 pages; 34 plates. $2. The Inland Printer Company.

THEORY AND PRACTICE OF DESIGN.—By Frank G. Jackson. Advanced text-book on decorative art; sequel to "Lessons on Decorative Design"; explaining the fundamental principles underlying the art of designing. 216 pages; 49 plates. $2.50. The Inland Printer Company.

PRACTICAL HALF-TONE AND TRI-COLOR ENGRAVING.—By A. C. Austin. This is the latest book on process-work. Cloth bound; 158 pages. Illustrated with examples of three-color and half-tone engraving. The Professional Photographer Publishing Company, Buffalo, New York. $2.

PHOTO-ENGRAVING.—By H. Jenkins. Containing practical instructions for producing photo-engraved plates in relief-line and half-tone, with chapter on three-color work, the frontispieces being progressive proofs of one of the best exhibits of three-color work. The whole is richly illustrated, printed on highly enameled heavy paper and bound in light brown buckram, gold embossed; 140 pages. $2.

PHOTO-TRICHROMATIC PRINTING.—By C. G. Zander. To learn the first principles of three-color work there is no better book than Zander's "Photo-Trichromatic Printing." The photo-engraver or printer who attempts color-work without understanding the laws of color phenomena will waste much time and money. To supply this elementary knowledge is the purpose of Mr. Zander's book, and it is done in a thorough manner without scientific complexity. Fifty pages, with color plates and diagrams. Bound in red cloth. $1.

TO MAKE COARSE ZINC CUTS.—Cook Printing Company, Los Angeles, California, asks: "We wish to make coarse zinc line cuts without the aid of photography, by simply drawing designs on plate with an ink or paint which will act as a protection when exposed to the acid bath, or by applying something to design, after it is drawn, to have the same effect. Can we do this successfully, and what shall we use for the purpose?" *Answer.*—Use thin asphalt varnish or liquid lithographic ink to draw the design with, and powder up with dragon's blood between etchings as in ordinary zinc etching.

HALF-TONES FROM CUT GLASS.—H. D. Vinnedge, Toronto, Ontario, sends an excellent photograph of cut glass and wants to know whether it is better to make the half-tones direct from such objects, or should the half-tones be made from photographs of the glass. *Answer.*—The difficulty about answering this question is that circumstances vary almost with each piece of copy. If the cut glass is to be reduced much, or the object is a flat one, like a dish on edge, then it might be well to make the half-tone direct. If the object is a deep one and has to be photographed across so as to show sharply the part nearest the lens as well as that farthest away, then the lens would not render all parts of the object sharp enough without using such a small diaphragm as to make the exposure too long for a half-tone negative. This work is usually done by photographing the subjects first, then have an artist retouch the photographs and make the half-tones from the photographs.

BRIEF ANSWERS TO CORRESPONDENTS.—T. P. Pigg, Farmington, Missouri, will find Schraubstadter's work on photo-engraving to give him all the information about making newspaper cuts. H. N. Company, Hastings, Nebraska, can find a small outfit for making half-tones by advertising in THE INLAND PRINTER. A. H. Phelps, Frankfort, Kansas: One with a pronounced taste for drawing should cultivate it, but there is little chance of his making a living at it in the large cities. Besides, the half-tone process has made the artist not as much of a necessity as formerly. Frank S. Browne, Toms River, New Jersey, can buy aluminum plates from the Pittsburg Aluminum Reduction Company. C. W. Charles, School for the Deaf, Columbus, Ohio, says his druggist thinks there is no such chemical as bichromate of ammonium. That druggist is no chemist; Mercke's bichromate of ammonia is known to all chemists the world over. A. A. Newman, San Francisco, California: Would not advise you to buy such a cheap outfit for photo-engraving unless you want a toy.

MR. IVES' ENAMEL FORMULÆ.—S. S. Sampson, Fowler, Indiana, writes: "Will you please answer this question under 'Process Notes, etc.' In September, 1898, issue, I see two formulæ by Mr. Ives for half-tone work. He doesn't say anything about intensifying the negative. Now, is this really necessary?" *Answer.*—What Mr. Ives means in the paragraph mentioned by dividing all negatives into two classes, does not refer at all to the intensity of the negatives, for it is understood that all negatives for half-tone work are intensified. He speaks of one class of negatives that are strong in contrast. These are the negatives that show strong gradation, from very fine opaque dots or clear glass in the deepest shadow of the negative, to small transparent dots in the highest lights. The other class of negatives are those that show the cross-lines of the screen in transparent lines approaching the deepest shadows and encroaching the highest lights. For this latter class of negatives it is necessary that the dots in the shadows be closed up by long printing, and the dots in the high lights be reduced by long etching.



THE ENTERTAINMENT COMMITTEE AT CLEVELAND, AFTER THE THIRD ANNUAL MEETING OF THE NATIONAL ASSOCIATION OF PHOTO-ENGRAVERS.

PHOTO-ENGRAVERS' UNION NO. 1.—On July 23, Photo-Engravers' Union No. 1, of New York, gave their annual picnic at Coney Island. No one can visit these enjoyable affairs annually without being forcibly impressed with the great improvement that has come in the personnel of the trade. There were probably three hundred men and double that number of the gentler sex attending, and one could not help but remark what a respectable body, both in numbers and appearance, the photo-engravers are. It is no reflection



Engraved by Samuel R. Mason, Cleveland, Ohio.

NATIONAL ASSOCIATION OF PHOTO-ENGRAVERS.

Group of delegates and their ladies taken at White's Villa, Cleveland, Ohio, July 21, 1899, after the return from Put-in-Bay. The Cleveland entertainment committee looked after the welfare of the guests in a way that would indicate that no mistake has been made in selecting Cleveland as the next place of meeting.

on the older engravers to say that this was not always so. Of course, until recently there was no way of seeing a body of engravers together, unless you advertised for them, and then it is to be assumed that it was only the never-do-wells that came in answer to an advertisement, but the truth was they were a hungry-looking lot. Now this is all changed; the photo-engravers are well dressed, well fed, and look prosperous. And the improvement is largely due to the organization of the men. A workman now feels secure in his position as long as he does his work in a first-class way. He is not obliged to worry longer about a cheaper man taking his place, and he can, therefore, give his whole attention to perfecting himself in his work. The union does not protect an incompetent or unreliable man in his position; these are being gradually dropped out of the business, so that the fact of a man carrying a union card has become evidence to his employer that he is a good workman. Then as all union offices pay the same wages to the men, one house can not take advantage over the other in estimating for business. The organization of the workmen has done great things for



PICNIC GROUP, NATIONAL ASSOCIATION OF PHOTO-ENGRAVERS.

Taken at Cleveland, Ohio, July 21, 1899.

the photo-engraving business in New York, and it is to be hoped that both employers and men will continue to work in harmony, when they are sure to appreciate, as years go by, more and more the advantages of organization.

CUTS FROM KODAK PICTURES.— F. G. P., of the *Democrat-Messenger*, Missoula, Montana, is one of a number of inquirers who make photographs, and want to know a good way to get newspaper cuts from them. *Answer.*— The best cuts from photographs are made in half-tone, and this is the way one newspaper gets them, according to *Newspaperdom*: "Publisher John Hamilton Boys, of the Atlantic (Iowa) *Messenger*, illustrates his paper with 'home-made' half-tones. On his first page he prints six single-column por-



MEMBERS OF THE NATIONAL ASSOCIATION OF PHOTO-ENGRAVERS AT GARFIELD MONUMENT, CLEVELAND, OHIO.

traits of candidates for county offices, showing the result of an experiment he has been able to make under singular circumstances. Mr. Boys says that his foreman, who must be a man of unusual ingenuity, has made a study of cut-making, though he has never been inside an engraving establishment to learn any of the details. There happened to be in Atlantic an engraving plant that had been purchased with a view to exploiting the business. For some reason or other the practical man in the concern had suddenly decamped for other parts, so the outfit stood idle. That gave the *Messenger's* foreman a chance to do some experimenting. To say the least, the results are surprisingly excellent. Some slight difficulties were of course encountered, but Mr. Boys believes they will be easily overcome in the future. He has achieved enough success to satisfy him that 'the business is feasible so far as I am concerned.' This opens up an 'unexplored country' for publishers who make liberal use of original illustrations. It rather forestalls *Newspaperdom's* expectation that half-tone engraving plants will rapidly increase from now on, even among the newspaper offices in the small cities."

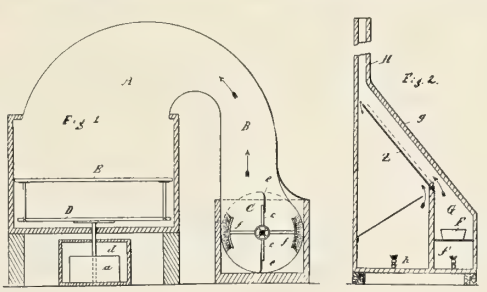
A SUBSTITUTE FOR ENAMEL ON ZINC.— Mr. H. van Beek describes in the *Process Photogram* a new method of getting a coating on zinc that will resist acid. It is, in fact, a varnish that takes the place of lithographic ink in rolling up in the albumen process, and in etching half-tones it does away with the dragon's blood. A gum mastic varnish is first made as follows:

Chloroform	200	parts
Mastic (in grains)	2	"
Methyl violet	2	"
Lithographic transfer ink	1	"

After this solution is thoroughly mixed it is carefully filtered. The print on the zinc is made as usual with the bichromatized albumen sensitizer, but instead of inking the print up it is flowed with this mastic varnish just as a glass is coated with collodion; then it is placed in a tray of water and allowed to soak for a while. A tuft of cotton is used to develop with, the violet giving color to the print so that the development can be easily seen. After rinsing and drying off the print, it is not necessary to powder up or burn in, the varnish of itself forming sufficient protection to resist the acid.

ENAMEL LIFTING FROM THE COPPER DURING ETCHING. "Enamel Inquirer" writes: "For the past two weeks we have been troubled by the enamel lifting from the copper. We have tried seven or eight different formulas, and have followed the instructions given in process books and previous numbers of THE INLAND PRINTER without succeeding in locating the difficulty. We are able to get perfect prints, but as soon as the stipple in the high lights begins to break apart in the etching solution, the enamel comes off, remaining intact in the heavier and solid parts. Soaking the copper in lye before coating does not seem to make any difference; neither does diluting the iron. We use a kerosene stove for drying the plates after coating — dry them over a gas burner after developing, and burn them in to a dark brown or black. Then it is with difficulty that the enamel can be scratched off in the solid margin of the plate. It does not make any difference which enamel we use, they all come off when the plate is about half etched. Will you kindly inform us if the difficulty is a common one, and wherein the trouble lies?" *Answer.*— All the woes of process men are poured into this department, and this used to be a common source of trouble, but of late it has disappeared. If you will repolish with charcoal and clean water the surface of the copper after soaking it with lye, and see that your enamel solution is alkaline and thinner than you have been using it, you may find your trouble overcome. Still, as a further precaution, you should use clarified glue and dry the enamel over a gas flame instead of a smoky kerosene one. It might be added that after polishing with charcoal and clean water, nothing should be allowed to touch the surface before the enamel is poured on. The first coating of enamel should be drained off to prepare the plate for the second and final one.

PATENT.— An interesting patent in the manufacture of screens for photo-printing comes from Theodor Herbst, of Frankfort, Germany, being numbered 628,536. Its object is to produce irregularly grained screens of large size, and the leading feature is an improved means of asphalt-dusting. Referring to Fig. 1, a mixture of finely powdered asphalt and dragon's blood is introduced in the chamber C,



No. 628,536.

and stirred by the brushes *f*. The fine dust rises, and the minuter particles pass into the chamber A, through the sieve E, to the surface of the plate or screen D, which is rotated from below. The plate being heated, the dust adheres by melting. The back of the plate is protected by varnish, and it is next taken to the apparatus shown in Fig. 2, and placed at Z. Hydrofluoric-acid gas is generated in the vessel F, and passes over the surface of the plate. At *h* is a heating-flame, arranged so as to heat the under surface of the plate evenly. The acid does the etching, and the heating prevents condensation of the gas on the plate. It is claimed that by this process great sharpness is given the design.



BY ED S. RALPH.

Under this head will appear, each month, suggestive comment on the composition of jobwork, advertisements, etc. Specimens for this department must be clearly printed in black ink on white paper, and mailed flat to Ed S. Ralph, 18 East Liberty Street, Springfield, Ohio.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

VEST POCKET MANUAL OF PRINTING. 50 cents.

THE COLOR PRINTER.—By J. F. Earhart. Reduced to $10. The Inland Printer Company.

MODERN PRINTING.—Section 1. The Composing Room. By John Southward. A handbook of the principles and practice of typography and the auxiliary arts. $1.50.

MODERN LETTERPRESS DESIGNS.—A collection of designs for job composition from the *British Printer*. Vols. III, IV and V. 60 cents each. Specify which volume is wanted.

JOB COMPOSITION; Examples, Contrast Specimens and Criticisms Thereon, together with a brief treatise on display. By Ed S. Ralph. A most useful and instructive book. 50 cents.

DESIGNS AND SUGGESTIONS FOR JOBWORK.—A 50-page pamphlet, 6 by 9 inches, with handsome cover, giving 86 designs for job composition, taken from the *British Printer*. Printed in fine style by Raithby, Lawrence & Co., Limited. 50 cents.

DE MONTFORT PRESS SPECIMENS.—A magnificently printed specimen book, 9 by 11 inches in size; bound in flexible cloth, containing 50 sheets of artistically executed samples of typographic art, color printing and engraving. Specimens of half-tone color-work by various processes are also given. $1.10.

COST OF PRINTING.—By F. W. Baltes. This book presents a system of accounting which has been in successful operation for ten years, is suitable for large or small printing offices, and is a safeguard against omissions, errors and losses. Its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown. 74 pages; 6¾ by 10 inches on 100-lb. S. & S. C. book paper; cloth bound; $1.50.

W. B. DAVIS, Union, Oregon.—The letter-head is a neat one.

H. A. HOLMES, Brockton, Massachusetts.—Blotters neat and attractive.

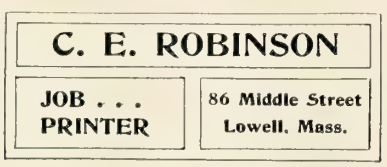
H. H. STALKER & Co., Lansing, Michigan.—Folder neat and artistic as well.

CHARLES H. GARD, Chicago, Illinois.—All specimens are well displayed and attractive.

THE *News*, Carson, Nevada.—Considerable improvement is evidenced in the cover page.

J. D. TRACY, Omaha, Nebraska.—Your title-page is nicely printed and well displayed.

CHARLES E. ROBINSON, Lowell, Massachusetts.—We reproduce your envelope corner, example No. 1. It is a model of neatness. Your blotter is also good. The card is



No. 1.

not so good. Gothics and old styles do not harmonize very well when used in conjunction. We also object to the manner in which the ornamentation is placed.

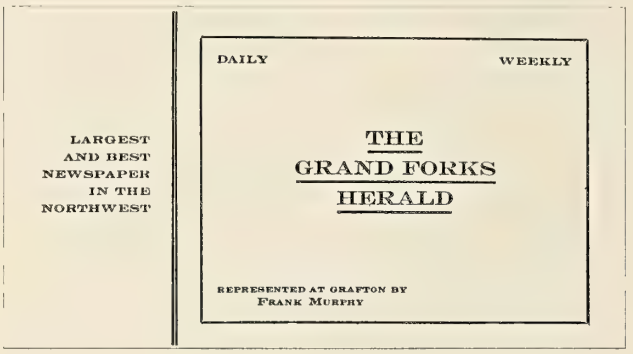
WILL O. UPTON, Placerville, California.—The letter-head is excellent. The bill-head, while there is a vast amount of matter to contend with, is neat and has good treatment.

REESE PRINTING COMPANY, Elberton, Georgia.—The only criticism we have to make on your envelope is in the division of the form for color. You should have printed the upper portion entirely in black, lowered it 12 points and moved the two catchlines underneath the lines where they belong. Otherwise it is all right.

CARL W. HILL, Union, South Carolina. You did very well with the baseball folder. It is appropriately ornamented, well displayed and very neat.

L. B. AUDIGER, Knoxville, Tennessee.—The blotters are all excellent. The one intended to advertise your blank books is unique and should prove a winner.

EDWARD W. STUTES, Grand Forks, South Dakota.—The improvement in the *Herald* card is very great and we regret that we have not the original card to reproduce showing the difference. We reproduce the improved card, example No. 2, and consider it excellent. There is only one criticism we



No. 2.

have to make: The vertical rules at the right did not have sufficient space between them. The other specimens are excellent and artistic as well.

JAY CRAWFORD, Shenandoah, Iowa.—Your specimens are very neat and on the artistic order.

ED. J. KOHLI, Monroe, Wisconsin.—The Soldiers' Memorial is a good piece of work, properly treated.

A. V. DONAHEY, New Philadelphia, Ohio.—Specimens excellent both as regards composition and presswork.

JAMES NEWMAN, Galveston, Texas.—Good taste and neatness are characteristic of the specimens you send.

P. L. PRYOR, Council Bluffs, Iowa.—The color specimens are all harmonious and good as to design and composition.

CARR, Prompt Printer, Cleveland, Ohio.—Specimens all of a high class, as regards both composition and presswork.

FRANK V. CRILL, Decatur, Illinois.—Cover-page neat and well designed, but the title-page is overornamented and date line too prominent.

FRED MELTON, Cassville, Missouri.—Specimens very neat and well displayed. Tint on the Craig heading a trifle strong, but well printed.

A. B. WOOD, Gering, Nebraska.—Envelope and booklet very creditable, leaning toward the artistic. Too much border and ornamentation on the statement.

"YIPE" MOLER, Iowa City, Iowa.—Neatness, good display, balance, whiting out and color schemes are characteristic of the specimens you send for criticism.

H. B. HATCH, Pittsfield, Illinois.—Specimens neat and creditable. Arrangement of office good. The plan of cataloguing material is commendable and shows system.

THE SAMUEL JONES COMPANY, Dallas, Texas.—Your specimens are all artistic as regards composition, design and presswork. The color schemes are harmonious and very pleasing.

CHARLES M. BERKHEIMER, Osterburg, Pennsylvania.—The envelope corners are your best specimens. The Bennett, Weyant and Shaefer headings are all very ragged in appearance, caused by poor balance and whiting out. Never

employ Bradley capitals for display lines. With this exception the *Echo* heading is a good one. Statement very neat, but the type is a trifle too small.

BARNEY BOATNOR, Hot Springs, Arkansas.—A decided improvement is evidenced on the bill-head over the reprint copy. Same is true as to the ads. Your ad. specimens are excellent.

CHARLES B. WRIGHT, New Brunswick, New Jersey.—The plan of your title-page is quite good, but it needs a light rule border to hold it together and make it have a finished appearance.

DON HARBECK, Watertown, Wisconsin.—The plan and composition on your letter-head is very good. The heading is neat, well balanced and correctly whited out. We see nothing to criticise.

MATT. KUMP, Xenia, Ohio.—There is a great improvement in the composition and presswork on the card of the People's Bank over the reprint copy. We think the copy furnished you was the most inappropriate for a banking house to send out that we have ever seen. You will undoubtedly get all the patronage of this firm hereafter.

A. L. GOULD, Babylon, New York.—Envelope corner good. Improvement evidenced in the bill-head over reprint copy. Can not comply with your request as to the specimens referred to, as they have been destroyed.

FRANK S. STUART, Binghamton, New York.—There is not a poor blotter in your entire collection. The vast amount of matter on each has been judiciously handled and well displayed. The presswork is excellent.

FAYETTE M. HERRICK, Watertown, New York.—Neatness, good taste and artistic ability are evidenced in the specimens you send for criticism. You have the best wishes of THE INLAND PRINTER in your new business venture.

ROSCOE THOMPSON, Hudson, Michigan.—Both of the card jobs are very poor, as you have surmised. The Ice Cream card is entirely too crowded and the type is much too large. The same is true of the other specimen. Neither of the ads. are good. They are too crowded, the type for the secondary wording too large and the ornamentation is too profuse and inappropriate.

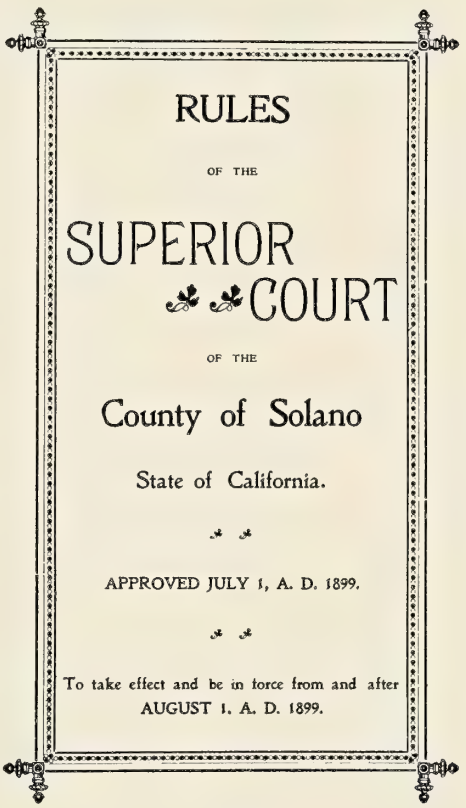
H. W. JONES, Ipava, Illinois.—Taken as a whole your specimens are neat and well displayed. Judging from the other specimens, you could have done better with the Foote bill-head. However, it is an improvement over the reprint copy.

R. H. MILES, Stuart, Iowa.—We are indeed pleased to note the progress and improvement you have made in your work. The specimens now before us are decidedly the best you have sent. They are very creditable, and show painstaking care.

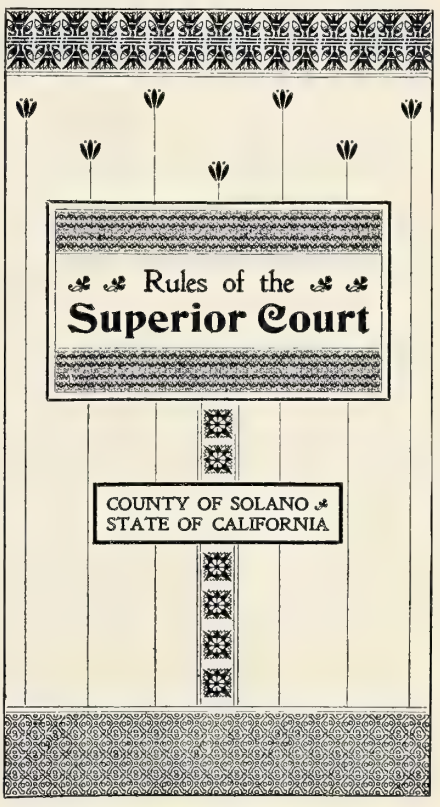
J. FRANK ELWELL, Phœnix, Arizona.—The pamphlet you refer to was not in the package of specimens. Your work shows improvement, but you can do better. For instance, in the Weiler heading, had you omitted the two ornaments before and after the name, and set "Center Street Market" in 12 or 14 point Jenson, you would have had a very neat and attractive heading. The Talbot & Hubbard heading is your best specimen.

STANDARD PRINTING COMPANY, Pittsburg, Pennsylvania. Blotter is excellent, artistic and attractive. We are not surprised that it has proved a trade-getter. This firm will be pleased to exchange specimens of blotters with other firms using this means of advertising their business.

LEA W. TAYLOR, Suisun, California.—We reproduce the cover specimens, examples Nos. 3 and 4. Mr. Taylor set the example No. 4, and it was deemed too fancy for this class of work, and he was instructed to set one after the style of an old copy of court rules. He thinks the No. 4 example better than No. 3. It is the best as to design and plan. We have some criticisms to make on it, however. The border bands at top and bottom should have been alike. No border should have been employed in the construction of the top panel. The rules around both panels should have been of the same face. The vertical border connecting the two panels should have been omitted. The words "Rules of the" should have been set in the same type as "Superior Court." We see no objection to constructing court covers of this class on the plan of No. 4. The main thing is to have the text legible and easily read.



No. 3.



No. 4.

THE SENTINEL, Shenandoah, Iowa, issued a special number of the paper on June 20 which is a most creditable piece of work. The ads. show painstaking care and are very creditable to the compositors who set them. The same can be said of the workmanship in all departments.

A. V. INGHAM, Geneseo, Illinois.—While your reset jobs show improvement over the copy, we think that you could make still greater contrast. In church work we find that texts or type on that order always produce harmonious and pleasing effects when handled judiciously. Had you employed a larger size Satanick for main display on the church title-page in question the result would have been far better,

as the type employed for the main display is not harmonious as the job now is. Be sure your type harmonizes and strive more for forceful display.

HARRY H. MCHOY, Huntingdon, Pennsylvania.—Your specimens numbered 1, 2 and 3 are poor as to color schemes and have too much border in their make-up, which prevents that clean-cut appearance so much to be courted. The border design on the fourth page of No. 4 should have been omitted. The first page of this folder is excellent, barring the

B. S. ESTES

DEALER IN Hardware, Tinware, Paints, Oils, Etc.

Agent for the Celebrated Crawford Bicycles.

O. V. B. CUTLERY.

Radiant Home Base Burners, Air Blast Heaters and Cook Stoves.

DEVILS LAKE, N. D., ... 189

In reply to yours of the

No. 5.

curved line. The other specimens are very good as to design and show that the young men who set them have considerable talent, but it needs guiding in the proper channels.

F. M. HARRISON, Canton, Illinois.—Your card and letter-head are both good. The plan of bill-head is all right, but the display is a trifle wrong. The firm name is the most objectionable feature. The character "&" is not large enough. Had you not letter-spaced the name "Wilson" and placed an "&" of the same font at the right of the name, so as to make it flush with the name above it, the result would have been better. Try it and see.

ROBINSON P. HAMBLEN, Fall River, Massachusetts.—We think the piece of "freak" printing you send is the worst we have ever seen. When we see a piece of printing like this one we are reminded of the man who thought he was called by the Lord to preach the Gospel. He did no good at it, and a friend remarked that he had misunderstood the call; the Lord had called him to go and split rails. The man who attempted to do this job of printing evidently misunderstood his calling.

W. T. SHEXMAY, Devil's Lake, North Dakota.—The main faults in the Brown card lie in the faulty display. More prominence is accorded "Piano and Organ" than "Tuner." This wording should all have the same treatment on display. The ornament should also have been omitted. The changes suggested would help the appearance. The plan is all right. We reproduce the reprint copy of the Estes letter-head, example No. 5, and the job as reset by you, example No. 6. You made a decided improvement over the copy, but the left-hand section of your heading has a ragged appearance. We would advise moving the word "Hardware" over to the center under the name. Set the name in 14-point Jenson and if you have not got this size use 18-point capitals. You will then have but two styles of type employed on the heading, barring the script, which is not objectionable for such uses. There should also have been more margin at the top of the heading. We think these suggestions will prove helpful.

KITCHENER & WADE, Oakland, California.—The most striking combination is the red and purple. The purple and green is not bad, but we think you would have gotten more satisfactory results from complementary colors. By this we mean different shades of the same colors, but the shades must be far enough removed from each other to make a contrast. Your "Exhibit C" is a better job than that marked "B." The composition on "C" is a trifle ragged in appearance, and we think you have accorded too much prominence to the wording "Card Boards, Flats, Bonds, Envelopes." Your specimens of lace tint-work, printed from lace, show that you are resourceful. The work is well done. We would advise you to get up a new bill-head for your firm. The one you are using is not at all creditable.

B. S. ESTES

Dealer in

Hardware....

Tinware, Paints, Oils, Etc.

Agent for the Celebrated Monarch Bicycle
O. V. B. Cutlery, Radiant Home
Cook Stoves and Bangler Vapor
Stoves.....

In reply to your favor of _____

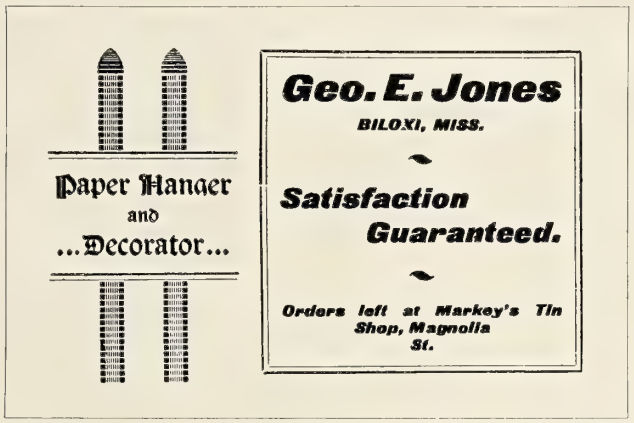
Devils Lake, N. D., _____ 189__

No. 6.

A CORRESPONDENT asks the following questions, which we will endeavor to answer: "What must I use to make my gold ink distribute? It bakes to the ink plate and rollers and only adheres to the paper in patches." Use old rollers, keep the disk warm and reduce your gold ink with a tacky varnish. No. 4 varnish is all right. We have found this a good remedy and it will work, provided the gold ink is not so old as to be useless. Reduce it until quite thin. You will have to mix up small quantities at a time until you get

the proper consistency. "Is it necessary to use some sort of a dash or rule to separate the heading on a handbill from the text?" No. It is mostly a matter of taste. The character of the work and the text should govern the compositor in these matters. "Is it correct to set a handbill in the same shaped display as large newspaper ads. are set?" Yes. Provided the display is forceful there can be no objections to this style. We have seen excellent handbills made up from newspaper ads. "Is it correct to use a line or more of large type in the text matter of a circular? If it is, is it proper to use them on circulars to be sent out by Sunday schools?" It is all right to display, judiciously, any business circular. We do not think the type employed should be very large. Church work is, or should be, treated differently from mercantile work. We see no objections to using a few display lines if the subject matter demands it. We do not understand what you mean in your question regarding the note-head. Therefore can give you no intelligent answer. If you will be more explicit and make the case plain, we will try and answer it.

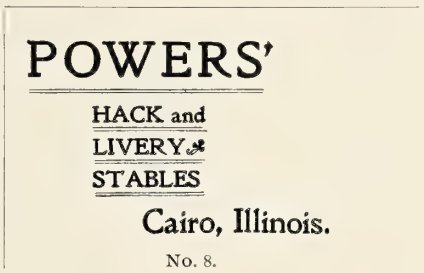
W. G. Wilkes, Biloxi, Mississippi.— We admire the spirit in which you send in your specimens to be criticised. It is our earnest desire to be of some use and to try and help those who need it. We have no trade secrets, and we would



No. 7.

be glad to tell you or any one else the things that will help to make them better printers. While your letter-head is a good one as to design and composition, you can certainly freshen it up by a good, judicious color scheme. Print all the rules and border in a delicate blue tint, the wording "Biloxi Herald," date line, proprietor's name, "Established 1884" and "We Print Anything. Get Our Prices," in dark olive and the remaining wording in a pronounced burnt sienna. We would advise getting the best grades of ink and if you can not successfully mix your tints, buy them in tubes ready mixed. If you try this color scheme, send us a sample. You may not get the exact shades we have in mind and we would like to have you get them. Your card specimens are not good, the color schemes not being harmonious and the composition has a strained effect. Try simplicity in your designs. We reproduce the card of George E. Jones to illustrate a point in bad or injudicious display, example No. 7. More prominence is accorded the sentence "Satisfaction Guaranteed" than there is the business engaged in. "Paper Hanger and Decorator" should have been set in the italic gothic. "Satisfaction Guaranteed" should have been set in the size type employed for the wording at the bottom of the card and placed where this wording now is. The wording at the bottom of card should have been moved over to the left side of the panel. All ornamentation should have been omitted. Set the wording now at bottom of card in small lining gothic. Set it in a small panel and place a one-point black-face rule around it. So construct the large panel that the margin at top, bottom and sides will be equal, and place the same face of rule around it that you employ for the small panel. This card is reproduced, not alone for your instruction, but also that others may have the benefit of it. We intend to reproduce more faulty jobs in the future and try to make the criticisms so plain that they will be of benefit to all readers alike.

Commercial Printing Company, Cairo, Illinois.— The bill-head of your firm is a beauty. Presswork, composition and embossing of a superior kind. Your other specimens



No. 8.

are also excellent. We reproduce the Powers envelope corner, example No. 8, in order to show our readers where it could be improved. This is of the pattern termed "square design," and this plan should have been followed out all the way through. The name of town and State should have been set in 10 or 12 point Jenson caps, whichever size would make a line the same length as the name at the top. This is all the change needed to make the job about perfect.

William B. Brown, Kansas City, Missouri.— Your specimens are very neat and attractive, showing artistic ability. We reproduce one of your cover-designs, example No. 9.



No. 9.

The plan of this cover is very good, but it has one small fault. The reading matter at the right of the main panel should have been placed six points farther away from the rule on the left.

PRESSROOM QUERIES AND ANSWERS.

CONDUCTED BY A PRESSMAN.

TO CORRESPONDENTS.—Letters for this department should be mailed direct to 212 Monroe street, Chicago. The names and addresses of correspondents must be given, not necessarily for publication, but merely to identify them if occasion should arise. No letters will be answered by mail which properly belong to this department.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

See "The Harmonizer" and White's "Multi-Color Chart" under "Estimating Notes, Queries, and Comments."

THE COLOR PRINTER.—By John F. Earhart. Price, $15—now reduced to $10.

PRESSWORK.—By William J. Kelly. A manual of practice for printing pressmen and pressroom apprentices. 96 pages; cloth bound, $1.50.

OVERLAY KNIFE.—Flexible, with a keen edge, enabling the operator to divide a thin sheet of paper very delicately. Blade runs full length of handle, which can be cut away as knife is used.

A NEAT and useful appliance has been introduced in England by Messrs. Lowe, Fletcher & Hume, of Chatham, Kent, which has for its object the supplanting of hand edge gumming. It is claimed that with it a saving of 200 per cent may be obtained over hand gumming, besides making a neater and cleaner job. The appliance has been adapted to a framework somewhat resembling a small Hickok ruling machine, where it can be utilized either as a gummer, or, by the addition of pens (it has pen-slides) for ruling faint-lines, etc. The cost of the gummer is such as to be within the means of any ordinary job printer.

SOMETHING FURTHER ABOUT ELECTRICITY.—The *Courier and Freeman*, of Pottsdam, New York, published the following in its issue of June 21 last: "Electricity in paper is often a serious matter in printing houses and various plans have been devised to obviate the difficulty, with but indifferent success. During the past year we experienced so much trouble in this respect that our foreman, Mr. Henry N. Baker, set his wits to work to devise a scheme which would thoroughly settle the question. He finally hit upon the idea of suspending two electro-magnets directly over the cylinder of the press, the poles hanging within a quarter of an inch of the sheet, and the problem was immediately solved. Since then we have not had the slightest trouble with electricity."

CAN NOT GET HIS PRINTING CLEAR.—M. H., of Milwaukee, Wisconsin, has sent a printed note circular, the ink on which is blue. He says: "Inclosed find sample; by looking at it closely you will find it blurs or slurs—whichever it is. Could you tell me the trouble? I have tried everything that I know of. The heavier the form, the more it blurs. The press used is an 8 by 12 Chandler & Price." *Answer.*—The sample sent shows that your rollers have not been in proper condition to distribute or lay on blue ink. They show that the ink has been too strong for their face, by which we mean that the rollers have been too soft or "mushy" to do their work. A set of old rollers, cleaned up, and a trifle stronger impression on the form—say, one sheet of the stock used for the job—would have yielded a much better result. Soft or fresh rollers are not suitable for distributing or printing strong black or good colored inks.

How J. F. O'B., of Colorado Springs, succeeded in producing a white border and title on a crimson ground may interest readers desirous of obtaining a similar result (although J. F. O'B. has omitted to state just how he did the work). We quote his letter, and will ourselves supply the "how." He writes: "I had just finished another edition of the booklet when my delayed query was answered in your last number—too late for me to take advantage of suggestions offered. However, having had time on this last edition, I have succeeded in getting the result wanted; and seeing from current issue (July) of THE INLAND PRINTER that the question has aroused some interest, I send you a copy of the booklet as now printed." J. F. O'B. has secured the "result wanted" by printing the form with silver ink. This was the shortest way out of the difficulty, and has been advocated in this department time and again. The booklet is a creditable little job of composition and printing, and is from the press of our correspondent, Mr. James F. O'Brien. He has succeeded in neatly producing "A Colorado Wreath"—the title of the book.

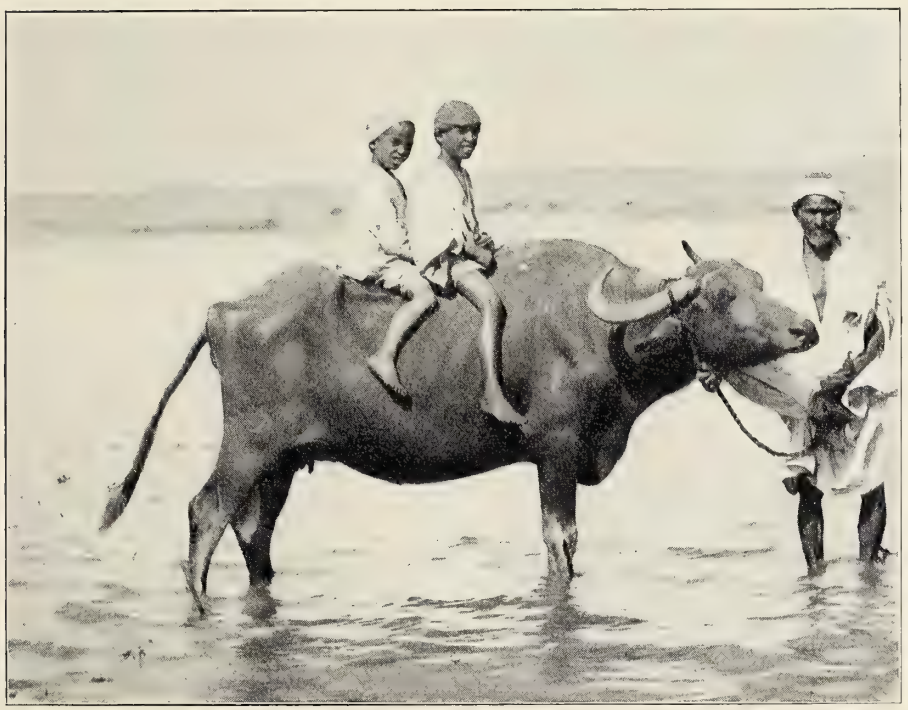
SYNCHRONY.—Specimens of a new method of printing in colors synchronously, under this title, have been exhibited at the Turin exhibition lately, which have elicited some curiosity. The Turati printing firm, at Turin, is now experimenting with the process, but keeps the details secret. A French contemporary says the colors are printed first from solid blocks of ink, and the requisite tint or tints—an impression from the surface of each is deposited upon the sheets to be printed, automatic means being employed to raise the blocks of ink from time to time to the right height as the ink is consumed in printing. The design is subsequently printed in a neutral tint that will harmonize with the strong or ground colors. Some years ago an enthusiastic New York photo-engraver had progressed to a certain degree on similar lines, with this exception that, instead of the colors being in blocks, they were placed in partitions harmonizing to the shape of the design, and were automatically raised to the printing surface of the paper, when the impression then took place. The writer of this personally prepared the inks for the inventor, who abandoned the scheme because of the lack of capital to complete the method. A number of difficult yet beautiful specimens were produced and exhibited to personal acquaintances of the originator. The method is not considered seriously.

TO MAKE GOLD INK "STICK" ON ENAMELED PAPER.—B. C. A., of Homer, Michigan, writes: "Can you tell me how I can make a good quality of gold ink stick to enameled paper, so that it will not rub off when dry?" *Answer.*—Add a few drops of dammar varnish to the gold ink, and mix thoroughly. Usually, gold ink contains sufficient driers for all practical purposes, and *when dry* will hold on to most surfaces, whether enameled or otherwise—principally enameled surfaces, because this character of ink is intended for use on such papers. The trouble with most persons printing with gold or silver inks is that they expect them to dry about as quickly as do black or colored inks. This is a great mistake; for the simple reason that a metallic covered surface is not as susceptible to the quick action of dry air as ink consisting of color and varnish, and which is made to dry in a short time after printing. Gold or silver ink will also require longer time than ordinary to dry hard during wet or humid weather. Printed samples, with gold ink, have been sent to the writer by correspondents claiming that the ink rubbed off and could not be made to "stick," which, when they came to hand, could not be removed with a scrub-brush. *Time*—plenty of time—is necessary to *dry and harden* the surface of gold ink, in almost all cases. Carry a little *more* color-body of gold ink than would be considered requisite if using black ink.

DIFFICULTY IN PRINTING AND BRONZING ON OILED MUSLIN.—A sample of strong oiled muslin, representing an enameled leather pebble-grained surface, on which has been printed, in a somewhat unsatisfactory manner, the address of the manufacturers of the goods. The sender, C. P. D., of Warsaw, Indiana, says: "I am in the midst of a job of bronzing on oiled muslin. The result is not satisfactory. We apply the bronze in the usual way: bronze size, bronze, and brush lightly with cotton. The bronze smears, especially in warm weather. The cooler the weather the better the work—but even then the work is not up to what it should be. The job is good for about 60,000 impressions, and I want to give the party something good. Will you please advise me?" *Answer.*—If there is room—that is, margin enough—to print about six or more of the addresses at a time, we suggest that you have electroplates made, so as to

print several copies at a time, and have the work done on an embossing press, using leaf instead of bronze. If it is a case of *must print and use bronze*, then we suggest printing with good gold ink, adding a few drops of copal varnish to help hold on the gold ink. However, the work may be done in the usual manner by first smoothly applying to the surface of the oiled muslin a covering of powdered French chalk or magnesia. The impression should be somewhat stronger, whether printed with gold ink or with size, and then bronzed over thoroughly.

Two Complaints — Slurring and Type-Rising.— H. G. W., of Lake City, Minnesota, has sent us two samples to demonstrate his meaning. He writes: "Inclosed find a copy of small envelope form which will itself illustrate what I wish to know. Along the bottom of each line of type there is a faintness in the color — a sort of outline — which looks like a slur. I have tried a light impression, but the slur still remains, although not so pronounced. I also inclose a calling card in which the periods were bound to work up, despite all efforts of mine to keep them down. Have been troubled this way somewhat on all the type I have used from this font on small forms, such as calling cards." *Answer.*— Use projecting pins or gauges to hold envelopes *close* to the tympan and to carry them from the form. If envelopes are not held as stated they will touch the form lightly *before* the impression takes place. This will produce the double-impression appearance shown on the sample. In the case of the periods of the script fonts working up higher than the other letters, we can not account for their doing so other than that there is too much spring to the form, in which case we recommend that a quotation line be placed on either side of the script line, and that a few pieces of metal furniture be placed about these to hold them firmly in the chase, which should not be locked up too tightly. A small piece of cardboard (cut so as to be about half the height of regular spaces) dropped in between the words, so as to *grip the bottom* of the type line, will prevent any part of it working up. In the case of small forms, we recommend the use of metal furniture around the type lines instead of wood, so as to avoid spring in the form. We also recommend the use of roller supports in the chases containing small forms, as by their use a much better result can be obtained by way of sharp rolling and clear printing.



STREET CARS ALONG THE NILE — 1,000-YEAR FRANCHISE.

From collection of H. W. Fay, De Kalb Illinois.

To Overcome Watery Appearance in Tint Ink Printing.— H. S., of Philadelphia, Pennsylvania, has sent us a printed sample showing a strong blue tint-ground on a well-coated and smooth white litho plate paper, regarding which he asks: "Will you kindly tell me if there is anything I can put in my ink to overcome watery appearance. I have used no reducer. The mixture is made up of $1.50 bronze blue and $1 white. The job was run on a quarter Chandler & Price press, using a three-inch fountain and three rollers. Where I have marked sample I had trouble with ink 'baking' on blocks. All of nipper hold was on one side; if I used a nipper on each side there was left an ugly mark down the center. Is there any remedy for the baking?" *Answer.*— In the first place you have carried too much ink on the paper. If you must have as deep a blue tint ink as appears on the sample sent, then use a little more blue than you have done and carry less color on the form. This will help to reduce, if not entirely do away with the watery appearance, of the printed tint, and also reduce the liability of the ink baking on the plate. In the second place, your tinted ink seems *too strong in body* to cover smoothly and "lift" easily—it has too much "pull." The blue and white inks do not seem to "coöperate," for the blue rubs off easily, leaving a light tint underneath. We suggest as a remedy for the complaints, a better ink fountain — say a Johnson cylinder distribution fountain, capable of feeding any kind of ink properly; *reduce the strength of body* of the tint by adding to the blue and white inks a little good reducing varnish, or a small piece of lard, or vaseline, and then a *few* drops of dammar varnish; these are to be *thoroughly* mixed together before being put in the fountain. Lastly, let us state that the printing of tints is quite a difficult matter; and unless the ink, the method of applying it, and other conditions thereto necessary, are fully understood, few pressmen can produce artistic work. By reducing the strength of the tint ink, carrying less on the form, and using *both* grippers with a *cut-out tympan*, there should be no further difficulty in producing smooth and clean presswork.

Has Trouble with Gold Size and Bronze-Blue Ink.— A. C., of Hamilton, Canada, writes: "I mail you a couple of jobs that we have had some trouble with. The large job was printed with $2 bronze-blue ink, on a Gordon three-roller press, double rolled. The ink in the ink sample book was like the copy, but the sample sent shows the best we could do with it, which is not satisfactory. Kindly tell me where we are out on this job. Should it not have been worked off on a Universal? The embossed cover sent you shows that the gold bronze rubs off easily. The customer wanted gold letters, embossed up, for a cover. Is there anything that we can add to the gold size that will make it hold on the gold bronze better, or is the stock not suitable for this class of work?" *Answer.*—The wrapper submitted is far from being like what the customer wanted. Neither ink nor paper are alike, either in color or in quality. Your paper is a fairly good quality of supersized and calendered

book, while the copy is a splendidly coated lithographic plate paper. The ink is far below the quality shown on copy, regardless of its cost to you. It is not the proper color either. Send to the Fred. H. Levy Company, Ault & Wiborg Company, or to any of the first-class inkmakers mentioned in this journal, submitting a sample of the paper to be used, and explaining the color wanted, and you will likely get suited without trouble. This label job should be printed with well-seasoned rollers — *old ones*, if at hand — that contain very little glycerin matter. With such, the ink could be laid on the form in a perfectly solid and smooth manner and thus imparted to the paper. The sample sent shows that your rollers have not been in a condition to do justice to the ink used. A Universal press, or a Gordon press with a Johnson cylinder disk-distribution ink fountain, would have greatly aided the execution of the work, although a well-equipped cylinder press would have excelled either on such a solid tablet as is shown in the center of this wrapper. As to the bronze rubbing off on the embossed cover, we suggest that you add a few drops of copal varnish to the sizing before applying the ink to the press. A good way to test the holding-on quality of a gold-size ink is to print and bronze a few copies only on the stock to be used in the job, and let these be tried the following morning, when, if the sizing is still too weak, more of the varnish can be added. The cardboard selected for the present job is one that causes similar trouble to others. The character of the finish and the manner of applying it has considerable to do with the size not being strong enough to hold on the bronze powder. Let the bronze *dry hard* on all work before embossing it up.

Difficulty in Keeping Down Quads and Slugs.— J. G. R., of Stratford, Ontario, sends the following letter: "We have a great deal of difficulty in keeping slugs and quads down in our eight-page newspaper. The chases are of skeleton type and new — a chase to each page; the columns are twenty inches long and seven to the page; matter consists of plate ads. and linotype; the rules are new, but not planed to suit the linotype lines, still I am confident that the fault does not lie in this, because quads and leads work up in ads. that are in chases which do not contain linotype matter. The chases are large enough to allow lengthening of columns two inches. This space is filled in with maple furniture. The make-ready is as follows: Forms all placed in position on bed of press, and unlocked, then chases containing loose forms are locked up on bed, planed down — first locking at bottom, then at sides, and then at the bottom again; after which they are tested for spring, by giving the planer a tap in center of form, and should it be sprung it is again unlocked, replaned, etc., until satisfactory. I am obliged to be particular in this respect on account of the lift of cylinders being so small that the blankets would be apt to drag on type when the bed reverses. The press is a double cylinder, with two rollers inking the form once to every impression; ink used same as that on web presses; speed 2,200 impressions per hour; runs smoothly, the bed reversing almost imperceptibly to the feeders; bed has only two supports, under impressions — that of tracks; but quads, etc., also work up, directly over these; diameter of cylinders, twelve inches. Very careful justification will keep down the quads and leads. Strange to say we have no trouble in this line with an eight-column four-page paper, the columns of which are twenty-four inches long, filling chases completely; but column rules receive special attention in this case. The make-ready is the same as in the other case, with exception that the blade of a jackknife is driven down alongside of column rules — loosening form up sidewise; after planing they are locked up at foot, the quoins at sides being fastened only sufficiently tight to keep them in place. Should I attempt to lock on sides, the rules would work up and 'slice' the paper. The column rules between and alongside of linotype are beveled to suit the ends of the linotype slugs." *Answer.*— Eight-page newspaper forms are more apt to work up spaces, etc., on flat-bed presses than those consisting of four pages, especially so when the matter is held in skeleton chases. In cases of the kind mentioned we prefer to have the pages of forms supplied with column rules beveled to the requirements of the linotype slugs. Where such rules are omitted in pages, the tendency, when locked up, is to raise the contents of the chase from the bed of the press, because the "grip" of rules and slug lines is at the *shoulder* instead of at the *bottom*. With the beveled column rules in use the pressure from top to bottom of slug lines is about the same, hence a more perfect adjustment in the page. Then again, the travel of the bed and cylinder of the press is differently affected by the direction in which the columns of the form meet the rollers. As the columns run to the taking and leaving ends of the press, instead of from side to side, the rollers have a separate "pull" on all lines *individually* (as the bed passes backward and forward) which tends, less or more, to loosen them; the cylinder pushes the lines down again, but, in doing so, the movement is such as to permit the low material, such as spaces, leads, quads and furniture, to work up to printing height. In the case of four-page newspaper forms, the order is reversed, and here the rollers and cylinder simply run over the lines in the direction of their length, which forms, as it were, a numerous lot of small bearers, which are kept down to the bed of the machine by natural causes. But just here arises the opportunity of the *column rules* to "rock" themselves above the printing height, and to offend by often cutting through paper and blankets. This is a serious annoyance. Now, to aid in remedying the complaints stated, we advocate the use of the beveled column rule in all cases where linotype lines are used in pages, because they *grip the bottom of the slug type lines firmly* (as they should) instead of at the shoulder; these can be improved upon for the four-page form, by being *slotted* — with the head cross-rule — so as to fit and combine at top and bottom of columns. To this end, a steel foot-piece (instead of a piece of wooden furniture) also slotted for foot of column rule, should be used at the bottom of all pages. With such devices there can be little danger of the general annoyances caused where proper preventives are not employed. We shall be pleased to have the experience of other pressmen on this subject.

PATENTS.

The Hoes have three patents to record this month. No. 629,388 is by T. M. North, and is shown as applied to a rotary perfecting hand-fed machine, presumably for aluminum printing. The invention consists in devices for bringing the first cylinder C to a stop for accurate feeding, while allowing the other cylinder a continuous motion. In order to bring the impression cylinder smoothly to a stop, a brake, O, and strap, P, are employed. No. 629,087, also by T. M. North, is virtually a part of the same invention, and exhibits the stop-motion used. A is the plate-cylinder, and B the impression cylinder, and these are geared together during the printing, but during the stop assume the position shown in the drawing. The coupling-levers, 20 and 21, are operated by the large cam 60 to bring the cylinders into mesh again. No. 628,148 is a brake and adjusting device for web rolls of printing presses, by J. M. Rice.

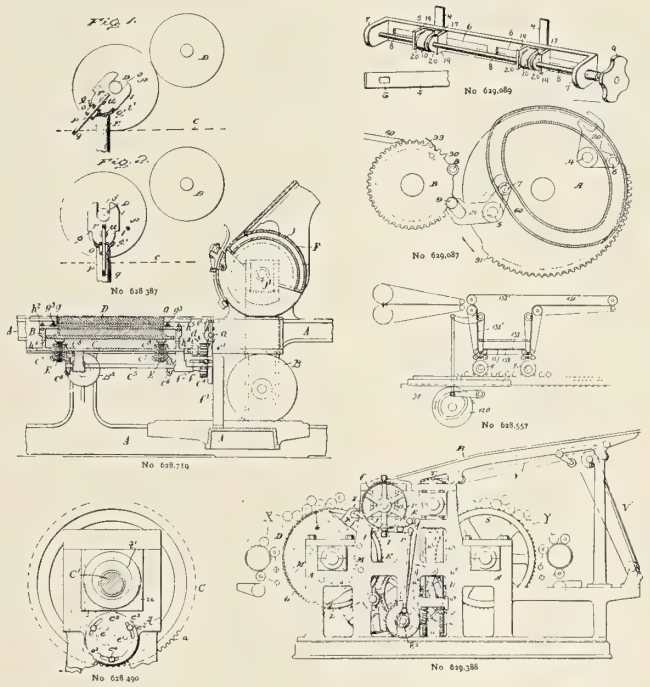
In patent No. 628,490, C. Potter describes a mechanism for raising a cylinder so that the shafts will work against the upper side of the bearings, when they are worn, thus preventing any play or jumping of the cylinder on the impression. He shows several ways in which this may be done, each involving the use of eccentrics or levers in some way. In the illustration an eccentric, e^1, is employed.

A gripper attachment for platen presses emanates from A. W. Knox, of New York, as No. 627,856. He uses tie-bands between the grippers and a wire crosspiece to assist in removing a sheet, as of a two-page form. As printers

have done the same thing with strings and rubbers for a couple of generations, we are surprised that he succeeded in securing a patent on the device.

Richard L. Berry, of Orangeburg, South Carolina, has devised patent No. 628,387 for lifting a form-roller out of contact with the form or a distributer. The journal is hinged at O, and may be thrown quickly into either position, as in the drawings.

A new gripper for platen presses is the subject of patent No. 629,089, by A. Olmesdahl, of New York. The gripper is fastened with a square hole, 18, so that it will not turn, and it is tightened in place by a cam, 10, which is set by a



hand-grip, 9, from outside the press. This is certainly better than the old plan of a nut and wrench, with which the form was occasionally battered, and the knuckles frequently skinned.

George E. Pancoast, of Brooklyn, has patented (No. 628,592) some combinations of printing couples for web color-printing machines, avoiding the use of turning bars, so as to run the web in straight lines.

Henry Stamm, of Plauen, Germany, in patent No. 628,557, shows diagrammatically a method of feeding from a web, cutting off the sheet, passing to two printing cylinders operating on a flat bed, and carrying to delivery. The cylinders oscillate, and the sheets are alternately presented from either side.

A peculiar machine is the polychrome press of H. De-Montin, of London, patented as No. 628,719. In place of a form is the color-block D, which is heated so that it may give off color to the sheets as it is rolled under the cylinder. The block is not necessarily of one color, as the inventor describes means for arranging different colors mosaic-like. The process is interesting, but it seems to us not commercially practical. Nevertheless, a company has been formed in London to promote it.

Mr. Huneker tells a story of Herbert Spencer playing billiards with an antagonist who ran out without giving the philosopher a chance to handle his cue. "Sir," said Mr. Spencer, "a certain ability at games of skill is an indication of a well-balanced mind, but adroitness such as you have just displayed is, I must inform you, strong presumptive evidence of a misspent youth."



BY MUSGROVE.

I want the experiences of advertising printers, with samples. I will criticise and suggest when samples are sent. Readers desiring samples of things mentioned in this department should address the printer, with 5 cents in stamps to pay postage.

Samuel Boone, Jr., 1620 East Pratt street, Baltimore, Maryland, sends me several blotters. The best one is on a gray stock, printed in dark green and brown.

"I do as good work for you as for myself," says a printer. Some printers might alter that very clever phrase, and say, "I do better work for you than for myself, for I do mine when I have nothing else to do."

The Providence Albertype Company, Phillipsdale, Rhode Island, sends me a beautiful calendar for July, in three panels, tied together with silk ribbon. The middle panel has a plattype of Knaus' famous painting, "Caritas."

W. E. Davies & Co., Utica, New York, send out blotters. On each one they quote a letter from a satisfied customer; on each one they have a special offer to make. Both are good ideas in their places, as small parts of the set-up.

Patterson Brothers, Holly, Michigan, borrow a bit of advertising verse that appeared on a blotter of Caldwell & Calvert's New Whatcom, Washington, recently reproduced here. The little blotter lacks the life and snap of its original.

The Ivy Press, Lincoln, Nebraska, sends out a very fetching little card, "Darn That Fly!" which will be recognized by those of us who have read the immortal Billings. The darning needle and the fly are good accessories, but it might have improved it to have had the needle stuck through the fly!

The Maryville (Mo.) *Tribune*, "the best local weekly in the United States," sends me a handsome little booklet, "Not What We Say—But What Others Say." The booklet is interesting. I read it through, and it is the first booklet advertising a country weekly that I ever could read through.

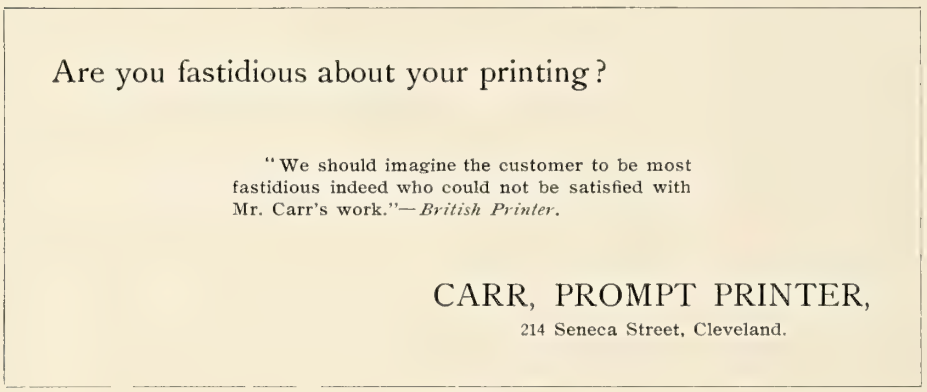
Dean-Hicks Printing Company, Grand Rapids, Michigan, sends me a booklet, "The Story—Of How We Outgrew Our Cover," in which is cleverly written the story of why they had to change their name in order to enlarge their business and their company. The idea is given emphasis by making the cover about a half inch too small.

Do you want to see printing that will stir your printer souls, you run-down-at-the-heel, discouraged, price-cutting printers? Send 10 cents to the Champlin Press, 74 East Gay street, Columbus, Ohio, and ask them to send you a copy of their "Honey Jar." It is good reading, but it is better printing. The materials are of the kind that any up-to-date man may get out of his paper house nowadays. It has a flavor of the old master printers about it, i. e., a style and individuality all its own. In these days of dull commonplace and financial grind, it does one's heart good to see such advertising as the Champlin Press is doing. If I can induce Mr. Ward to do it, I am going to have some of his experiences here, with some samples, too.

I have a blotter from a close reader of this department, Mr. ——, of the Salem Press Company, Salem, Massachusetts. He gives a whole book on his blotter. He frankly says, in his style, "It is a long story, and it is all here." This blotter is evidently published by a printer who considers timeliness and the taking advantage of the moment's topic one of the prime essentials of good advertising. It is

used to commemorate the fact that our ambassador to the Court of St. James was born at Salem, Massachusetts. It is a compliment to Joseph, but I do not consider it a good ad. The facts no doubt were published in Salem papers, therefore it was not novel; it is too forbidding in display to be easily read, and the ordinary business man has not time to read a biography between letters at his office.

THE perfect taste that so manages simplicity that it does not make it appear bald and crude, marks the work of Carr, Prompt Printer, 214 Seneca street, Cleveland, Ohio. It is extraordinary what amount of expressive individuality a clever printer can get into a mere type display. Here is one of Mr. Carr's blotters, not the best, but as the best one came to me badly damaged I reproduce this one. This work of Mr. Carr's amounts almost to genius, in the great restraint he shows both in the amount he places on his blotters and in the way he displays his copy.



HERE is a letter that I like to receive from the readers of this department, not because it shows some one to be in trouble, but it shows that our printer-readers when in trouble turn naturally to THE INLAND PRINTER for assistance:

"*Musgrove*": MILWAUKEE, August 6, 1899.

DEAR SIR,—Having noticed the repeated assertions of printers that blotters pay, we have been making an effort along that line and send out 1,500 each month. Thus far our returns from firms in the upper part of the State have amounted to but two requests for figures. As we intend to make a six-month or twelve-month effort in blotters, could you in your valued columns give us any desired "tips" or suggestions. We mail herewith the three that we have gotten out so far, with a request for criticism thereon. Your respectfully,

GEORGE J. WALTER.

The blotter sent is typical of the other two. Evidently Mr. Walter expects orders from out of town, for he mentions that "returns from firms in the upper part of the State have amounted to but two requests for estimates." It is surprising that he got them. The blotters are neatly printed, generally well arranged, and although the designs are not marvelously well executed, yet I could pass by this minor defect, to mention the vital one, i. e., these blotters are entirely for home trade. Where does Mr. Walter mention once that he will look after mail-order business? What specific offer does he make for mail-order business? Mail-order printing demands a specific proposition, some one idea brought out and a promise made. If Mr. Walter would take his list of people and go over them carefully, weeding out the unlikely ones, who are nearer to good plants, and then lift the form and insert in his blotters five or six lines of mail-order advertising for the part of the edition that goes out of town, talking about stationery, which many want done better than small local offices can do it; about folders, booklets, catalogues, bringing out the lowness of price, or the quickness, or the superior style of his work, he would, to my mind, reap more results. Blotters are excellent mediums of advertising, but they must be used with intelligence, and many printers blame the means for not bringing returns when, as in Mr. Walter's case, they have not used a good thing properly. Sending out 1,500 blotters a month for six months should mean a comparatively large increase in the business where they are circulated. Mr. Walter must, however, talk about the business he wants. While he may not be a specialist, tied to one line of work, he must offer special things. The department stores do not confine themselves to one line, but they are specialists, i. e., they make a specialty of selling everything, and offer something special in each of their lines in their ads. Mr. Walter might take his cue from them.

EZEKIEL WEBSTER.

Ezekiel Webster, brother of Daniel, was himself a famous lawyer, of majestic form, penetrating eyes and a massive head; his complexion, however, unlike Daniel's, was light. It was to Ezekiel that Daniel Webster wrote the following message, since become famous. It was in a letter saying that the family could not send any money to Ezekiel, then at Dartmouth College. Daniel went on in this strain: "I have now by me two cents in lawful Federal currency. Next week I shall send them, if they be all. They will buy a pipe; with a pipe you can smoke; smoke inspires wisdom; wisdom is allied to fortitude; from fortitude it is but one step to stoicism; and stoicism never pants for this world's goods—so perhaps my two cents, by this process, may put you quite at ease about cash." The death of Ezekiel Webster was dramatic. On April 10, 1829, he was making a plea before the Merrimac bar at Concord. He was standing erect. The courtroom was crowded, for whenever the lawyer from Boscawen made a plea the people flocked to hear him. Judge, jurors, lawyers and audience were listening to his words, and noticing the play of his clear-cut features and the manly dignity of his commanding presence. He was speaking with vigor and earnestness. He closed one branch of his argument, uttered the concluding sentence and final words distinctly, and with his accustomed cadence, his form as erect as ever, his eye clear and bright, his arms hanging naturally by his side; and then, without a murmur, a groan, a lisp, raising not a hand, catching at nothing, with no bending of a joint or quivering of an eyelid, he fell backward upon the floor—dead. With the quickness of the lightning's flash, from the full vigor of a manly life, at the age of forty-nine, he died—one of the most remarkable deaths on record.—*Boston Transcript.*

TO CLEAN WINDOWS.

Choose a dull day, or at least a time when the sun is not shining on the window; when the sun shines on the window it causes it to be dry streaked, no matter how much it is rubbed. Take a painter's brush and dust them inside and out, washing all the woodwork inside before touching the glass. The latter must be washed simply in warm water diluted with ammonia. Do not use soap. Use a small cloth with a pointed stick to get the dust out of the corners; wipe dry with a soft piece of cotton cloth. Do not use linen, as it makes the glass linty when dry. Polish with tissue paper or old newspapers. This can be done in half the time taken where soap is used, and the result will be brighter windows.—*Business.*

GOOD authors study nature and write books. Good financiers study people and make money.—*S. O. E. R.*

Standard

INCREASING Number of Faces **LINE** FURNISHED On Great System

Member of a Useful Family
COMPANION SERIES

Trio of Elegant Faces
OUR STUDLEYS

Designed in Three Widths
EXTENDED LATEST

Extended Studley

FINISHED Good Letter

BEST Printed

EXTENDED STUDLEY
Prices of Fonts

6-Point,	25a	15A,	$ 2.00
8-Point,	22a	14A,	2.25
10-Point,	18a	10A,	2.50
12-Point,	16a	10A,	2.80
14-Point,	14a	8A,	3.00
18-Point,	9a	5A,	3.20
24-Point,	7a	4A,	4.00
30-Point,	5a	3A,	4.70
36-Point,	5a	3A,	6.40
48-Point,	4a	3A,	10.75
60-Point,	4a	3A,	17.25

PERFECT Fine Output

JOBS Graced

Originated and Cast Solely by the **INLAND** 217-219 Pine Street SAINT LOUIS

Type Foundry

Some Big Metal Type

Cast complete in caps, lower case, figures and points

The Jenson Heavyface is made in ten sizes, from 12 to 120 Point

120 Point Jenson Heavyface

BIDS

It is a companion letter to Jenson Old Style and the Jenson Italic

96 Point Jenson Heavyface

Echoed

Send to nearest Branch for complete showing of series, with prices

72 Point Jenson Heavyface

HOMER

The Howland Series is now complete from 6 to 120 Point, 14 sizes

120 Point Howland

MINED

Figures accompany all sizes of both Howland & Jenson Heavyface

96 Point Howland

Sun Bath

All big sizes are cast in hard type metal of a most superior quality

72 Point Howland

AMERICAN

American Type Founders Com'y



18 Point Barta Border No. 241, 30 Inches, $1.50



1—Chairman Black and his Bouquet.
2—Bill Kennedy's Plate of Corn Cobs.
3—Newsboys' Fountain, Belle Isle Park.
4—Charles Deacon and Group on the Lake Trip.
5—Frank Morrison in Characteristic Attitude.
6—A few of the Idyllers.

7—City of Toledo Overhauling the Sappho.
8—Members of the Idyller Club.
9—Convention Headquarters.
10—The Line-up on the Tally-ho Trip.
11—Governor Pingree's Home.
12—Another View of the Tally-ho Party.

13—An Argument with Landlord Postal.
14—The Boys Who Had Their Own Tally-ho Ride.
15—View at Highland Park Race Track.
16—A Stray Shot on the Star Island Trip.
17—The Idyllers and Their Yacht.



DELEGATES, EX-DELEGATES, VISITORS AND LADIES.



DELEGATES AND EX-DELEGATES.

FORTY-FIFTH CONVENTION OF THE INTERNATIONAL TYPOGRAPHICAL UNION.

Group pictures taken at Waterworks Park, Detroit, Michigan, August 15, 1899, by C. M. Hayes.

THE FORTY-FIFTH CONVENTION OF THE INTERNATIONAL TYPOGRAPHICAL UNION.



STEAMSHIP NORTH LAND PASSING THE SAPPHO ON STAR ISLAND TRIP.

THE forty-fifth convention of the International Typographical Union, held in Detroit, Michigan, August 14-19, 1899, was the largest in the history of the organization, with the single exception of the convention in Chicago during the World's Fair. Even that meeting exceeded the Detroit convention in point of attendance by less than a score of delegates. Perfect weather, the most admirable arrangements as to a meeting place and other conveniences, the even temper of the delegates, the hospitality of the Detroit citizens, and the many important legislative matters taken under consideration and provisionally adopted, serve to mark the Detroit convention as one unique in the annals of the International Typographical Union.

Contrary to the general expectations, matters of great importance were broached at the convention, and some of the amendments adopted, if sustained by the referendum, will have a far-reaching effect upon the future of the organization. Perhaps the most radical step taken was in the direction of accumulating a great defense fund; and while it is by no means certain that the referendum will stand by the convention's idea, more especially since President Donnelly and other leaders are inclined to doubt the advisability of the creation of such a fund, the proposition will afford the local unions a subject for grave consideration and debate. Plans for the better organization of printers were given due consideration, and a number of them put in the shape of amendments to the laws of the International Typographical Union. Several executive sessions were held, in which means were adopted for carrying on contests in which the union finds itself involved in various parts of the country. The utmost spirit of fairness characterized all the debates, and it



DETROIT'S WELCOME ON THE CITY HALL.

was very noticeable that less acrimony was displayed toward employers as a class than at some preceding conventions. The amicable agreement reached by the representatives of the Union and those of the Typothetæ on the shorter workday question is probably responsible for much of the good feeling displayed.

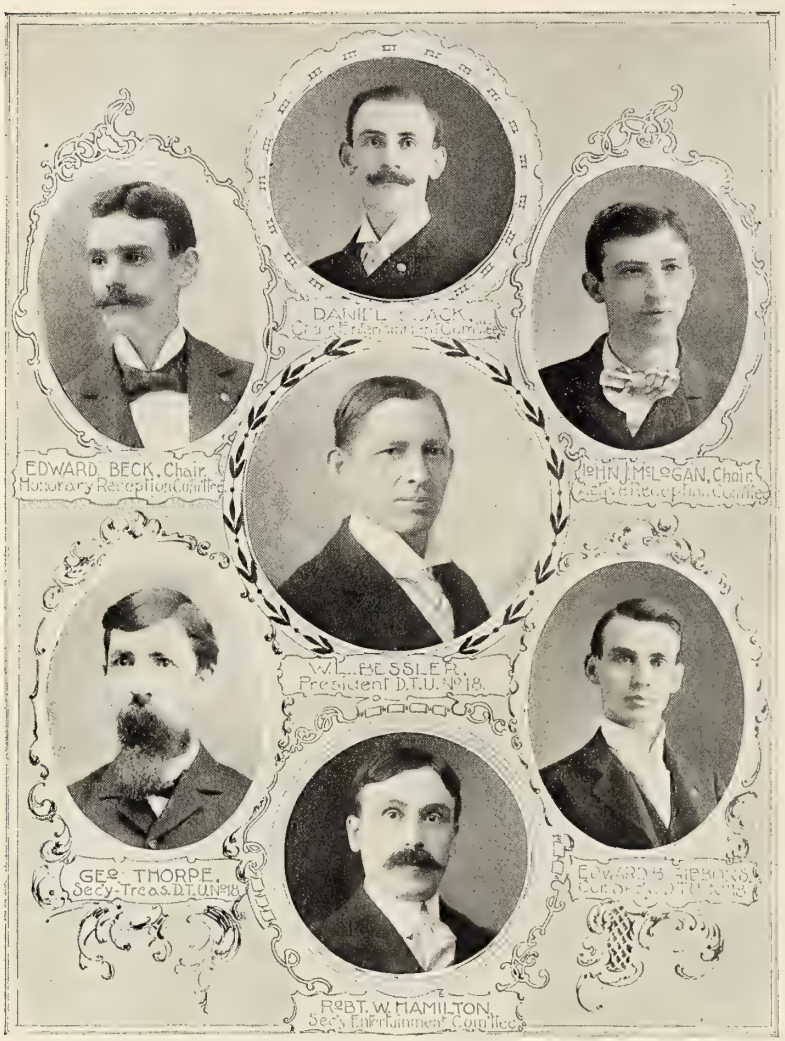
The convention opened in Strassburg's Academy on Monday morning, August 14. The usual preliminaries were observed—Mr. A. B. Hall, private secretary to his honor, Mayor William C. Maybury, extending a welcome on behalf of the city, and President Donnelly responding. The following delegates were given seats in the convention:

1, Indianapolis—Ed P. Barry, Robert H. Grubbs.
2, Philadelphia—Ernest Kreft, William B. Stout, John A. Churchill.
3, Cincinnati—James A. Hennesy, Ed L. Hitchens, William P. Crozier.
4, Albany—Philip T. Daly.
5. Columbus—Alban F. Myers, Joseph T. Hayes.
6, New York—D. F. Ryan, A. B. Corcilius, William E. Dillon, S. Oppenheimer.
7, Pittsburg—J. W. Keller, Patrick M. Carey, Walter H. McKee.
8, St. Louis—Fred A. Raithel, Robert W. Francis, Wallace W. Cato.
9, Buffalo—T. F. Chute, J. A. Kelly.
10, Louisville—James A. Caldwell, Hugh H. Ellis.
11, Memphis—J. H. Harris.
12, Baltimore—Henry A. McAnarney, Arthur L. Jackson.
13, Boston—Clarence A. Noble, Frank Baker, John J. Chase, Hugh O'Halloran.
15, Rochester—Thomas F. Moore.



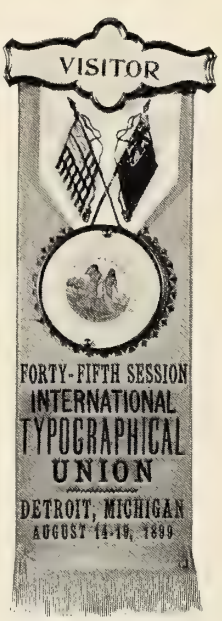
PRESIDENT DONNELLY AND SECRETARY-TREASURER BRAMWOOD.

16, Chicago—John McParland, William M. Horne, George W. Day, Jacob Betten.
17, New Orleans—John R. George, John A. Byrne.
18, Detroit—Charles O. Bryce, Charles Roepke.
19, Elmira—L. S. Gibbs.
20, Nashville—John F. Lee, Theodore Perry.
21, San Francisco—J. T. Houston, C. E. Hawkes.
23, Milwaukee—W. E. Phillips, M. P. Walsh.
28, Galveston—J. T. Quigley.
29, Peoria—J. A. Stevenson, E. J. Goulden.
30, St. Paul—R. R. Miller, E. C. Ives.
33, Providence—Rudolph De Leeuw.
39, Grand Rapids—William H. Stewart, James E. Loomis.
42, Minneapolis—John W. Hays, Charles A. Greenwood.
48, Atlanta—Clint C. Houston.
49, Denver—R. E. Herrick, W. F. Boardman.
53, Cleveland—A. T. Proctor, Charles H. Quayle.
55, Syracuse—Thomas J. Costello, John C. Daley.
57, Dayton—Thomas W. Howard.
63, Toledo—Charles S. Brown.
64, Lafayette—J. J. Reitemeier.
67, Lockport—Daniel E. Craine.
71, Trenton—Henry S. Swing.
72, Lansing—Oscar L. McKinley.
77, Erie—Harry C. Gould.
78, Fort Wayne—E. D. Scheiman.
79, Wheeling—Ned Sims.
80, Kansas City—E. B. Howard, Eugene Kirk.
81, Bay City—Garrie C. Laing.
82, Colorado Springs—C. C. Wetmore.
86, Reading—Charles S. Butler.
87, Houston—Max Andrew.
88, Hannibal—C. Morton Waelder.
91, Toronto—Robert S. Burrows, George W. Dower.
97, Peru—John Diehl.
99, Jackson—William T. O'Brien.
101, Columbia—John S. Leech, Charles E. Holmes, Harry B. Goodrell, Timothy M. Ring.
102, Ottawa—C. S. A. Renaud, P. M. Draper.
103, Newark—John T. Hudson, Thomas J. McHugh.
104, Birmingham—C. J. Deaton,
107, Twin City—George E. Morgan.
110, Union Hill—John T. Boyle.
111, Knoxville—W. D. Hendricks.
112, Scranton—Frank Evans, Isaac Harris.



A FEW FAMILIAR FACES AT THE CONVENTION.

117, Springfield—W. C. Hewitt.
118, Des Moines—R. V. Brown, Harry Songer.
122, Kalamazoo—E. R. Weldin.
127, Hartford—M. W. Molumphy.
129, Hamilton—Henry Obermeyer.
132, Camden—John R. Bailey.
133, London—John McLean.
146, Charleston—L. A. Fraser.
154, Ann Arbor—C. G. Cook.
162, Jacksonville—Joe Sherouse.
166, Adrian—W. L. Agnew.
173, Dallas—H. G. Stephenson.
177, Springfield—H. H. Eads.
180, Sioux City—W. J. Worst.
182, Akron—J. L. Cooper.
185, Bradford—Nicholas W. Buckley.
190, Omaha—A. E. Butler, S. S. Smiley.
199, Zanesville—Ed Fulkerson.
200, Youngstown—Theo. Arens.
202, Seattle—W. G. Armstrong.
203, Bluff City—George D. Riggs.
209, Lincoln—Harry S. Stuff.
213, Rockford—W. H. Tousley.
226, Vancouver—F. W. Fowler.
230, Danville—T. E. Belton.
233, Niagara Falls—L. J. Hyde.
238, Steubenville—Harry P. Boyer.
266, Elkhart—Walter F. Weir.
288, Galesburg—O. W. Walkup.
292, Rotterdam—William F. McGrath.
300, Port Huron—John W. Stoutenberg.
302, Quebec—Felix Marois.
305, Newburgh—William E. Powers.
306, Alton—John Riley.
308, Watertown—Frank H. Lewis.
317, Woodstock—E. B. Brown.
330, Bohemian (Chicago)—K. V. Janovsky.
332, Muncie—J. B. Besack.



THE OFFICIAL BADGE.

GERMAN-AMERICAN.

6, Cleveland—Robert Bandlow.
14, Indianapolis—Hugo Miller.
21, Detroit—Albert Schulze.

STEREOTYPERS AND ELECTROTYPERS.

1, New York—James J. Williams, James J. Freel.
2, Boston Stereotypers—Charles Ashton, James Dellagana.
4, Chicago—John S. Healy.
6, Kansas City—Charles A. Sumner.
8, St. Louis Stereotypers—S. Calderwood.
9, Detroit—Charles A. Puget.
17, Washington Electrotypers—Edmund F. Murto.
19, Washington Stereotypers—W. S. Whitmore.
21, Toronto—J. H. Huddleston.
25, Buffalo Stereotypers—Robert Mann.
31, Cincinnati—William H. Wall.
35, Cleveland Electrotypers—Wm. Tenhagen.
36, St. Louis Electrotypers—McArthur Johnston.
37, Akron—A. J. Glennon.
38, Indianapolis—J. F. Frey.

PHOTO-ENGRAVERS.

1, New York—James G. Cain, P. F. Fagan.
4, Buffalo—A. E. Blanck.
5, Chicago—Jas. Ryan, Jr., Edw. Hegberg.
10, St. Louis—Louis Flader.
12, Detroit—E. J. Metzen.
15, Toledo—Joseph R. Lee.
17, Washington—Robert G. Hill.
19, Milwaukee—N. F. White.

MAILERS.

1, Boston—John D. Fenton.
2, Chicago—J. J. Kinsley.
3, St. Louis—William F. Reichholdt.
5, Toronto—Fred Eatherly.
6, New York—Thomas J. Canary.
7, Kansas City—C. J. Winn.
11, Buffalo—J. G. Richardson.
12, Cleveland—Charles R. Davis.

NEWSPAPER WRITERS.

4, New York—J. J. Burns, F. A. Mallery.

Standing committees were appointed as follows:

Credentials—Betten (Chicago), chairman; Deaton (Birmingham) Wall (Cincinnati Electrotypers), Caldwell (Louisville), Harris (Scranton).

Laws—Ring (Washington), chairman; Riggs (Council Bluffs), Byrne (New Orleans), McParland (Chicago), Freel (New York Stereotypers and Electrotypers).

Appeals—Armstrong (Seattle), chairman; Scheiman (Fort Wayne), Ryan (New York), Leech (Washington), Frey (Indianapolis Stereotypers).

Returns and Finances—Hennesy (Cincinnati), chairman; Cato (St. Louis), Dower (Toronto), Howard (Kansas City), Hays (Minneapolis).

Childs-Drexel Home—Boardman (Denver), chairman; O'Halloran (Boston), Houston (San Francisco), Stout (Philadelphia), Wetmore (Colorado Springs).

Subordinate Unions—Houston (Atlanta), chairman; Marois (Quebec), Powers (Newburgh), Buckley (Bradford), Eatherly (Toronto Mailers).

Miscellaneous Business—McAnarney (Baltimore), chairman; Stevenson (Dallas), Quayle (Cleveland), Daley (Syracuse), Hegberg (Chicago Photo-Engravers).

A large number of communications and proposed amendments to the constitution were presented and referred to committees.

Secretary-Treasurer J. W. Bramwood presented a financial report covering the transactions of the Union up to August 8. The report showed a balance on hand of $26,154.62, apportioned as follows: Burial fund, $6,904.22; executive council, $18,887.95; general fund, $145.95; shorter workday committee souvenir fund, $216.50.

SECOND DAY.

Tuesday morning's session started off by adopting a resolution offered by Delegate Corcilius, of New York, approving of the action of New York Typographical Union, No. 6, in its efforts to secure the enforcement of the scale of prices

in the New York *Sun* office, and promising moral and financial support.

Article XXII of the constitution, relating to the referendum, was amended to give to the Executive Council the power to fix the time at which subordinate unions shall vote upon propositions submitted by the convention, but which must be within three months of the time the convention adjourns.

The proposition of Delegate Barry, of Indianapolis, to remove the bars from non-printer members of the union and allow them to work at any branch of the business they may elect, without being required to work only at that branch at which they were employed when elected to membership, led to a full discussion of the machine-tender question in all its phases. The amendment was adopted by a vote of 122 to 33. Its effect, if sustained by the referendum, will be to permit machine-tender members to become operators at their own pleasure.

The Committee on Laws reported an amendment to abolish annual conventions and hold them biennially, but the convention refused to concur in the recommendation.

Invitations to hold next year's convention in Milwaukee, Toronto, Ontario, and Birmingham, Alabama, were read.

A letter from former president Edward T. Plank, Boise City, Idaho, was read, asking for financial relief. Mr. Plank reported that he was ill and destitute, and asked for a loan. The convention instructed the trustees of the Childs-Drexel Home to take care of Mr. Plank until he is able to be taken to the Home.

THIRD DAY.

In opening Wednesday morning's session, President Donnelly submitted a statement correcting the report that Mr. Kohlsaat, proprietor of the Chicago *Times-Herald*, was antagonistic to the typographical union. Mr. Kohlsaat had informed Mr. Donnelly that his sympathies were with the union, but that he was in honor bound to stand by the Publishers' Association in the controversy with the union, owing to his membership therein.

The question of establishing an adequate defense fund was taken up and thoroughly discussed. A proposition by President Donnelly, giving the Executive Council power to levy a special assessment, not to exceed 50 cents in any three fiscal months, upon the membership for the benefit of the defense fund whenever that fund shall fall below $20,000, was adopted.



RECEPTION COMMITTEE, DETROIT TYPOGRAPHICAL UNION.

A vote was taken on the place for holding the next convention. It resulted as follows: Birmingham, 78; Milwaukee, 84; void, 5. Milwaukee was declared the choice of the convention.

A proposition submitted by President Donnelly requiring all foremen to be active members of the union, and giving subordinate unions the right to admit proprietors to or exclude them from membership, was adopted.



THE MAJESTIC, DETROIT'S HIGHEST BUILDING.

Following the announcement of the appointment of the following special committees, an adjournment was taken till afternoon:

President's Report.—Bryce (Detroit), chairman; Carey (Pittsburg), Hewitt (Springfield), Cook (Ann Arbor), Perry (Nashville).

Apprentices.—Oppenheimer (New York), chairman; Herrick (Denver), Hitchins (Cincinnati), McHugh (Newark), Raithel (St. Louis).

Resolutions.—Hendricks (Knoxville), chairman; Williams (New York Stereotypers), Costello (Syracuse), Kreft (Philadelphia), Cain (New York Photo-Engravers).

Machine Tenders and Typesetting Devices.—Ives (St. Paul), chairman; Barry (Indianapolis), Corcilius (New York), Day (Chicago), Howard, (Dayton).

Labels and Boycotts.—Bandlow (Cleveland G. A.), chairman; Holmes (Washington), Stewart (Grand Rapids), Churchill (Philadelphia), Kinsley (Chicago Mailers).

Government Ownership and Copyright.—Harris (Memphis), chairman; Jackson (Baltimore), Reitemeier (Lafayette), Craine (Lockport), Sherouse (Jacksonville).

Organization.—Stuff (Lincoln), chairman; Eads (Springfield), Hill (Washington Photo-Engravers), Canary (New York Mailers), Fulkerson (Zanesville).

Thanks.—Baker (Boston), chairman; Crozier (Cincinnati), Daly (Albany), Renaud (Ottawa), Boyle (Union Hill).

Special Committee on Uniform Trials and Charges.—Leech (Washington), chairman; Noble (Boston), Walkup (Galesburg), Dillon (New York), McKee (Pittsburg).

At the afternoon session the time for non-printer proofreaders to become members of the union was extended to six months after July 1, 1899.

A number of important propositions were discussed and voted down.

The Shorter Workday Committee submitted the following report:

DETROIT, August 15, 1899.

To the Officers and Members of the International Typographical Union:

GENTLEMEN,—The Shorter Workday Committee begs leave to present its final report, and in doing so would congratulate the craft on the substantial progress that has been made since its appointment in March, 1897. At the same time it feels that even more satisfactory results would have been obtained had the committee not been retarded in its work by the lack of funds, consequent on the refusal of the membership to adopt a plan for providing the sinews of war, and also by the apathy which too often prevailed, even among those who were to be direct participants in the benefits of a shorter workday. That so much has been accomplished in spite of these obstacles should be a matter of satisfaction to every member of the craft, and the committee feels that, in addition to the general reduction in the hours of labor already secured, and the further

decrease about to go into effect on November 21, 1899, not the least beneficial outcome of its labors has been the mutual understanding arrived at between the employers and the employes of the allied printing trades, as shown by the completion of the Syracuse agreement.

The manner in which that agreement was effected, and its result in securing to the employes the maximum of benefit with the minimum of friction should furnish to the International Typographical Union and to labor organizations generally a useful object lesson in the adoption of methods calculated to avoid industrial strife. The interests of employer and employe alike can be best served by resort to a system in which negotiation is substituted for obstinate insistence on demands, and argument and reason take the place of strikes and lockouts. The committee



FLOWER CLOCK AT WATERWORKS PARK.

feels itself justified in directing special attention to this phase of its work, and hopes that the precedent set will be followed hereafter whenever the International Typographical Union and the allied crafts decide that the time has arrived for another step in the direction of improved conditions.

Since the preparation of the report of this committee, which was incorporated with the reports of officers and is in the possession of the delegates, some further advance has been made in the direction of having the Syracuse agreement made effective in localities where it was not then in force; but as this work has been done by organizers acting under the supervision of the Executive Council, to which body they have doubtless reported, this committee is not in a position to give detailed statistics concerning the point.

The committee has received from J. J. Little, chairman of the conference committee of the United Typothetæ, a request for information as to the extent to which the provisions of the Syracuse agreement have been adhered to, and has forwarded the communication to the Executive Council, with a request that the information asked for be supplied, as far as possible.

In relinquishing the task intrusted to it, under the resolution by which the committee was appointed, it desires to express its thanks to the officials of the International Typographical Union and to the presidents, secretaries and local shorter workday committees of subordinate unions for the assistance they have rendered. It also records its appreciation of the hearty coöperation of the International Printing Pressmen and Assistants' Union and of the International Brotherhood of Bookbinders, as shown not only by the executive officers of these bodies, but also by their shorter workday committees and by the subordinate unions under their respective jurisdictions.

As the few details that remain unfinished in connection with the movement for a shorter workday can be attended to by the Executive Council with better advantage than by the members of this committee, we would ask that the committee be discharged, and in doing so would express the hope that the measure of success already achieved will prove only an earnest of the complete realization in the near future of the object for which we have striven.

JAMES J. MURPHY, chairman,
C. S. HAWKES, secretary,
DAVID HASTINGS,
G. H. RUSSELL,
R. B. PRENDERGAST,
I. T. U. Shorter Workday Committee.

FOURTH DAY.

Mayor Maybury was present at the opening of the fourth day's session. He briefly addressed the delegates and told them their presence in Detroit was highly appreciated.

A proposition by Delegate Howard, of Kansas City, to create a defense fund of $100,000, by the payment of monthly assessments of 10 cents per member, was taken up and, after much discussion, adopted. This proposition, together with the one introduced earlier in the convention by President Donnelly, will be submitted to the membership for ratification or rejection.

The convention went into executive session on the proposition to direct the Executive Council to expend the sum of $10,000, in weekly installments of $2,000, to aid New York Union, No. 6, in fighting the New York *Sun*.

Upon resuming open session, the convention adopted a resolution empowering the Executive Council "to extend financial aid, in addition to the regular strike benefits, to the end that the New York *Sun* may be compelled to recognize the scale of Typographical Union No. 6, and employ none but union men and members of said union."

Other resolutions affecting the *Sun* difficulty were adopted.

The convention also adopted a resolution offered by Delegate McKinley, of Lansing, empowering the Executive Council to expend not to exceed $10,000 for the purpose of securing the Michigan State printing contract for a firm that will agree to employ union labor exclusively.

A penalty of a fine of $25 was placed upon chairmen violating Section 118, relating to the maintenance of a sub-list in newspaper offices.

A penalty of a fine of $5 was placed upon subordinate unions failing to enforce the six-day law.

A new plan of collecting the International Typographical Union per capita, under which subordinate unions will be required to purchase stamps representing the per capita tax from the International Typographical Union for their members, was favorably passed upon. The plan is intended to simplify the work of the International and subordinate union secretaries.

An adjournment was then taken until afternoon.



HOME OF MR. JAMES E. SCRIPPS, WHERE RECEPTION WAS HELD.

At the afternoon session, a proposition was adopted relieving members depositing cards of the necessity of paying any assessment of which they are not beneficiaries.

Considerable discussion took place over a proposition to publish the *Typographical Journal* monthly instead of semi-monthly as at present and to increase the subscription price, but no action was taken.

The convention spent some time in discussing the troubles of the Brockton shoe workers, and adopted a set of resolutions condemning the Brockton Shoe Council, and pledging

moral and financial support to the Boot and Shoe Workers' National Union.

At the conclusion of the afternoon session on Wednesday, the delegates visited the overall factory of Hamilton, Carhartt & Co., and were courteously shown through the establishment and presented with souvenirs.

FIFTH DAY.

Press of business necessitated three sessions on Friday—morning, afternoon and evening. The morning session was largely devoted to an executive consideration of the situation in Chicago. This matter was disposed of by the adoption of the following resolution, offered by Delegate Hawkes, of San Francisco:



MR. JAMES E. SCRIPPS IN HIS LIBRARY.

Resolved, That the unions in Chicago, subordinate to the International Typographical Union, be and they are hereby instructed to submit to the Executive Council, without restriction, all matters in connection with the controversy between the Publishers' Association and the laforesaid unions, with full power to act, and the Executive Council is hereby instructed to take charge of the matters aforesaid, and use every means to effect a settlement in their judgment for the best interests of all the union men interested.

At the afternoon session the proposition to make the *Typographical Journal* a monthly publication was again considered. All plans for changing the present method of publication were defeated.

A long discussion was had upon proposed changes in the laws relating to the organization of the allied crafts, but no action was taken.

The report of the Shorter Workday Committee, of which J. J. Murphy was chairman and David Hastings secretary, was adopted. The committee was discharged and given a vote of thanks, which was adopted by every delegate rising. A plan is on foot to present the members of the committee with a permanent testimonial for their work.

A discussion was had upon a proposition to enact a five-day law for workers in daily newspaper offices. The proposition was referred without action.

An effort was made to enact a law providing the sixth vice-president with a salary of $300 per annum. It resulted in the passage of a resolution fixing the salary of that official at $50 per annum and $4 per diem, with legal expenses, while engaged in work under the direction of the President or Executive Council.

A proposition to establish a sick benefit fund was defeated.

The proposed printing exposition to be undertaken by New York Union, No. 6, in May of next year, was indorsed.

A proposition for the better supervision of the books and accounts of local unions was adopted.

At the evening session the question of regulating the employment of apprentices was considered. The Executive Council was instructed to confer with the United Typothetæ of America to the end that a uniform system of apprenticeship might be inaugurated.

A resolution thanking Public Printer Palmer for restoring wages in the Government Printing Office was adopted.

The Executive Council was instructed to secure the passage of a union label protection law through the parliament of the Dominion of Canada.

A resolution was adopted setting forth that it was the sense of the convention that no member of the International Typographical Union, or of a subordinate union, should be a member of the military organization known as the National Guard.

A petition to Congress in favor of the establishment of post-office savings banks was indorsed.

The following resolution, introduced by Delegate Calvert, of Philadelphia, was adopted:

Resolved, That the International Typographical Union heartily indorse the principles which led to the assembling of the peace conference at The Hague; that it deplores the failure of the general disarmament feature, and urges a more general propagation of the principles of international arbitration. Any one who has made an unbiased study of war, its causes and effect, must come to the conclusion that it has ever been used to divert the attention of people from corruption at home, while the vultures and cormorants of trade were oppressing the people of their native land under pretense of philanthropic motives. War is destructive and useless, breeds poverty, fosters crime, and destroys national honor by introducing a counterfeit patriotism.

A resolution protesting against the interference of the federal authorities in labor difficulties in the State of Idaho was adopted.

The Executive Council was instructed to push the warfare against the W. B. Conkey Company, of Hammond, Indiana.



HURLBURT GATE, WATERWORKS PARK.

The delegates to the next session of the American Federation of Labor were instructed to vote for a member of the printing trades as delegate to the British Trades Congress in 1900.

An amendment to the general laws was enacted providing that no member of the International Typographical Union



GRAND CIRCLE PARK, WOODWARD AVENUE, DETROIT, MICHIGAN, NEAR STRASSBURG'S HALL, WHERE THE CONVENTION MET.

shall work more than five days in any one week when a substitute can be obtained. The amendment is subject to a vote of the referendum.

A long discussion followed upon the machine question. The only change effected was the adoption of a resolution indorsing an all-time scale for machine operators.

President Bowman, of the International Printing Pressmen's Union, appeared before the convention and addressed the delegates in regard to the union label question.

Some further matters affecting machine operators were considered, and an adjournment taken.

SIXTH DAY.

The sixth and last day was marked by the expedition with which business was transacted. Numerous propositions affecting the internal workings of the organization were reported out by the committees to which they had been referred and passed upon with dispatch by the convention. In the morning the representatives of the several organizing districts met and selected their candidates for organizer, which were afterward indorsed by the Executive Council. The list is as follows:

First district — Henry McMahon.
Second district — O. J. Donnelly.
Third district — A. W. Keller.
Fourth district — L. A. Fraser.
Fifth district — C. C. Houston.
Sixth district — A. H. Smith.
Seventh district — M. B. Palmer.
Eighth district — George G. Norris.
Ninth district — J. W. Cline.
Tenth district — John W. Hays.
Eleventh district — No selection.
Twelfth district — H. T. Stephenson.
Thirteenth district — No selection.
Fourteenth district — Francis Drake.
Fifteenth district — C. A. Deering.
Sixteenth district — George W. Dower.

Late in the afternoon session the regulation socialistic resolution was reported on by the committee with an unfavorable recommendation. The resolution was offered by Delegate Bandlow, of Cleveland, and read as follows:

WHEREAS, It is apparent that private property in the natural sources of production and in the instruments of labor is the obvious cause of all economic servitude and political dependence, which condition aggravates the ever-increasing discontent of the wage-working class, because of the impossibility to get access to opportunities to apply its labor-power in the production of things necessary to sustain life, therefore be it

Resolved, That we, delegates of the International Typographical Union, in convention assembled, proclaim to the voters of the United States of America and all toilers of the universe that the time has come to recognize the necessity of carrying the war against capitalistic oppression simultaneously in the political and industrial field, and we, therefore, call upon our membership to ally itself with the Socialist Labor party, the only political organization that unflinchingly stands for the abolition of the wage system under which labor is robbed of the product of its toil.

Resolved, That this proposition be submitted to the referendum, and when approved of be made a part of the constitution of the International Typographical Union.

A vigorous debate was started but very quickly suppressed by application of the cloture rule. The resolution was tabled finally by a vote of 64 to 42, many of the affirmative voters explaining that their sympathies were against the resolution while their votes were meant as a protest against "gag rule."

The requests of San Francisco and Pittsburg for financial assistance in carrying on strikes for the shorter workday were referred to the Executive Council.

A resolution complimenting Secretary-Treasurer Bramwood on the excellent condition of the books and records of the Union was unanimously adopted.

It was made compulsory upon local unions to defray the traveling expenses of their members discharged from the Home in Colorado Springs. The name of the Home was also changed from "The Childs-Drexel Home for Union Printers" to the "Union Printers' Home," to prevent, it was stated, confusion in the minds of the general public as to who supports the institution. The old name will be retained in the articles of incorporation.

Resolutions of thanks to all who had contributed to the enjoyment of the delegates were adopted, including a special set thanking the Hon. James E. Scripps.



THE FORWARD DECK OF THE SAPPHO.

President William L. Bessler, Chairman Daniel Black and Secretary Robert Hamilton of the Committee of Arrangements were each presented with a handsome signet ring, while to the remaining members of the committee of arrangements was given a fine gold scarf pin. Then, at 6:15 o'clock, the convention adjourned sine die on the expiring breath of the International Typographical Union "yell"—

"Rah! Rah! Re!
Who are we?
Union Printers,
Don't you see?
Tiger!"

CONVENTION SIDE-LIGHTS.



THAT Detroit is "the convention city" has long been the proud boast of residents of the City of the Straits, and if the hospitality accorded the delegates in attendance at the International Typographical Union convention is a criterion for that shown other visitors, there is a great deal of basis for the claim. The local arrangements for the convention were intrusted to a general committee, composed of Daniel Black, chairman; Robert W. Hamilton, secretary; William L. Bessler, Charles O. Bryce, John Madigan, V. W. Rist, W. S. Haight, E. B. Nord, Edward Welch, Thomas Nestor, Charles Roepke, George Curtis, Charles Hines, Fred Porter, James Stackpole, Andrew O'Connor, Ernest Smith, E. J. Metzen, L. G. Medbury and Louis Kirchner. Visitors, who began to arrive several days in advance of the convention, were met at the depots and wharves by members of the local committees, and escorted to the Griswold House, where the convention headquarters were maintained. Here they were registered and given badges and programmes of the entertainments arranged.

The first event on the programme, and one of the most enjoyable in the long list of attractions provided by the committee, was an informal reception at the Montgomery Rifles' armory, from 3 to 9 o'clock Sunday afternoon and evening. In a garden attached to the armory a band discoursed popular airs, while delegates renewed acquaintances made at former conventions, and were made acquainted with new visitors by the ever-alert local committeemen. White-aproned waiters with overloaded trays hurried from group to group, leaving renewed cheerfulness and conviviality in their wake. The buzz of conversation and the ring of hearty laughter were heard on every side. After an hour or two spent in the garden, the visitors were invited into the armory proper, and were given the first formal welcome to the city by President William L. Bessler, of the Detroit Typographical Union. Other speakers, including Mr. John McVicar, once president of the International Typographical Union, and now an influential citizen of Detroit, followed. A quartette of male voices gave a number of melodious selections, and the gathering broke up at a late hour with every visitor of the opinion that a good start had been made, and that they had made no mistake in going to Detroit. Numbers of the delegates who could not arrange to stop at the headquarters hotel took the opportunity on Sunday to secure quarters elsewhere.

A DAY ON THE WATER.

On Monday afternoon the visitors and members of the local union to the number of over 1,000 were invited aboard the steamer Sappho, which had been specially chartered for the occasion, and taken to the Star Island House, on the Lake St. Clair flats, for a fish and frog dinner. The ride up the river with its beautiful panoramic view of Belle Isle and the Canadian shore, familiar enough to the people of Detroit, provoked immense admiration from the visitors. Mammoth freighters and passenger steamers of all descriptions were encountered during the trip, which was one of constant delight, the passing of the magnificent steamship North Land being an especially grand sight. The trip through the government ship canal in Lake St. Clair brought the visitors to the Star Island House, where a dainty dinner was served. Then the party again took the steamer and were carried back to the city, landing there late in the evening. A moonlight trip followed for those who desired to dance, and it was long after midnight when the last excursionist found his way to his hotel. On both trips there were abundant refreshments and fine music aboard.

THE TROLLEY RIDE.

On Tuesday afternoon the delegates and guests assembled at Grand Circle Park and were there taken aboard a dozen special trolley cars. A ride out beautiful Woodward avenue, past the home of Governor Pingree and many other places of interest, was followed by a trip to the waterworks park, where half an hour was spent in viewing the massive pumping engines and other machinery and in strolling about the handsome grounds with their beautiful floral effects and mirror-like miniature lakes. A large clock with a dial composed wholly of growing flowers and keeping perfect time attracted a great deal of attention, as did also a floral flag, a calendar of flowers and other unique designs. While at the park the delegates and visitors were arranged in a group and photographed.

MR. SCRIPPS' RECEPTION.

Perhaps the crowning event of the week's entertainment was the reception tendered to the International Typographical Union, on Wednesday evening, by Mr. James E. Scripps, proprietor of the Detroit *Evening News* and the Detroit *Tribune*, at his palatial home on Trumbull avenue. On alighting from the street cars and walking a few hundred feet the guests were confronted with a scene of enchantment usually only expected in the fairy books. The spacious grounds about the house were illuminated by the soft light from a thousand Chinese lanterns, hung in fantastic festoons



THE STEAMSHIP NORTH LAND.

from the trees and in long unbroken lines from the summit of the octagonal tower. A myriad glow-lamps dotted the walks and lent eyes to the feet of the guests. Visitors were escorted up the broad steps by polite young men, members of Mr. Scripps' newspaper staff. Inside, the guests were presented in turn to Mr. and Mrs. Scripps, Mrs. E. B. Whitcomb (Mr. Scripps' daughter), the Hon. William C. Maybury, Detroit's popular mayor, and to Mr. P. C. Baker, managing editor of the *Evening News*. Then the guests

were invited to roam through the house at their pleasure, inspecting the notable collection of works of art in the art gallery, the no less valuable specimens of early printing in the library, and the thousands of curios gathered by Mr. Scripps during his numerous trips abroad. After the visitors had feasted their eyes on all that was to be seen in the house, they were escorted through the conservatory to the garden, where seats were found in abundance. Colored waiters passed deftly about the throng serving delightfully cool beverages and other light refreshments. A newsboys' band,



DELEGATES AND VISITORS BOUND FOR THE PICTURE-TAKING AT WATERWORKS PARK.

stationed beneath the trees, played well-selected pieces during the entire evening, while in the handsome banquet hall a string orchestra furnished the music for those who desired to "trip the light fantastic." At a late hour the visitors filed through the house and bade good-night to their host.

The reception was one of the finest features of the convention, and all the visitors were loud in their praise of Mr. Scripps' hospitality.

THE TALLY-HO RIDE.

On Thursday afternoon the visiting ladies were taken in tally-ho coaches for a drive around Belle Isle, Detroit's beautiful island park. They were made acquainted with the bears, deers, ostriches and other denizens of the zoo, and driven through the wooded roads and river-skirted drives which have made Detroit and Belle Isle familiar words all over the country. A stop was made at the police station on the island, where the methods of properly preserving order were looked into, and the lost children that had been picked up that afternoon given all the consolation possible by the tender-hearted ladies of the party.

THE BANQUET.

More than three hundred guests sat down to the banquet, tendered by the Detroit union to the visitors, at the Griswold House, Thursday evening. After an excellent menu had been discussed the guests were called to order by Edward Beck, an honorary member of No. 18, who presided as toastmaster. A long list of eloquent speeches followed. The toast, "The City of Detroit," was responded to by Mr. A. B. Hall, secretary to Mayor Maybury. President Samuel B. Donnelly responded to "The International Typographical Union," President James H. Bowman to "The International Printing Pressmen and Assistants' Union," Mr. James J. Murphy to "The Shorter Workday," Hon. James E. Scripps to "The Press," Mr. James H. Stone to "The Employing Printers," Ex-President John McVicar to "Trades Unions—Have They Proven Beneficial," and Mr. Frank Morrison to "The American Federation of Labor."

Mr. Scripps, who was introduced as a man who had for over twenty-five years employed union printers and who had voluntarily paid higher wages than the scale of the union at one time demanded, paid great homage to the typographical union.

"There is something of an anomaly in the typographical union toasting the press," said Mr. Scripps. "It is somewhat as if a man should drink to his own health and prosperity; for it can not be doubted, and I say it seriously and in sincerity, that the typographical union is itself the larger share of what we call the press.

"The primary meaning of the term, 'The Press,' in the sense here employed, is the art of printing, and hence those engaged in printing and publishing. It has not taken the whole of my forty-two years' experience in the profession to discover that in every well-regulated office the union is pretty near 'the whole shootin' match.'

"And the power of the practical printer is not confined to the limits of the composing room alone. He dominates the editorial room also. I made the interesting discovery the other day, that out of a staff of seventy editors and reporters employed on the newspaper which I had the honor of founding, nineteen, including most of those occupying the leading positions, are present or former members of the typographical union. Just as the old Goths and Huns, when by the encroachment of other barbarians, found their pickings north of the Danube gone, swooped down upon and took possession of the Roman empire, so when dispossessed of their cases by the introduction of machines, the Detroit printers simply raided the editorial department and established themselves firmly in the editors' chairs. Who says that the typographical union is not itself the press?"

Of the press of the future, Mr. Scripps gave a unique prophecy. He declared it his belief that the art of printing



MRS. OPPENHEIMER DISTRIBUTING FRUIT ON THE STAR ISLAND TRIP.

is still in its infancy and that great developments would be forthcoming in the next quarter of a century.

"I anticipate," he said, "that the newspaper press will gradually absorb the magazine and book publishing branches of the business, and there will be but one great publishing instrumentality. All literature will appear primarily in the columns of the daily or weekly journal. That of permanent character will then by the same publishers be put in book form, just as the letters of Junius, which have been nearly fifty times reprinted, appeared originally in the columns of the *Public Advertiser*.

"Our newspapers will grow in size till people tire of their bulk, and then they will be published in sections, each

addressed to its special class of readers. The New York *Herald*, for instance, will be resolved into the *Financial Herald*, the *Sporting Herald*, the *Literary Herald*, the *Religious Herald*, and perhaps several other sections, issued at varying intervals, while there will be still other editions for the news pure and simple. Harper & Brothers, probably unconsciously, foreshadowed this when many years ago they founded their magazine of literature, their *Weekly* of politics and civilization, the *Bazar* for the ladies, and the *Young People* for the children, afterward reprinting all the more notable contents of these periodicals in book form. The time is coming when the very highest literary ability will not disdain the first appearance of its productions in the columns of the newspaper press."

The banquet was brought to a close at a late hour by the singing of "Auld Lang Syne."

THE IDYLLER CLUB'S OUTING.

Any report of the festivities of the forty-fifth convention of the International Typographical Union would be incomplete without some reference to the outing of the "Idyller Club." Who and what the Idyller Club is can best be described by the Idyller Club yell, which was first heard on the streets of Detroit on Wednesday afternoon of the convention week. Here it is:

Rah, rah, rah!
Who are we?
Idle printers
On a spree!
Whoop,
La!
Tig-e-r-!

On the afternoon named, the Idyllers, or as many of them as could crowd into a huge furniture moving van, were taken across the river to "Wolff's Inn," a resort six miles up the river on the Canadian shore. The club yell was very much in evidence, not only in Detroit but over in the peaceful domain of the English Queen, whose sleepy subjects were frightened out of several years' growth by the force with which the Idyller slogan was given.

The rules of the Idyller Club are simple enough to understand, but not so easy to put into practice as one might be led to believe. They are:

Rule 1. Drink.
Rule 2. Eat.
Rule 3. Drink.

And having successfully carried out the three simple rules, all true Idyllers begin all over again and repeat. Honorary members are permitted to forego the second rule, but the first and third are imperative and must be obeyed.

Arriving at their destination, with one or two stops en route to enforce Rule 1, the Idyllers were seated at a long, rustic table and the following menu, printed on heavy brown paper in the highest style of the galley-boy's art was set before them:

WOLFF'S INN
(When he isn't out).
IDYLLER CLUB BANKAY.
MENU
WALKERVILLE, ONT., Aug. 19, 1899.
CONSOMME.
New York *Sun*. Buffalo *Express*.
Chicken a la Wolff (Feathers Extra).
Sturgeon from the Idyll Island. Mice Rolled in Sawdust.
Sow Belly with Punctured Beans.
Ham and Fierce Eggs. Whale's Liver.
Lansing Rats Stuffed with Dynamite.
Scare Heads of Lettuce. Young Roast Devils.
Up-in-the-Air Lobsters, Whisky Sauce,
a la Kessel.

Notice, Nobody Allowed to Eat
Pie with a Chisel.

After Rule 2 had been properly observed, with sundry reversions to Rules 1 and 3, Idyller Prince McLogan was installed as toastmaster and a variety of toasts were drunk and suitable responses made. Some of those called upon were as follows:

"The Idyll Milkman," W. H. Wagner, Detroit.
"The Idyll Snapshotter," Theodore Perry, Nashville.
"The Idyll Policeman," Harry O. Carr, Grand Rapids.
"The Idyll Editor," Edward Beck, Detroit.
"The Idyll Queen," William Kennedy, Chicago.
"The Idyll King," L. H. Kessel, Detroit.
"The Idyll Idyller," William L. Bessler, Detroit.

Other Idyllers sang songs or told stories and the first and third rules were strictly enforced.

After the programme had been thoroughly exhausted and a snap-shot picture had been taken of Idyller Kennedy's plate of corn cobs, the Idyllers returned to Detroit—some in wagons, some by boat, and some they know not how, but all voted to attend the next Idyller conclave to be held in Milwaukee next year.

The Idyllers who were present on this occasion were: Harry O. Carr, Grand Rapids; John T. Hudson, Newark; J. H. Mitchell, Pittsburg; Charles S. Brown, Toledo; Theodore Perry, Nashville; H. L. Marsh, Indianapolis; J. Vander Perel, Pittsburg; J. R. Jessup, Chicago; J. Fremont Frey, Indianapolis; W. S. Brown, Toledo; William Kennedy, Chicago; Hugh H. Ellis, Louisville; F. H. Blakely, Toledo; and the following from Detroit: John J. McLogan, Charles L. Wise, Henry Marr, N. H. Farr, Frank N. Wonnicott, E. A. Greening, L. H. Kessel, Edward Beck, George H. Curtis, F. A. Becker, W. H. Wagner, Walter M. Blight, E. J. Rinshed, W. L. Bessler and E. C. Thrift.

EX-DELEGATES AND VISITORS.

During the convention week the following ex-delegates and visitors registered at convention headquarters: J. W. Bramwood, Indianapolis; Robert Y. Ogg, J. C. Metcalf, Detroit; Adrian M. Jones, Chicago; Fred B. Martin, Daniel Black, W. L. Bessler, R. W. Hamilton, Detroit; Charles Wright, New York; T. H. Renshaw, S. N. Chilton, Charles G. Willets, John McVicar, H. D. Lindsley, P. J. O'Grady, Joseph A. Labadie, R. R. Hinds, Thomas Nestor, Detroit; William M. Garrett, Washington, D. C.; T. J. Dixon, Detroit; V. B. Andrew, Houston, Texas; G. W. Duncan, Detroit; P. J. Merrill, F. C. Shepard, Chicago; Joseph Mason, J. H. Walker, Detroit; W. M. Kennedy, Chicago; E. Van Sandt, New York; Will J. Lambert, Bay City; James P. Murtagh, Detroit; B. M. Barndollar, Colorado Springs; J. B. Maddigan, Chicago; M. B. Palmer, Peoria, Ill.; Warren H. Goldsmith, Boston, Mass.; David Hastings, Hamilton, Ont.; W. R. Voiles, Cincinnati; Hugo L. Marsh, William Shaler, John Thomas, J. J. Moriarity, Indianapolis; Rudolph De Leeuw, Providence, R. I.; Charles A. Lewis, Jr., Kansas City, Mo.; Harry O. Kramer, Lafayette, Ind.; G. A. Somarindyck, Syracuse, N. Y.; George W. Williams, Boston, Mass.; James M. Lynch, E. J. Van Deventer, Syracuse, N. Y.; Charles Deacon and Mrs. Charles Deacon, Colorado Springs; William A. Klinger, Pittsburg; Robert H. Curl, Cincinnati; P. J. Flanagan, New York; W. E. Mitchell, Toronto, Can.; Charles E. Cobb, Chicago; A. G. Daves, Boston; James B. Culley, J. B. Neill, Pittsburg; J. R. Jessup, Chicago; W. S. Brown, E. M. Stewart, W. A. De Forest, T. W. Kehoe, F. L. Gregory, John T. Garvin, Toledo; James H. Bowman, Chicago; E. W. Owens, F. H. Blakely, Toledo; Charles R. Tyler, New York; Hugh L. Turner, Pittsburg; B. F. Rents, Toledo; Mrs. William Reichholdt, Mrs. E. J. Francis, St. Louis, Mo.; A. L. Davidson, Cincinnati; A. F. Wondedy, Toledo; Samuel West, New York; George R. Dabney, Pittsburg: U. K. Lindemuth, Reading; W. F. Hassell, Bryan, Texas; James P. Eagan, Toledo; R. T. Thacker, Grand Rapids; John R. Morrisey, Detroit; P. J. Weldor, New York; W. G. Loomis, Detroit; Albert Nolan, Syracuse; Frank Morrison, Chicago; John Drew,

Detroit; George W. Baltz, Elmira, N. Y.; E. O. Cornell, Cincinnati; H. A. Moreland, New York; C. B. Woodward, Detroit; Joseph P. Keating, Toledo; James J. Murphy, New York; William P. Heck, Philadelphia; Jacques Biwer, St. Louis, Mo.; Henry J. Smith, Detroit; Tom W. Clarey, Toledo; W. L. Palmer, Syracuse; J. H. Mathews, Cleveland; James Bresmark, Chicago; M. F. Nash, Columbus; Mrs. O. W. Walkup, Galesburg, Ill.; John M. McDermott, Chicago; Mrs. John F. Lee, Nashville; Miss Margaret Lee, Kingsville, Ont.; John H. Maxwell, New York; Ruliff Duryea, Detroit; C. F. Benzing, New York; Thomas F. Crowley, Cincinnati; Francis B. Egan, Detroit; David Shankland, Buffalo; John R. Devine, J. W. Hopkins, Pittsburg; A. B. Adair, Chicago; L. W. Hoch, Coldwater, Mich.; Robert Jaffrey, Detroit; J. E. McLoughlin, New York; George W. Harris, Chicago; Mrs. James A. Caldwell, Louisville; Mrs. C. C. Wetmore, Colorado Springs; Mrs. Max Andrew, Houston, Texas; Mrs. A. L. Jackson, Baltimore; Mrs. William H. Wall, Cincinnati; Mrs. C. A. Noble, Boston; Mrs. James T. Houston, San Francisco; Mrs. C. E. Holmes, Washington, D. C.; Mrs. Lambert, Bay City, Mich.; Mrs. J. Betten, Chicago; Leon Rouse and wife, New York; Mrs. E. B. Howard, Kansas City; A. Duncan, Logansport, Ind.; J. D. Fenton, Boston, Mass.; Mrs. Ella Duncan, Logansport, Ind.; G. A. McDonald, Milwaukee; J. A. Churchill, Philadelphia; W. B. Bell, Mrs. W. B. Bell, Chicago; Miss Marie Carey, Allegheny, Pa.; Mrs. C. V. Gleseman, John C. Crammond, C. A. Mueller, Pittsburg; Charles J. Buchma, New York; Mrs. S. B. Donnelly, Edwin J. Donnelly, Indianapolis; J. Hastie Milford Wall; Mrs. Ella Grant, Detroit; Mrs. J. B. Culley, Mrs. J. B. Neill, Pittsburg; James Griffon, Chicago; Mrs. G. A. Somarindyck, Syracuse; Mrs. Lena Oppenheimer, Mrs. A. B. Corcilius, New York; Mrs. H. C. Gould, Erie, Pa.; Mrs. Gramer, Lafayette, Ind.; Mrs. Bramwood, Indianapolis; Mrs. Herrick, Denver; Mrs. Smith, Indianapolis; Mrs. Oscar McKinley, Mrs. George Blideau, Lansing, Mich.; Miss J. Willson, Niagara Falls; C. I. Beeman, Newark, N. J.; C. F. Whitmarsh and wife, Chicago; Mrs. George W. Baltz, Elmira, N. Y.; Mrs. W. F. Cooper, Detroit; George Edward Lock, Niagara Falls; Miss Mary Sullivan, Danville, Ill.; Mrs. James J. Murphy, New York; Mrs. A. F. Miles, Columbus; Mr. and Mrs. Charles Tyler, Mrs. J. H. Maxwell, New York; Frank A. Kidd, Chicago; Mr. and Mrs. Robert Bandlow, Cleveland; Joseph D. Shea, Chicago; J. Markee, Toledo; Hugh Reed, Chicago; A. J. Lykes, Cambridge, Ohio; H. A. Diamond, Lucan, Ont.; August Beaupain, Thomas Payton, Springfield, Ohio; W. R. James, Toronto, Ont.; Jesse E. Moore, Toledo; Mrs. A. E. Blanck, Buffalo, N. Y.



BELLE ISLE, DETROIT, MICHIGAN, WHICH WAS VISITED BY THE TALLY-HO PARTY AT THE INTERNATIONAL TYPOGRAPHICAL UNION CONVENTION.

NOTES.

One of the hardest workers for the entertainment and comfort of the visitors was Mr. Sam A. Watrous, one of the shining lights of Detroit Union. Mr. Watrous was on the Reception Committee and whenever anything was required to be done he was always on the spot.

A quiet boom was started during the convention to make George W. Day, of Chicago, president upon the expiration of President Donnelly's term of office.

While the delegates were holding their evening session Friday, an impromptu ball was held at the Griswold House by the visitors. Mrs. Oppenheimer, of New York, and Landlord Postal led the grand march.

The visitors and the ladies were given an afternoon at the Highland Park race-track, through the courtesy of Landlord Postal, of the Griswold House. Several of the visitors were reported to have made a clean-up.

James J. Murphy, chairman of the Shorter Workday Committee, was doubly honored during convention week. The convention gave him a vote of thanks for his work in the interest of the shorter workday and one of the local papers

paid him the honor of being the father of the Pears' Soap baby, "He Won't Be Happy Till He Gets It." The rotund Mr. Murphy, although owning neither chick nor child, accepted the compliment without protest.

More than the usual number of cards were in circulation during convention week, and many of them showed much originality. Among the more unique were those of John T. Hudson, Newark; Theodore Perry, Nashville; Harry S. Stuff, Nashville; Max Andrew, Houston; Oscar L. McKinley, Lansing; Joseph P. Keating, Toledo; Robert C. Duguid, Detroit; R. E. Herrick, Denver; W. F. Reichholdt, St. Louis; Thomas F. Moore, Rochester; Adrian M. Jones, Chicago; Edward P. Barry, Indianapolis; Master Garner Bramwood, Indianapolis, and others.



FOUR OF THE CARDS EXCHANGED BY DELEGATES AT THE DETROIT CONVENTION.

Detroit convention was the first to adopt an official "yell." Delegate Boardman, of Denver, made the motion by which the following was adopted:

'Rah! Rah! Re!
Who are we?
Union Printers,
Don't you see?
Time!

Cincinnati got into the field early for the 1902 convention. Her delegates circulated a card bearing a facsimile of the queen of spades with the inscription, "Cincinnati asks the session of the International Typographical Union for 1902."

"The queen of the West,
In her garlands dress'd,
On the banks of the beautiful river."

Among the books in Mr. Scripps' library, examined with much interest by the visiting printers on the night of the reception, were several specimens of early bookmaking, with their quaint bindings, marvelous lettering and wonderful rubricated initials. These included a manuscript Bible in Latin, written in England, between 1280 and 1290; a German or Flemish Prayer Book, "The Book of Hours," an illuminated manuscript work of the fourteenth century; "Cicero de Officiis," a book printed by Fust & Schoeffer in John Gutenberg's original printing office in Mentz in 1466, only eleven years after the Mazarine Bible—the first book ever printed; "Cornelius Nepos," printed by Nicholas Jenson in Venice in 1471; "Cicero's Cato Major," or his discourse on old age, printed by B. Franklin in 1744; and a book printed by Peter Schœffer in 1474 from Gutenberg's movable types, with handsomely rubricated initials, all rare and valuable works.

Dan Black, William L. Bessler and Robert W. Hamilton, the three local members in charge of the hotel headquarters, exerted themselves to make the visitors feel at home. That they succeeded is apparent from the fact that they were several times during the week presented with handsome bouquets by the visiting ladies. So proud was Mr. Black with one of his gifts that he posed before the camera with the bouquet in his grasp. The flowers in this instance were the gift of Mrs. Arthur L. Jackson, of Baltimore; Mrs. Charles E. Holmes, of Washington; Mrs. William J. Lambert, of Bay City; Mrs. C. C. Wetmore, of Colorado Springs.

The visiting ladies showed their appreciation of the courtesies extended by Detroit Union by presenting the union with a handsome marble slab and ebony gavel, ornamented with gold trimmings. The gifts bore the inscription: "Presented to D. T. U., No. 18, by the visiting ladies to the 45th session of the I. T. U., Detroit, August, 1899." Mrs. S. B. Donnelly made the presentation speech on behalf of the donors, and President William L. Bessler and Robert W. Hamilton received the gift on behalf of the union. Following are the ladies who were concerned in making the gift: Mrs. S. B. Donnelly, Indianapolis, Ind.; Mrs. J. W. Bramwood, Indianapolis, Ind.; Mrs. Albert Smith, Indianapolis, Ind.; Mrs. W. Reichholdt, St. Louis, Mo.; Mrs. E. J. Francis, St. Louis, Mo.; Mrs. H. C. Gould, Erie, Pa.; Mrs. C. S. Brown, Toledo, Ohio; Mrs. S. Oppenheimer, New York City; Mrs. Oscar McKinley, Lansing, Mich.; Mrs. George Blideau, Lansing, Mich.; Mrs. Charles Deacon, Colorado Springs, Colo.; Mrs. Jacob Betten, Chicago, Ill.; Mrs. O. W. Walkup, Galesburg, Ill.; Mrs. J. B. Neill, Pittsburg, Pa.;

Mrs. George W. Baltz, Elmira, N. Y.; Mrs. C. E. Holmes, Washington, D. C.; Mrs. C. A. Noble, Boston, Mass.; Mrs. James T. Houston, San Francisco, Cal.; Mrs. A. L. Jackson, Baltimore, Md.; Mrs. R. E. Herrick, Denver, Colo.; Mrs. Will J. Lambert, Bay City, Mich.; Mrs. James J. Murphy, New York City; Mrs. C. F. Whitmarsh, Chicago; Mrs. E. B. Howard, Kansas City, Mo.; Mrs. G. A. Somarindyck, Syracuse, N. Y.; Mrs. Max Andrew, Houston, Tex.; Mrs. F. A. Kennedy, Omaha, Neb.; Mrs. W. B. Bell, Chicago; Miss Marie Carey, Pittsburg, Pa.; Mrs. Edward Lesenian, Allegheny City, Pa.; Mrs. E. Grant, Chicago; Mrs. John McLean, London, Ont.; Mrs. William H. Wall, Cincinnati, Ohio; Mrs. Eugene Kirk, Kansas City, Mo.; Mrs. C. C. Wetmore, Colorado Springs, Colo.; Mrs. James B. Culley, Pittsburg, Pa.; Mrs. James C. Elliott, Pittsburg, Pa.; Mrs. J. H. Maxwell, New York City; Mrs. Leon H. Rouse, New York City; Mrs. James A. Caldwell, Louisville, Ky.; Mrs. J. F. Lee, Nashville, Tenn.; Mrs. Barbara Bandlow, Cleveland, Ohio; Mrs. C. G. Cook, Ann Arbor, Mich.; Mrs. Theo. A. Arens, Youngstown, Ohio; Mrs. A. E. Blanck, Buffalo, N.Y.; Mrs. J. E. McLoughlin, Brooklyn, N. Y.; Mrs. A. Y. Proctor, Cleveland, Ohio; Mrs. J. W. Walker, Cleveland, Ohio; Mrs. C. V. G. Leseman, Pittsburg, Pa.

THIRD ANNUAL CONVENTION OF THE NATIONAL ELECTROTYPERS' ASSOCIATION OF AMERICA.

The third annual convention of the National Electrotypers' Association of America will be held at New Haven, Connecticut, September 12 to 15, 1899, at the same time as the meeting of the United Typothetæ. An invitation has been extended to visiting delegates to join the party at New York on September 12, taking the steamer from there to New Haven with members of the Typothetæ, in accordance with invitation issued to the members of the printers' organization. All electrotypers will be welcome at the sessions of the body, whether members of any local association or not. It is the desire of the executive committee to have all electrotypers visit New Haven at that time and become acquainted. By concerted action only can the electrotyping business be placed upon a paying basis, and those who go to New Haven this year will have an opportunity of shaking hands with their competitors, and arriving at a better understanding of trade conditions than they could ever expect to get by remaining at home.

On Tuesday, September 12, the meeting of the executive committee will be held at Hotel Davenport and an informal reception of members and invited guests will be given. At 8 o'clock in the evening the first business session of the Association will be held at Hotel Davenport.

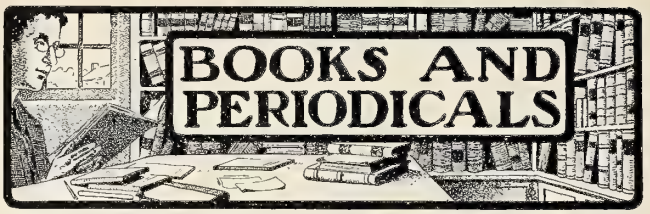
On Wednesday, September 13, members of the Electrotypers' Association are invited to attend the opening session of the United Typothetæ of America which convenes at 9:30 A.M. The evening session of the Electrotypers' Association will be held at 8 P.M.

On Thursday, September 14, the third session will be held at 9:30 A.M. Election of officers for the ensuing year and a number of other matters will come up.

Friday, September 15, will close the business of the meeting.

Ladies and friends accompanying delegates are expected to participate in all excursions and receptions. The social features given by the United Typothetæ will be enjoyed by the electrotypers as well. The itinerary issued by the typothetæ will give much information which the electrotypers should be in possession of. It is expected that this convention will be an important one and be largely attended.

The matter relating to the meeting of the United Typothetæ, on page 725 of this issue, gives particulars of the entertainment provided, together with a number of views in New Haven and vicinity.



In this department special attention will be paid to all publications dealing entirely or in part with the art of printing and the industries associated therewith. While space will be given for expressions of opinion on books or papers of general interest which may be submitted for that purpose, contributors will please remember that this column is intended in the main for reviews of technical publications. The address of the publisher, places on sale, and prices should be inclosed in all publications sent for review.

E. L. KELLOGG & Co., of New York, having published the *School Journal* for twenty-five years, have marked the event by issuing a special number of 128 pages to commemorate it. During this time they have published many other publications, but all on one theme — education. They are to be congratulated on their perseverance and success.

A CONVENIENT little pamphlet on how to prove color plates, etc., has been issued by the Chicago Register Guide Company, 195 Throop street, Chicago. It is a small pamphlet, not particularly well printed, but giving valuable information on hand-press proving, underlaying, register, color plates, etc. The price has been placed at 50 cents.

Art Study Pictures is the title of a semi-monthly publication consisting of ten reproductions from famous art works, for the use of clubs and schools. The first number was issued on July 1. It is intended to show reproductions of the best works of art in all countries, and to sell them at a low price. The publication is issued semi-monthly, at $2.40 per year. Art Study Pictures Company, Fine Arts Building, Chicago.

"SUGAR MAPLE AND OTHER POEMS," second edition.— The principal poem describes making maple sugar in the Berkshire Hills, Massachusetts, and has a strong letter of indorsement from Whittier, in facsimile. There are about twenty full-page half-tones, including Springfield (Mass.) Arsenal, Connecticut State Capitol, Trinity College and St. Joseph's Cathedral, at Hartford, the famous Holyoke (Mass.) Dam and Berkshire views. Price $1; sent postpaid by C. Sheldon French, 44 Woodbridge street, Hartford, Connecticut, the author and publisher. To be issued in September. About 100 pages, cloth bound.

THE J. C. Witter Company, for many years the publishers of the magazine *Art Education*, and other publications in the interest of art in the schools, recently moved their entire business from 76 to 133 Fifth avenue, New York, ground floor, where, in addition to their publishing business, they will conduct a general art store. The enormous growth of this concern, since starting five years ago in one small office, indicates the widespread interest in educational art. It now requires nearly three floors to accommodate their large and diversified business. The new location on Fifth avenue, near Twentieth street, is ideal, and a ground floor store must prove a great convenience to their friends and customers.

THE Funk & Wagnalls Company announce "The Funk & Wagnalls Standard Encyclopedia," which will be a companion work to "The Funk & Wagnalls Standard Dictionary." The same general principles that have made "The Standard Dictionary" so satisfactory will be followed in the making of this Encyclopedia; each class of subjects will be in charge of a recognized expert specialist — in all over two hundred expert scholars will be engaged in the preparation of the work; all treatment of terms will be condensed to the last degree consistent with completeness and clearness; and every available device will be used to make the work easy of consultation. The aim will be to make it accurate, simple,

complete, to cover "things" as completely and satisfactorily as "The Standard Dictionary" covers "words," so that the two works will supplement each other and both together make a most complete and convenient library for reference.

TYPOGRAPHY IN ARGENTINA.

Some curious side-lights are thrown on South American printing in a letter published in *La Siecle Typographique*. The writer dwells strongly on the incompetency shown by many of the young hands. Numbers of these, he says, after obtaining a very elementary education, enter the trade at an early age, serve an apprenticeship of a sort for about four or five *months*, and then consider themselves fit to take a job. And they get it, too, for in Argentina, more perhaps than anywhere else, there is an entire lack of system. In one of the largest printing establishments in Buenos Ayres everything is scattered about pellmell, type of French or English body is set up together with letter hailing from the United States, without the least attempt at justifying the matter. Brass rule is frequently used to lead out lines, and the rest of the work is done quite *en suite*. The firm in question not only owns a printing office, but manufactures wax lights, matches, etc. Printing, in fact, throughout the republic, is relegated to the level of a very subordinate occupation, and several instances of this are given in the article under notice. At Corrientes one of the leading local printing offices is located in a general store, where preserves and other eatables are sold; at Parana there is a printery run by a woman, who also officiates as a barber; in Concordia (province of Entre Rios) the proprietor of a local newspaper, who is also the "boss" of a printing office, fills up his spare time by acting as cattle drover to one of the local tinned-meat factories! But perhaps the lowest depth is reached at Mendoza, at the foot of the Andes, where the gentleman who combines the functions of printer and proprietor of the *Imparcial* (appropriate name!) is a sweep!

PRINTING WITHOUT INK.

In the Washington correspondence of a Chicago paper of recent issue appeared the following item:

"At the Waldorf-Astoria a few days ago a meeting was held of manufacturers of printers' ink for the purpose of organizing a trust. A second meeting is scheduled for the near future, when the finishing touches will be given the scheme. Then look out for an advance in price."

Inclosed in a private letter lately received from London, England, was a circular-specimen of inkless printing, reading as follows:

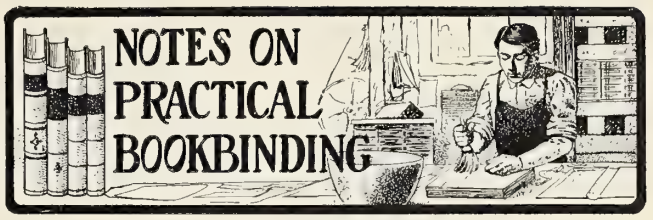
"The dawn of a new era. Absolutely no ink, ink duct, ink table, ink knives, rollers, rags, turps, set-off sheets, or any other printing accessories, will be required on the printing machine of the immediate future."

The printing is of a brown color. The letter describes the process as follows:

"The stereo is mounted in the ordinary way; the paper is prepared with some chemical (cheap, it is said), and the sheet, being wet, acts as a conductor of the electricity from the cylinder of the machine to the stereo, the contact making the impression on the paper. The brown color is the result of the chemical action on the metal of the stereo."

IS APPRECIATED IN MEXICO.

We inclose, herewith, renewal for our subscription for another year. Among dozens of technical publications we receive in our office THE INLAND PRINTER is our *pet*. Our employes watch carefully its arrival to seek novelties in advertisements, and they imitate its fine display.—*Eduardo M. Vargas & Co., Proprietors of the Mexican Printers' Supply Company, Yrapuato, Gto., Mexico.*



BY A BOOKBINDER.

FORMULA FOR BINDERS' GLUE.—The Censor Company, Marlboro, Massachusetts, writes: "Will you please give, in your next number, a formula for binders' glue? I desire it especially for the morocco paper with which we cover stub receipt books. We have had considerable trouble from the kind we use, as it causes the cover to 'buckle' or warp, the glue apparently contracting the surfaces it touches, otherwise it is all O. K." *Answer.*—We would advise that you put some milk in your glue, possibly a cupful to a kettle, mixing carefully; and when gluing off the stock, allow the glued surface to lie exposed to the air as long as possible before putting the two sides together. You have not stated the kind of stock your leather paper is mounted on. See that the grain of the two papers cross when glued together. Also try a mixture of paste and glue, allowing the stock to become thoroughly dry between binders' boards, under pressure. This precaution should be taken in any case.

MAKING SPOT EDGES ON BLANK BOOKS.—A subscriber in Illinois writes: "What is the best and cheapest method to make spot edges on blank books? Will you please give several ways if you know of them? How do you mix a good brown ink for this purpose, or can you get it already prepared? I am a new beginner at finishing, so frequently have a little trouble with the glair. I try and use it as thin as possible, but it often turns gray on me — that is, after the joint of the book has been opened a few times, the leather becomes white all along the joint. How can I remedy this? I wish you would give some pointers on preparing different leathers before sizing." *Answer.*—There are several ways of making a sprinkled or spot edge, the most common of which is with the brush and sieve. A sieve of the ordinary kind, with a mesh ⅛ inch or larger, is held inverted over the books, that have previously been clamped with the edges up; while a scrubbing brush, having been dipped in the color and shaken out, is rubbed briskly over the sieve, producing a nice spatter of color. For this purpose use an earth color or pulp, for sale at any of the bookbinders' supply houses. Thin with water. Another method much in vogue among blank-book binders is to sprinkle the edges with hot wax, using a long-haired brush; one made for marbling being best. The wax is kept very hot and sprinkled quickly over the edges. When the wax has hardened, the color is applied evenly with a sponge, after which the books are broken open, flaking off the hard wax and leaving irregular spots of white on a background of color. Aniline colors are used, mixed in hot (not boiling) water, adding a little paste water or fish glue to keep the color from running in. Some anilines change color if allowed to boil. Color may also be sprinkled on with a marbler's brush, striking the brush handle across a stick held in the left hand. Use a prepared marbler's color, and, after dipping the brush, shake it out lightly and wipe the surplus color from the ferule. Another easy method is to procure from a tobacconist the little tin blow-can used for sprinkling tobacco. This has a mouthpiece and nozzle. By blowing at the mouthpiece, a fine spray of water is sprinkled over the tobacco. If a thin color be substituted for the water, it can be readily used for edges. A perforated composition roller is also made for coloring edges. Your trouble with finishing may be attributed to many causes, but the probability is that your leather was old and dead, so that the paste wash lay on the

surface instead of sinking into the pores of the leather. Or again, you may have used too much paste and not enough vinegar. Some moroccos require no preparation before glairing, but a liberal washing with vinegar. In the preparation of calf, repeated paste-washing is necessary to produce a proper foundation for gilding; use thick paste on the backbone, rubbing in with a folder. On the sides the paste wash may be made thinner. Be careful that sponges, paste bowls, etc., are all fresh and clean. Sheep should be treated the same as morocco, sponging liberally with vinegar before paste-washing. When preparing glair, stick pretty close to the following formula: Add a little vinegar to the white of egg and beat to a froth. Add a drop of ammonia, and, after letting it stand a few hours, separate from the froth.

THE INK ERADICATOR.

He was a little man, with a stubby, gray mustache, and his shiny Prince Albert coat was buttoned tightly to his throat. He wore no gloves, and his hands, one of which grasped the handle of a small black satchel, were red with the cold.

The bookkeeper was hard at work on his trial balance, and did not notice the gentle opening and closing of the street door. He was unaware of the presence of his visitor until the little man asked:

"Pardon me, but is Mr. Bilkins, your cashier, in?"

The bookkeeper forsook his figures long enough to say, "Mr. Bilkins is in all right—anything I can do for you?"

"Oh no, the business is purely personal, thank you. I presume he is engaged. I shall wait." And the little man sank softly into a chair near the radiator, resting the satchel on his knee. The bookkeeper resumed his task.

Twenty minutes passed.

The trial balance had "come out" satisfactorily and the bookkeeper whistled cheerily to himself as he prepared to replace the books.

"Pardon me," said the little man, rising from the chair, "but I sold Mr. Bilkins a bottle of my Imperial Ink Eradicator a few months ago, and as he seemed to like it, I thought I would call and see if he needed a fresh supply. Can you tell me when he will be at liberty?"

The bookkeeper threw the last book into the vault, and after slamming the door shut, turned and remarked, "Certainly—I think it is six years, unless he's pardoned before his sentence expires."—*Truth*.

"THE PRINTING OFFICE ROACH."

A thoughtful but anonymous friend of THE INLAND PRINTER sends a lengthy article from the *Times*, of Pittsburg, Pennsylvanla, on the "Printing Office Roach." We regret that it is too long for the space at our disposal, but the following extract shows its quality:

"When, in the development of the art of printing, that great modern engine, the newspaper, came to the front, the roach followed its fortunes. He was the companion of Ben Franklin when he issued his little sheet with a hand press and published the cyclopedia as a serial, and he is part of the most modern establishment with its giant perfecting presses, its linotype machines, its electric bells and pneumatic tubes. He neglects no department. At the risk of his life he inspects the wheels and pinions of the press. He oversees the work of the compositor and shares his lunch if he can, and he overlooks the operations of copy-producing by the reporters and writers. He sees the funny man's jokes before they have had a chance to crack the ribs of anybody else, and he perambulates across the page of the profound editorial on the silver question or the tariff even before the managing editor has a chance to increase the gray matter of his brain by its perusal."



The purpose of this department is to candidly and briefly criticise specimens of printing submitted hereto. The large number of specimens submitted makes it necessary that all comments shall be brief, and no discourtesy is intended in the seeming bluntness of adverse criticisms. Contributors who fear adverse criticism must give notice that they desire only favorable mention, and should their specimens not deserve praise no comment whatever will be made. Samples intended for review under this head should be mailed to this office flat, and plainly marked on corner "Alpha."

A NUMBER of specimens of printing have had to be passed by this month on account of lack of space. Reviews of same will appear in the near future.

W. G. SAINSBURY, Gladwin, Michigan, submits a letter-head and advertisement, both of which are neat examples of good display. Presswork on the letter-head is all right.

A NEAT piece of composition is the booklet sent by J. Frank Elwell, of Phœnix, Arizona, printed for the Arizona Society of the Sons of the Revolution. The work is up to date in every respect.

A. G. MCCORMICK, with the Wichita (Kan.) *Eagle*, sends a programme and a leaflet, the latter entitled "The Eagle's Midsummer Call." Both are good specimens of neat composition and good presswork.

FROM the Sanderses, printers and designers, New York, come a statement-head, bill-head and card, which show what beautiful effects may be obtained from simplicity of style and strong and effective types.

FROM A. H. Grose, South Main street, Findlay, Ohio, comes a package of commercial and society printing, the composition and presswork on which are of a very high grade. The color-work is neat and harmonious.

W. R. VORIS, of the Westminster Press, "a printery for doing fine church and commercial work," Franklin, Indiana, uses text and old style type for his letter-head and envelope, printed in black ink upon thin bond paper.

E. R. KANNEMAN, *Bruce Herald*, Walkertown, Ontario.—The samples of printing you submit are fairly good in composition and presswork. The Organ Recital programme has a little too much ornamentation on the front page.

TWO BLOTTERS, original in design, neat in execution, and artistically arranged for colors, have been received from the Scioto Sign Company, Kenton, Ohio. They are attractive enough to draw business from all who appreciate good letterpress printing.

J. N. JONES & SON, Richmond, Virginia, submit a programme of the College of William and Mary—1693-1899—which is an excellent piece of engraving and typography combined. The Engravers' Roman series of type has been used to good advantage.

GOLDING & CO., Boston, Massachusetts, have issued a neatly printed booklet explaining the good points of their presses. The composition and presswork are above the average on work of this class, the half-tone illustrations especially being treated in an artistic manner.

THE Sparrell Print, Boston, Massachusetts, has issued a series of blotters, the composition on which is good, the ideas original, and engraving and presswork of first-class quality. They should bring returns in the shape of large orders for high-class printing.

THE Times Printing House, Philadelphia, Pennsylvania, gave its employes an outing on Saturday, August 26, and notified its customers in a neatly printed slip, in three colors, that its office would be closed on that day. The card is well set and presswork is very good.

THREE ads. set by Emerson O. Gildart, Mason, Michigan, for a high school annual, are excellent samples of good typographic display. They are bold, yet neat and artistic, the borders used being very appropriate, and the whiting out and balance correct in every particular.

BLOTTERS, business card and envelope from W. H. Bathgate, Wausau, Wisconsin, are all good specimens of forceful display and harmonious color-work. We think, however, that the card would be improved if the border was left off and the type lines spaced out a little more.

THE Standard Printing Company, 821 Penn avenue, Pittsburg, Pennsylvania, is sending out some well printed blotters, illustrated with original engravings and snappy advertising matter. The company is willing to exchange with other firms using the same methods of advertising.

REDFIELD BROTHERS, Pearl street, New York City, forward a package of booklets and programmes, the composition, presswork, binding, etc., of which is all in the highest style of the art. Whatever Redfield Brothers undertake in the line of artistic printing is sure to be done thoroughly.

PROGRAMME of a banquet, a business card, and a leaflet, from the Central Michigan Printing Company, Owosso, Michigan, are samples of

neat composition and good presswork. Each is gotten up in good style, showing that an artistic mind was directing when they were planned and executed.

"THE BLUE BOOK" is a collection of "some covers and posters," in miniature, by E. N. Blue. They are excellent examples of artistic work, and show that Mr. Blue is a master of the brush and pencil. The engraving and printing, from the press of Fleming & Carnrick, New York City, are of the highest quality.

A PACKAGE of samples of engraving and letterpress printing has reached us from the Porter-Smith Printing Company, Oconto, Wisconsin. The engraving is on wood by W. L. Porter; presswork by J. S. Corboy, and composition by R. R. Smith. The work is all of good quality, the engraving and presswork being a little in advance of the composition.

A COPY of the *Western Methodist*, published at Perth, Western Australia, has reached us through the courtesy of A. G. Forsaith. It is a well printed magazine of twelve pages and cover, 10 by 14 inches in size, illustrated with half-tone portraits and views, well engraved and finely printed. The cover is in red and black. Composition and make-up are first-class.

E. DUKE NAVEN, La Porte City, Iowa.—With the limited material at your command you have made a good job of the District Fair Association catalogue—except the front cover-page, which lacks boldness and character; less border and a more striking style of display should be adopted. The presswork is even in color and impression throughout, and composition is neat.

E. C. FULLER & Co., Chicago and New York, have issued a "Catalogue of Parts, Universal Wire-Stitching Machine," thirty-two pages, 8 by 11 inches, handsomely printed on heavy enameled stock, with colored cover. The engraving, composition and presswork could scarcely be excelled in quality, and the value of the catalogue to users of their wire stitchers can not be gainsaid.

FROM J. H. Konersman, with the Sentinel Printing Company, Indianapolis, Indiana, comes a copy of the July issue edition of the Indianapolis Telephone Directory. The book has 188 pages, and is well arranged and printed, the pages being inclosed in blue border done upon the ruling machine. We understand from Mr. Konersman that the entire work on the book was done upon the linotype machine.

"RIVERSIDE PARK" is the title of a booklet of sixteen pages and cover gotten out by the Windsor & Kenfield Publishing Company, 324 Dearborn street, Chicago. Size of booklet is 4 by 7 inches, fully illustrated with finely engraved half-tones, the presswork on which is excellent. Some more artistic color, however, than green should have been used for the letterpress. A brown or maroon would be more suitable.

W. W. MOKLER, foreman Montana Advertising Company, East Broadway, Butte, Montana.—Your work shows that you have the correct idea of effective display in composition, and the illustrative designs give you credit as specimens of amateur engraving and good printing. You will no doubt be an ornament to the profession if you keep on as you are doing. Will be pleased to see more samples of your work.

FROM Oakham, the county seat of the smallest county in England (Rutland), Mr. Charles Malkin forwards a package of high-class printing that might well have been sent out from the greatest metropolis. He uses American presses in his work, and is well satisfied with their product. Composition, presswork and harmony of coloring are of a high grade of artistic workmanship that is rarely surpassed, and not often equaled.

MR. HARRY GEORGE, well known among Chicago printers, has gone into business with Mr. Geo. H. A. Willmann, at 307 Third avenue, Pittsburg, Pennsylvania. The firm does printing for all purposes, and has submitted a large number of specimens of commercial stationery, which certainly indicate an ability to please the most exacting customer. THE INLAND PRINTER has much satisfaction in noting Mr. George's success.

A NEW magazine has entered the field of literature, under the name of the *Nevada Magazine*, the first issue of which appeared on August 1. It contains eighty pages of reading matter and advertisements, 6 by 9, the literary portion treating mainly of matters relating to Nevada. The typography is very poor, the ads. especially having a very amateurish appearance. The presswork is fairly good. Van Duzer & Haley, Winnemucca, Nevada, are the publishers.

"BUSINESS BRINGING" is the title of an exceedingly tasteful and attractive booklet issued by the H. E. Johns Press, Ivy Club Block, 12 Elm street, Oil City, Pennsylvania. It is refreshing to see work of this kind. Good taste and good sense are evident in it, and these evidences in printing mean that the printer is able to attract trade to himself and to attract it to his customers. The little book is worthy the study of printers whose ornate taste can not come down to simplicity.

FOUR blotters submitted by Alfred G. Parker, Winchendon, Massachusetts, are good samples of progress in the art of printing. They are numbered 1, 2, 3 and 4. Nos. 1 and 2 were printed last year; Nos. 3 and 4 were printed recently, and show a vast improvement in style over those printed a year ago. No. 3 is the best piece of composition, but would look better if the border background of the calendar had been printed in a light brown instead of the strong colors used.

M. H. BOURLAND is a youth eighteen years old, who has been studying THE INLAND PRINTER for the past two or three years, and a friend of his, Mr. J. A. Onyun, submits a business card in two colors, the work of Mr. Bourland, for criticism. The design is artistic, one series of type only—and that a black letter—being used. The initial letters and rules are printed in red, the balance of the card in black, forming a neat, artistic and effective business card. Mr. Bourland is a *good* printer.

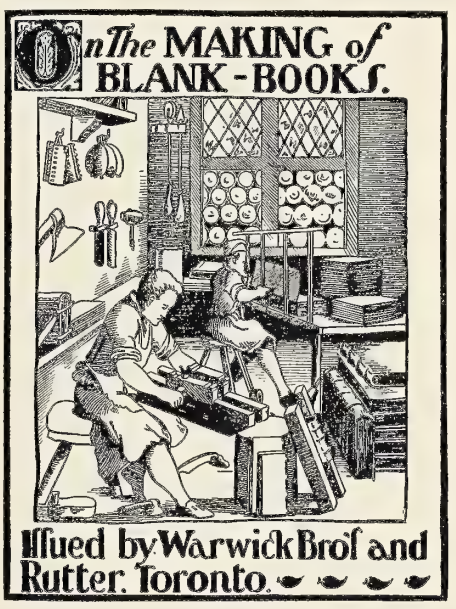
THE Heintzmann Press, Boston, Massachusetts, is trying to revive the medieval style of printing, in illuminated designs printed on handmade deckel-edged stock, and with old-style faces of type. The work is excellently well done, and the efforts of Carl H. Heintzmann should be appreciated by art lovers. He says: "Good printing costs no more than bad printing. What a lot of money is wasted on poor work! The same old thing over and over again." Which, unfortunately, is very true.

A PACKAGE of printing from W. C. Peck, Los Angeles, California, contains some of the neatest examples of letterpress work that we have seen. There are book-covers, professional announcements, programmes, business cards, etc., all in the highest style of typographic display, and clean, snappy presswork. Mr. Peck is in the office of the Kingsley, Barnes & Neuner Company, whose excellent work has been previously noted in this department; and he will worthily maintain the good name the company has earned for its artistic productions.

W. G. WILKES, Biloxi (Miss.) *Herald*.—The catalogues and jobwork forwarded by you show that you have made remarkable progress in the short time you have been in the business (four years), coupled with your youthfulness (seventeen years). The composition is very good, and presswork, on black forms, fair. The half-tone work is poor, but would be improved if you used a better grade of stock, with enameled surface. Do not try to run color forms on glossy, black stock; only gold or silver, worked with a good stiff size that will hold a quantity of bronze, looks at all well on that kind of material.

THE Merchants' Association of New York has issued a book of valuable information about the metropolis of the United States, bountifully illustrated with scenes of business and pleasure to be found therein and in the immediate neighborhood. A map of Greater New York is a part of the souvenir, which is entitled "Summer Days and Nights in New York." The work was compiled, designed, engraved and printed by the Isaac H. Blanchard Company, 268-270 Canal street, New York, and we think the Merchants' Association could not have placed their commission in the hands of any one better qualified to carry it out. The work is first-class in every respect, and should be a great factor of itself in inducing the public to visit the scenes depicted and described. The booklet is just the size to fit in one's pocket, and forms a valuable guide-book for the summer tourist in the East.

WARWICK BROS. & RUTTER, Toronto, Canada, in a brochure of sixteen pages and cover, tell all about the making of blank books, from the earliest times, when sheets of bark were strung together by cords, until the present, when the books are made of the finest linen stock, encased in



russia, calf, canvas and various other kinds of superb and expensive bindings. The work is well written and illustrated with half-tone vignettes of blank books in many styles of binding, and views of the departments in which the firm produce the work described. The cut herewith is a reproduction of the front cover-page; the frontispiece is a half-tone of the building occupied by Warwick Brothers & Rutter for the manufacture of their books, and for executing the necessary printing in connection therewith. The composition and presswork on the brochure are of a character that leaves nothing to be desired. The literary portion of the work is equally good with the mechanical, and the pleasant way in which the making of blank books is described holds the attention of the reader to its close. Warwick Brothers & Rutter have done a good thing for the public as well as for themselves in issuing such a unique history of blank-book making.



THE New York office of the Dexter Folder Company has been removed to the Graham building, 127 Duane street, corner Church street.

JACKSON BLIZARD, formerly of Ypsilanti, Michigan, is now connected with the Chicago branch of the American Type Founders Company.

HARPER & BROTHERS, New York, after trying two of the Standard Machinery Company's paper feeders for some months, have added five more of the feeders to their plant.

THE Los Angeles Printing Ink Company is the name of a new firm just started in Los Angeles, California, to manufacture news and black and colored job inks. J. C. W. Wright is the manager.

THE Bullock Electric Manufacturing Company, Cincinnati, has just issued bulletin No. 0834, illustrating and describing the Bullock engine-type generators, which can be had by addressing the company.

JOHN ADAMS THAYER has received the appointment of advertising manager of the *Delineator*, the well-known magazine devoted primarily to fashions, published by the Butterick Company, Limited, New York and London.

WALTER WHITEHEAD, illustrator, has formed association with James Howard Kehler, advertisement writer of the Kehler-Donaldson Press, advertisement typographers and booklet printers, 34 Wabash avenue, Chicago.

WILSON FISKE, representing the American Type Founders Company, Boston, was in Chicago recently, and favored THE INLAND PRINTER with a call. Mr. Fiske is looking after the box-making machinery department of the business.

HARRY GEORGE, formerly in the employ of The Henry O. Shepard Company, Chicago, is now in the printing business in Pittsburg, Pennsylvania. The firm is Willmann & George, his partner being George H. A. Willmann. The office is at 307 Third avenue.

BUFFALO, New York, is advertising the Pan-American Exposition in a novel way. The post office department has arranged to incorporate the words "Pan-American Exposition, 1901," as a part of the cancellation stamp, and all letters mailed in that city, in addition to the name of the town and date, bear this inscription.

JOHN MULLALY has published in book form the argument before the Patent Office on the application of the patentees of the system of printing from aluminum plates which the publisher invented and perfected. The book demonstrates that the patent is not only valid but is a basic patent. Mr. Mullaly says that the decisions quoted are not a third of the cases he has found in the records of the courts, showing that the patent is impregnable.

JOHN M. GLEESON, formerly connected with the old house of Sherman & Co., and for eight years with William Dornan, has now secured the position of foreman of the letterpress department for the Burk & McFetridge Company, Philadelphia, which is now installing its plant with new machinery. Mr. Gleeson has had valuable and practical experience in other large establishments, and the interests of the house will be well looked after.

THE recent annual outing of the Relief Society of the Woodward & Tiernan Printing Company, of St. Louis, Missouri, was as usual an occasion of thorough enjoyment. The friends and customers of the house are enthusiastic in praise of the purpose of the society, and of the amount of healthful recreation found in the annual outings. The society was instituted in February, 1875, and from 1887 to January, 1899, it paid in weekly benefits to its sick members $4,461, and for loss of ten members by death $1,000.

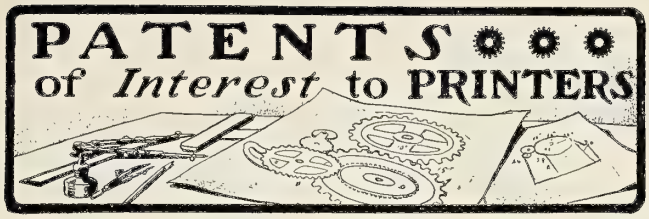
THE Globe Company, of Cincinnati, Ohio, with branches in New York, Chicago and Boston, and The Wernicke Company, of Grand Rapids, Michigan, have effected a consolidation, dating from August 1, 1899. The corporate name of the consolidated companies will be The Globe-Wernicke Company, of Cincinnati, Ohio. The Wernicke Bookcase business will, until further notice, be conducted from Grand Rapids, in the name of the Wernicke Company, as heretofore. The executive force of the new corporation will be composed of H. C. Yeiser, E. E. Adams, J. E. Blaine, present officers of The Globe Company, and O. H. L. Wernicke, of The Wernicke Company.

A NEWSPAPER report August 13 says that almost a million dollars is owed by John Harper Bonnell, of Dongan Hill, Staten Island, who is president of the John Harper Bonnell Publishing Company, at 150 Nassau street, Manhattan, and who on the 13th filed with the clerk of the United States District Court, in Brooklyn, a petition in bankruptcy. There is a vast discrepancy between the amount of his liabilities and that of his assets, especially as it is stated that his petition is personal and does not affect the company that bears his name. He owes to eighty-six unsecured creditors $296,291.76, and to secured creditors $650,000. The unsecured creditors are mostly banks. Mr. Bonnell and his family have been popular in Staten Island society, and they are well known in New York.

THE controversy between the Aluminum Plate & Press Company and the Orcutt Lithograph Company has been satisfactorily and amicably settled. The question between the two companies had reference to the interpretation of the terms of a contract entered into a few years ago, as to certain rights claimed thereunder; but as it was clear that the interests of both parties could be best subserved by a friendly adjustment of the difficulty, a mutual understanding was reached and a compromise effected to the advantage of each company, by which all claims were finally and conclusively settled. It may be stated here that the Orcutt Company is entitled to the credit of having been the first to show its faith in the merits of the aluminum printing plate, and that it is exclusively used in the firm's establishment as a surface printing medium.

WHAT THEY ARE DOING.

Every time two or three printers are gathered together one or all ask where the old printers are and what they are doing. I have heard this question asked so many times, and unsatisfactory answers given, that I have lately begun to look for the good fellows of the days before the iron man. And many of them are being found. Not idle, or in want, but energetic and successful traveling salesmen in various lines of trade. In a hotel in Indianapolis recently I found four printers. One sold rubber clothing, another dental supplies, another druggists' sundries, and another was a type foundry man. In another large city I found the manager of a very large hotel was an old composing-room acquaintance, and his shrewd treasurer and assistant was with him in the work of all work — good printing. Do not for a moment think that printers are not likely to make good traveling salesmen. They are versatile enough for any work. Just a little rounding out by contact with the great school of experience to be found along the road, and a little assertion of the "I" that is in them, and they soon begin to hustle and get there regularly in good form. This hunt for the old-time printers is interesting. I shall keep it up.—*John S. Pinney.*



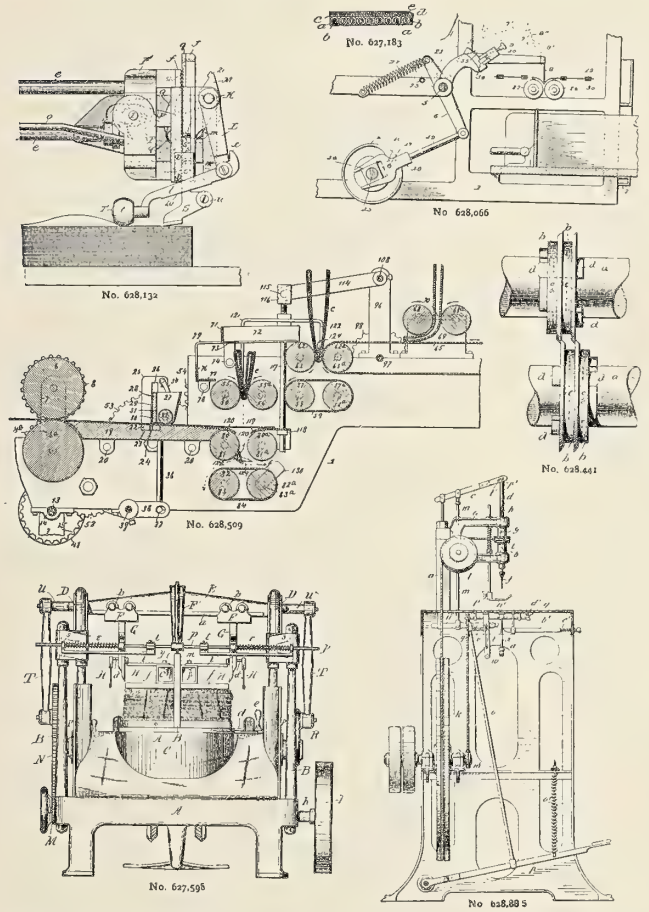
BY CHARLES H. COCHRANE.

(For other patents see the various departments.)

Another elastic tympan has been patented by Arthur S. Allen, of Boston, the number being 627,183. The basis is the spiral wire *a* embedded in rubber, as in Mr. Allen's other patents. Above this is the celluloid sheet *c*, a thin layer of india rubber *d*, and a paper surface *e*.

There is but one paper-feeder patent this month, No. 628,132, but this is an interesting one by W. G. Trevette, of Chicago. It is too complicated to explain in detail, but the drawing shows clearly the method of buckling the sheet. The inventor claims to be able to pick off but one sheet at a time with certainty. This point has been the bugbear of all mechanical feeders.

A folder for a duplex newspaper press is the subject of H. F. Bechman's patent, No. 628,066. In order that the number of folds may be changed (as from three to four) very simply, he introduces something very much like the throw-off on a Gordon. When the bolt 9 is pulled out of its



notch and thrown back, as indicated by dotted lines, then the folding blade 8 is thrown up to 7″ and has a motion entirely above the folding rolls 26 and 27, so that one fold is skipped.

A newspaper folding and wrapping machine has been patented by Thomas Wolfe, of Kansas City, as No. 628,509. The working parts only are placed in the drawing. The folded paper enters from the press on the right at *a*, receives a fold at *c*, another at *e*, and then passes down to meet the wrapper at 119. A web of wrapping paper has been fed in between the rolls 6 and 6*a*, is pasted at 27, and cut off at 29, just in time for it to be carried with the folded newspaper between the rolls 80 and 80*a*. The wrapped paper then travels to the right to be pressed down, and then to the left for delivery.

A method of removing superfluous bronze powder is the subject of patent 628,563, by George C. Torlina, of Cincinnati. He uses an abradent, preferably of pulverized glass, and applies it in any convenient manner. He says the method is also useful in flock printing.

A common-sense sort of machine for threading piles of paper comes from Neumunster, Germany, George A. W. Ehrhardt being the patentee. See drawing 628,885. The pile of paper is clamped under the foot *n′*, and the treadle applied, bringing down the drill *f*, which is rotated by power. The hole is then quickly drilled, and the needle and thread may be passed through.

Charles Beck, of Philadelphia, is perfecting his rotary cutters for slitting paper to very narrow widths. In patent No. 628,441 he shows his method of supporting the narrow rings *b* that hold the knives *c*. Bearing blocks *d* are inserted between the knives and the shaft *a*, to secure a solid and true adjustment.

Charles Seybold has secured three patents on paper-cutters since last report. Referring to the drawing No. 627,598, Seybold's machine for trimming paper on both sides is shown with some improvements. The pattern boards *f f* do not have to be exact duplicates as formerly, and the shields H H are introduced to keep the trimmings from getting into the operative mechanism. No. 627,599 relates to an improvement in the clamping devices, introducing a sliding clutch, which may be locked to the cranks the moment the clamp reaches the paper. No. 627,600 shows the gauge rods made a fixed part of the clamp table, so that when the pile of paper trimmed is slightly uneven, as sometimes happens, the gauging of the knives may not be affected, the arrangement insuring an absolutely perpendicular cut.

THE NEW SCOTT FAST-SPEED STOP-CYLINDER PRESSES.

NO matter how excellent a printing machine may be, the time comes when some one will build a better one. In the race for supremacy among the pressbuilders success comes in a larger measure to those who set the pace in new and improved machines. Walter Scott & Co. have made many admirable advances in the past, and it is only a short time since their most efficient two-revolution press came on the market and at once became so popular that it is difficult to supply the demand. Now we have to announce that this firm has just completed a new stop-cylinder press that will prove a revelation to the average printer. The machine is constructed on entirely new lines, and is designed to do the very finest grade of printing, and at a speed that will compete with the regular two-revolution presses. In designing a stop-cylinder that will run fast and yet preserve the old-time absolute register, Mr. Scott has conferred an inestimable boon on the printing world, and it is safe to predict a phenomenal sale for the machine, of which an illustration will be found on another page of this issue.

The number of unusual advantages offered in this rapid stop-cylinder is really astonishing. We have at once—

1. A stop-cylinder, insuring absolute register.
2. The two-revolution principle, giving front delivery.
3. A new circular bed movement, lying close to the floor, and affording speed.
4. Six form rollers, inking from both sides of the cylinder.

These important advantages have been made possible because Mr. Scott discovered a way of constructing a two-revolution as a stop, and designed a new circular bed movement.

THE CYLINDER.—The diameter of the cylinder is reduced, the printing surface extending entirely around, with the exception of a single gripper slot. It turns twice and then stops for the same period of time that it turns, thus giving the same time for accurate feeding obtained in the old stops, and the same opportunity for the grasping of the sheet by the grippers when the cylinder is stationary and before the guides are raised, insuring that perfect register which never can be secured on a continually rotating cylinder. The printing is done on the first revolution, and the second turn is given in order to deliver the sheet in front, printed side up, without cylinder, fly or chance for smut, as in the latest Scott two-revolution machine. The cylinder is checked by a brake, so that there is no undue vibration in stopping. It is started and stopped by large cams, that gradually bring it into unison with the bed, to which it is geared at both ends by broad-toothed racks and gears that insure absolute register between bed and cylinder.

THE BED MOVEMENT.—This part of a printing machine is not always well understood by printers, but on its excellence of design depends the speed and correct working of the whole machine. Mr. Scott has succeeded in giving a perfect crank motion in a very small space, thus securing speed, easy running and low frame. The crank motion is much favored for speed, because it gives a natural slow-down to the bed's movement, and thus makes reversal easy. The machines are built in such large sizes, and the travel of the bed is so long, that an ordinary crank would have raised the bed five feet from the floor. Mr. Scott therefore places a crank movement *sideways* under the bed, its form being that of a flat wheel, revolving within a circle, and driving a connecting rod that is fast to the under side of the bed. This gets rid of the rack hanger, insures an absolutely strong and sure movement, and occupies no valuable space.

There is placed a heavy ring as a bearing above the large circular rack. The wheels of the movement revolve within this ring and are timed by the rack, but the real stress comes on the ring with a rolling motion, that allows of no appreciable friction or wear. The thrust is always on the bearing, and the wheels are brought into a direct line and thus all lost motion in running the bed is prevented. No springs are required with this bed movement, because the crank action slows the bed down gradually. This absence of springs speaks volumes for the correctness of the mechanical design.

FEEDING AND DELIVERY.—The feed-board is so low—5 feet in the largest sizes at the highest point—that a man can readily lift a pile of paper without any climbing. Even the feeder's platform is but 13 inches above the floor. Another advantage about the low feed-board is the reduction in vibration, which in some presses seriously interferes with exact register. The guides are down half the time, affording the feeder unusual time for adjusting his sheet. The stop allows the sheet to be gripped before the guides raise, removing that obstruction to unfailing register. The tapes that receive the sheet from the cylinder are arranged to travel several inches after the cylinder is stopped, to take in the tail of a long sheet, this being accomplished by a special clutch movement. The sheet is rolled out on a canvas traveler and dropped printed side up on the delivery board, which is fitted with a jogger.

INKING AND DISTRIBUTION.—The ink table is carried a foot or more under and beyond the cylinder, so as to supply ink to a second set of form rollers. Every pressman handling large forms has noticed the slightly inadequate inking on the side furthest from the ink table. Some years ago manufacturers tried to remedy this by placing a fountain and rolls at both ends, but the double fountain was such a nuisance that it was abandoned. In this press Mr. Scott accomplishes the desired result of applying fresh ink from both sides of the cylinder, and entails no counterbalancing annoyances. The six form rollers and all the distributors and vibrators are gear-driven, at the same speed as the bed, thus securing constant cutting up of the ink. Instead of regulating the amount of ink by a long turn or a short turn of the fountain roller, it is given a permanent long turn, so that the ink is always cut to a film at the start. The ductor roll turns a greater or less distance on this fountain roller, according to the setting of a thumbscrew. The ductor lays the ink on the nearest distributor, and it is cut up and distributed over all the distributors during the forward absence of the ink table. As a result the ink is always distributed *before* it goes on the table, and streaks of color are impossible.

Both form rollers and distributors are made the same size, for interchangeable use, so that old or cut form rollers may be used up as distributors. The form rollers are separated and raised with a lever, as on the regular two-revolution machine. The distributors are easily handled under the delivery table, and can be removed sideways. The delivery table itself is arranged to slide back, so that the rollers or ink table can be got at readily.

IMPRESSION.—The method of giving the impression is the same as on the Scott two-revolution, a toggle joint doing the work, and steel rods being avoided because of their tendency to stretch. The cylinder is braced internally to resist the spring of impression, the box-like formation near the periphery being laid out in a most scientific manner, the four tracks, supported by columns and a massive bridge, carrying the impressional strain down to the unyielding bedplate. The completeness and perfect balance of the arrangement and the liberal use of iron makes the press rigid under the impression.

SPEED.—This remarkable press is built in three sizes, from 37½ by 51 bed to 46½ by 62, and the speed is 1,650 to 1,800, according to size, which means that they will run as fast as they can be accurately fed, and that they can be relied upon to do the most exacting class of work at the top notch of running. In making such a speed possible on a stop-press, Mr. Scott has accomplished a feat in mechanics which would make him famous were his name not already known all over the world.

There are a hundred and one other good features about this machine, but as they are largely duplicated on other Scott presses they need not be described here. None of the little time-saving conveniences is wanting, and there seems to be nothing desirable that the maker has not thought of and supplied.

THE LITHOGRAPHIC STOP-CYLINDER.—This new machine is of the same general design as the stop-cylinder just described, being an adaptation of the same principles to lithographic work, either from the stone or aluminum plate. Its height is about one-half less than other lithographic machines, and its speed about one-half greater. It much outranks the rotary lithographic machines, as it is faster, gives perfect register where they can not, and permits the use of either the lithographic stone or the new aluminum plate. It is built in four sizes, from 37 by 52 to 45 by 70. The cylinder being small, a sharp impression is possible. The dampening rollers are three in number and cover the stone twice to an impression, giving more efficient dampening than ever before attempted on any litho. press. The six form rollers, with a double sweep, also afford unparalleled inking. Each set of form rollers may be thrown out of operation with a single motion of a lever, which is often desirable to prevent filling up of an aluminum plate. It would appear as though the up-to-date lithographer simply could not afford to be without this latest development in the art.

Other machines at the Scott works are being improved and these may sometime furnish the subject for a future

article. Among these we observed a new all-size rotary for fine work. It can be adjusted to cut off sheets of 88 different lengths between 20 and 45 inches.

WHAT ARE MEN WORTH?

John Wanamaker is quoted as saying: "It is a delusion that men do not get what they are worth. Now and then a man is unfortunate, I grant, but, as a rule, men get what they are worth. Why, it's the hardest thing in the world to find a clean, strong, earnest, upright young man — they're as scarce as hens' teeth. I had a boy working for me once at three dollars a week — I only got two dollars and fifty cents when I began — and the boy's father, who is loom boss of a factory, came to me and said he guessed he'd take his boy out; he could make more in the factory. 'How much?' I asked. 'Four dollars a week.' 'Well, let him alone, and he'll be getting five a week here after awhile.' When the boy was getting eight dollars the father came again, and again I persuaded him to leave the boy with me. When the boy was getting ten dollars a week the father came again and he said he was going to take the boy away. 'What for?' 'He isn't making enough money.' 'What will you do with him?' 'Put him in the factory.' 'How much will he get?' 'Twelve dollars first — fifteen afterwards.' 'Any more?' 'Yes, he may get to be loom boss.' 'What will he make then?' 'Seventy-five dollars a month.' 'Well, then, let the boy alone, he'll be getting a hundred a month here some day.' I had the hardest work to get that man to leave his boy and we are paying the boy now $200 a month.

"It seems to me there is nothing for it but education. I have tried profit-sharing also. I tried profit-sharing in my store; distributed $100,000. But my people had no idea of thrift. One woman took her $150 and bought a piano, another a silk dress, and so on; no idea of saving. I was discouraged. Maybe I didn't try the right way, but it was not a success. I offered to pay them interest if they would save their money and put it into the store — they thought I wanted to increase my capital, and wouldn't do it. I could have borrowed plenty of money for less interest than I offered them. I do not say I have given it up; a committee of the employes has the matter still under consideration, but they report that at present nothing can be done. There is nothing for it but education."

PRINTING IN AMERICA, THREE CENTURIES AGO.

1540.—The first book printed in America, in the City of Mexico, December 13. It was a hand-book for the Spanish priests in converting the natives. Printed by Christopher Cabrera, at the command and expense of the Bishops of New Spain, at the house of Juan Cromberger.

1639.—First printing office in English colonies of North America established at Cambridge, Mass.

1639.—The "Freeman's Oath," the first broadside publication in New England, issued.

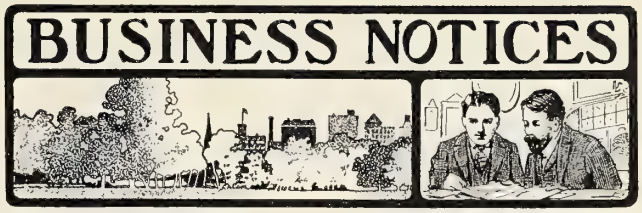
1640.—The Bay State Psalm Book, printed at Cambridge by S. Daye. This was the first book printed within the present limits of the United States.

1663.—The Bible, printed by Samuel Green and M. Johnson, of Cambridge, in the Indian language and dedicated to Charles II.

1688.—Proposals issued by William Bradford, of Philadelphia, "for the printing of a large Bible." No Bible had yet been printed in America.

1690.—R. Harris tried to publish in Boston a paper called "Publick Occurrences." It was suppressed after the first number.

1690.—William Rittinghuysen (or Rittenhouse), a Hollander, assisted by William Bradford, established in Roxborough, near Philadelphia, the first paper mill in America. The paper was made from linen rags.



This department is designed exclusively for business announcements of advertisers and for descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Statements published herein do not necessarily voice the opinion of this journal.

DO NOT BE SHORTSIGHTED.

Sharpen your wits, increase your appetite, and tone up your system by spending a week or two at one of the many beautiful lake resorts reached via Wisconsin Central Lines. '99 summer booklet tells you how to do it. It's yours for the asking. James C. Pond, General Passenger Agent, Milwaukee, Wisconsin.

CALENDARS FOR 1900.

The attention of the trade is called to the advertisement of the Novelty Advertising Company, Coshocton, Ohio, on another page of this issue. This firm has a choice line of calendars for printers, which are furnished at very reasonable prices. Now is the time to take orders for calendars, and printers should bestir themselves and add this important branch to their business. It will pay to do a little hustling at this time.

THE STANDARD PAPER FEEDER.

The Standard Machinery Company, 38 Park Row, New York, manufacturers of the Standard paper feeder and the Mystic Star cutters, report increasing sales of their machinery. A recent order is for five Standard feeders for Harper & Brothers, New York, in whose plant two of these machines have been in constant use for almost a year. The results during this time have been so satisfactory in the way of increased press-product that the order for five additional feeders was given to complete the equipment of all of this firm's flat-bed perfecting presses used in printing *Harper's Weekly* and *Harper's Bazar*. This reorder from a firm of the standing of Harper & Brothers is a strong evidence of the value of the Standard paper feeder.

ARE QUADRUPLES OUT OF DATE?

We are advised by the Brown Folding Machine Company, of Erie, Pennsylvania, that they have recently placed upon the market an entirely new machine and claim that it takes the place of the present quadruple folders. The machine in question is a double sixteen and double thirty-two. The latter feature does away with insetting and gives a section of thirty-two pages folded intact. The machine also slits all its work and overcomes "buckling" on both sixteen and thirty-two page sections. The advantage will be readily seen of folding two complete sections of thirty-twos, as it gives better register and saves in sewing. These machines are provided with every modern improvement and possess many features not embodied in those of other makes.

A NEW INK FOUNTAIN.

The Pavyer Printing Machine Works, of St. Louis, advertise on page 778 of this issue of THE INLAND PRINTER a new ink fountain for job presses. What mainly recommends it to the printer is the low price at which it is being sold and the fact that it can be attached to almost any job press without much trouble. They are giving satisfaction, over 350 of them being already in use, and the manufacturers claim that

no other pony ink fountain will do better, if as good, work. They are simple, durable, easily cleaned — an important feature — and easily adjusted. If you have any presses without fountains you should be interested and write to them for descriptive circular and testimonials. The "Utility," which is the name of this new fountain, is for sale by all type foundries and dealers in printers' supplies.

NOTICE TO THE TRADE.

The Campbell Printing Press and Manufacturing Company, sometimes called the Campbell Company, very largely advertised a certain press called the "Century" and sold quite a number of the same.

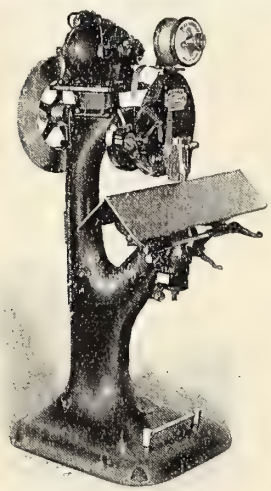
The merit of this Century Press consisted in the fact that it contains the Miehle patented bed movement.

The Miehle Company brought suit against the Campbell Company for making and selling this Century press, and after a hotly contested litigation the United States Court at Chicago has just decided and decreed the Campbell Company's press to be an infringement of the Miehle Company's patent, and ordered an injunction to issue against any further manufacture and sale of the said press. THE INLAND PRINTER gave notice of this suit when it was entered.

THE MIEHLE PRINTING PRESS AND MANUFACTURING CO.,
August 10, 1899. Chicago, Illinois.

LUNDELL MOTORS IN BINDERIES.

The great advantages of electric power in large printing, binding and kindred establishments have been demonstrated so clearly and so repeatedly as to be familiar to all large power users; but that the same advantages may be enjoyed by the small consumer of power is a fact which too often escapes his consideration. For example, take the case of a small binder. In adopting electric power, he immediately dispenses with an engine, a boiler, a coal pile and bill, and a youth or man acting in the double capacity of fireman and engineer. The economy, safety and cleanliness obtained in the use of Lundell motors can not fail of appreciation in every bindery, regardless of its size. The usual method of operation is by shafts, belts and pulleys, which at the most can not effect more than three or four speeds, and this often at the expense of precipitating the ever-present dirt and grease upon the work in hand. Often it happens that the belt is shifted to the wrong step of the pulley, causing such damage as to make repairs necessary, not to mention the delay. Another disadvantage overcome by using electric motors is that of running all the shafting and belting when but part or only one of the machines is in use. Thus, instead of having the fireman-engineer at "time and a half," and all the shafting and belting running (the greater part to no purpose), the operator is the only attendant and the actual power required is all that is consumed. The mere turning of a switch sets the machine in motion or stops it. The accompanying illustration shows a stitching machine to which is geared a Lundell motor of the steel-clad type, completely inclosed, making it thoroughly dust and water proof. It is of such construction as to be practically indestructible under the roughest kind of usage. The stitcher can be started or stopped, and run fast or slow, entirely independent of any machine on the floor. The Lundell motors are manufactured by the Sprague Electric Company, 20 Broad street, New York, who will take pleasure in communicating with interested parties.



LUNDELL MOTOR GEARED TO STITCHING MACHINE.

NEWSPAPER HALF-TONES.

The Standard Engraving Company, 637 Chestnut street, Philadelphia, the new engraving company that is making such a stir in the Quaker City, last month turned out one of the largest newspaper half-tone plates ever made, six columns wide and nineteen inches deep. This mammoth block was made for the *Times*, of Philadelphia, Sunday edition. The plate was a great succes. The Standard people are making a specialty of newspaper half-tones, and are now doing one of the largest businesses in that particular line in the East. They have just published a very handsome little book about their business, called "A House Full of Ideas," which they will send free on request. Inasmuch as they make a specialty of serving printers by mail, every printer who has any sort of advertising to do should send for this little booklet in order that he may keep up with the times.

MONOGRAMED CORRESPONDENCE PAPER.

William Freund & Sons, Chicago, whose advertisement appears on page 697, make a special announcement this month which ought to interest all printers. They agree to furnish a five-quire box of monogram correspondence paper of the latest size, finest quality, with envelopes to match, for $1.75 complete, prepaid. This firm is doing a large business in this line, and has prepared an attractive circular which it would be glad to send to all making request for same. The company has a very fine assortment of two-letter monograms, as well as single letters, and can please almost any taste. They make a specialty of catering to printers in small towns who desire to look after this trade, and will answer all inquiries promptly.

AN OPEN LETTER.

NEW YORK, August 22, 1899.

To the Editor THE INLAND PRINTER, *Chicago:*

DEAR SIR,—It has been reported throughout the trade that the manufacture and sale of the "Century" press has been enjoined, and therefore estopped, by the United States Circuit Court, sitting at Chicago. THIS STATEMENT IS NOT CORRECT, as the volume of business now being done in "Century" presses will testify.

The rumor concerning the "Century," as given above, grew out of a recent decision that a slot — a detail of its bed-driving mechanism (now eliminated) — came within the scope of a patent granted Mr. Miehle.

Please publish this for the benefit of those who may be desirous of purchasing "Century" presses, and oblige,

Very sincerely,
CAMPBELL P. P. & MFG. CO.,
H. A. WISE WOOD,
General Manager.

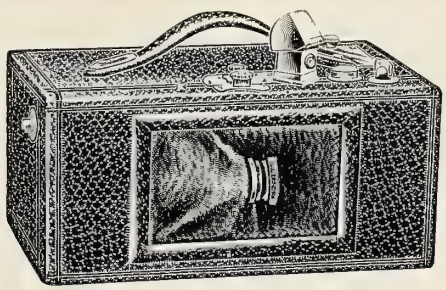
A PHENOMENAL JOB PRESS.

In our July number there was a short description of a new press, the invention of Mr. H. S. Merrill. Arrangements are now said to be completed for putting the machine upon the market at a price within the reach of any up-to-date job office. The proprietors assert that they have a veritable "gatling gun" jobber, and that every office will have use for one in order to protect its business frontier. An officer of the company said recently: "Whether the trade will encourage the use of a press having the speed of ten Gordons, remains to be seen. That Merrill has accomplished the hitherto impossible feat of successfully rotating common type in a flat form, admits of no question, and that the operation is extremely simple and makes perfect impressions is

also proven." There is undoubtedly a large and legitimate field for this press, but are the times ripe for the innovation? Should the idea be encouraged while there is so much capital invested in the slower style of presses? Is it fair play for any man to use such a machine and then to cut prices? Should such be the result, it might be cause for regret that it was ever put upon the market.

FIVE CAMERAS IN ONE FOR THE PRICE OF ONE.

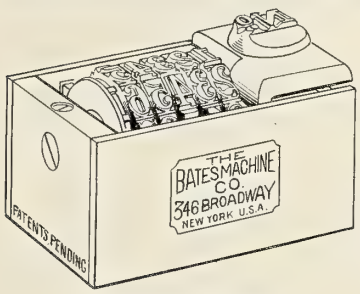
Do not buy a camera until you have examined the "Al-Vista" Panoramic Cameras. With the patent long and short negative attachment you can take a 4 by 4, 4 by 6, 4 by 8, 4 by 10, and a 4 by 12 inch picture, as desired; consequently, you have five cameras in one. The "Al-Vista" is made for



time and snap-shot work, too. Uses the ordinary 4 by 5 daylight loading film on spools. Drop us a postal and get our 1899 catalogue. Multiscope and Film Company, Burlington, Wisconsin.

AN IMPROVED TYPE-HIGH NUMBERING MACHINE.

Typographic numbering machines, designed to be locked in a form together with or without type matter, and used in printing presses, have heretofore been held at prices which have interfered with their general adoption by the trade. Small job offices and many well-equipped establishments have hesitated to make the necessary investment which their requirements did not seem to warrant, and have instead utilized hand machines with all the extra labor and imperfect results, because of this difference in cost. The new machine illustrated — which is of the most improved character — reduces prevailing prices. One of the many novel features is the construction which involves the use of a steel spring of great power and unusual elasticity for such a small device. This spring (shown in cut — actual size), when assembled, rests in a socket directly under the prefix "No." When it is considered that correct numbering with all machines of this character is entirely dependent upon small and short-lived springs, the importance of employing one well calculated to wear for years is apparent. The machine may be instantly taken apart for cleaning without removing any screws, of which there are but three in the entire device. The figures (see cut — facsimile impression) are engraved upon steel wheels and are of a style and size most suitable for general work. The capacity is from 1 to 99,999, all figures advancing automatically in consecutive order. In the manufacture of this machine as high a standard is maintained as the best materials, improved facilities and the most skillful workmanship can produce. Special machines, numbering from 1 to 50 or 1 to 100, repeating automatically, for sales-book work, or with skipping unit wheels for check-book work, and with figures from one-quarter to one inch in height for bicycle and baggage-check work, are made to order, and estimates will be promptly furnished upon application. The makers are the Bates Machine Company, 346 Broadway, New York, who will be pleased to give any further information desired. They are represented in England by the Printing Machinery Company, Ltd., 15 Tudor street, London, E. C.



Size 1½ by ⅞ inch.

№ 12345



WANT ADVERTISEMENTS.

We will receive want advertisements for THE INLAND PRINTER at a price of 25 cents per line for the "Situations Wanted" department, or 40 cents per line under any of the other headings. Ten words counted to the line. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number.** Answers can be sent in our care, if desired. All letters received will be promptly forwarded to parties for whom intended without extra charge. No advertisement of less than two lines accepted.

Copy for this column must be in our hands not later than the 20th of the month preceding publication.

BOOKS.

A BEAUTIFUL, cheap, readily mailed and easily marketed town advertiser is a Souvenir Mailing Card. My booklet on this subject will help you in issuing a set. About it the *British Printer* said: ". . . and forms a handy working handbook for the printer and publisher; . . . firms lacking experience in this department will find here a cheap investment." With six photogravured specimen cards, 25 cents. OTTO KNEY, Madison, Wis.

CONTESTS in Typographical Arrangement, Volume I, containing 230 advertisements submitted in a contest conducted by THE INLAND PRINTER, the result of which was announced in May, 1899. Contains in addition to the designs the decisions of the judges, and is a valuable collection for comparison and study. 40 cents. THE INLAND PRINTER COMPANY.

DRAWING FOR PRINTERS, a practical treatise on the art of designing and illustrating in connection with typography. Containing complete instructions, fully illustrated, concerning the art of drawing, for the beginner as well as the more advanced student, by Ernest Knaufft, editor of the *Art Student*, and Director of the Chautauqua Society of Fine Arts. 240 pages; cloth, $2, postpaid. THE INLAND PRINTER COMPANY.

ELECTROTYPING, a practical treatise on the art of electrotyping by the latest known methods, containing historical review of the subject, full description of the tools and machinery required, and complete instructions for operating an electrotyping plant, by C. S. Partridge, superintendent of electrotyping and stereotyping for A. N. Kellogg Newspaper Company, Chicago, and editor Electrotyping and Stereotyping Department of THE INLAND PRINTER. 150 pages; cloth, $1.50, postpaid. THE INLAND PRINTER COMPANY.

JOB COMPOSITION; Examples, Contrast Specimens and Criticisms Thereon, together with a brief treatise, by Ed S. Ralph. This is a book that hundreds of printers have been looking for in vain up to the present time. Specimens of letter-heads, bill-heads, cards, envelope corners, invitations, blanks, etc., are shown, and the same reset in improved form, with the weak parts pointed out. The book also contains a brief treatise on the principles of display composition. Forty pages and cover, 7¾ by 9 inches, neatly printed and bound. 50 cents. A book that no progressive compositor can afford to be without. THE INLAND PRINTER COMPANY, Chicago; 150 Nassau street, New York.

MAKING READY ON JOB PRESSES, by Charles H. Cochrane. A pamphlet of 32 pages, dealing with make-ready as applied to platen presses; full instructions are given in regard to impression, tympan, overlaying and underlaying, register, inking and distribution, etc. Sent, postpaid, for 10 cents, by THE INLAND PRINTER COMPANY, Chicago and New York.

PROOF-READING, a series of essays for readers and their employers, and for authors and editors, by F. Horace Teall, critical proof-reader and editor on the Century and Standard dictionaries, and editor Proof-room Notes and Queries Department of THE INLAND PRINTER. 100 pages; cloth, $1, postpaid. THE INLAND PRINTER COMPANY.

THE INLAND PRINTER CUT AND ORNAMENT BOOK, new enlarged edition, 192 pages, over 1,600 cuts for advertisements, blotters, head and tail pieces, initials and ornaments, some of which you may need on your next job. Price, 25 cents, postpaid, which we will refund on first order for cuts amounting to $1.

THE THEORY OF OVERLAYS, by Charles H. Cochrane; a practical treatise upon the correct method of making ready halftone cuts and forms of any kind for cylinder presses. Reprinted from THE INLAND PRINTER, in pamphlet form, convenient for reference; illustrated; price, 10 cents, postpaid. Worth many times this amount to any printer or pressman. THE INLAND PRINTER COMPANY, 212 Monroe street, Chicago; 150 Nassau street, New York.

FOR SALE.

FOR SALE—A Chambers Brothers' large-size varnishing machine at a bargain. S 906, INLAND PRINTER.

FOR SALE.

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FOR SALE—No. 1 Munson Typewriter, with two type wheels, in first-class condition. S, INLAND PRINTER.

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WANTED—Young man with ability at jobwork, steady and industrious, can obtain permanent and good position. S 943, INLAND PRINTER.

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A-1 JOB COMPOSITOR wants situation. Capable taking charge. Can furnish high-grade reference. Prefer New York or New England. S 946, INLAND PRINTER.

BY ETCHER, half-tone, or to take charge of newspaper engraving plant; good all-round man. S 947, INLAND PRINTER.

COMPOSITOR desires a situation; temperate habits, good typesetter, can run cylinder and job press. F. M., INLAND PRINTER, New York.

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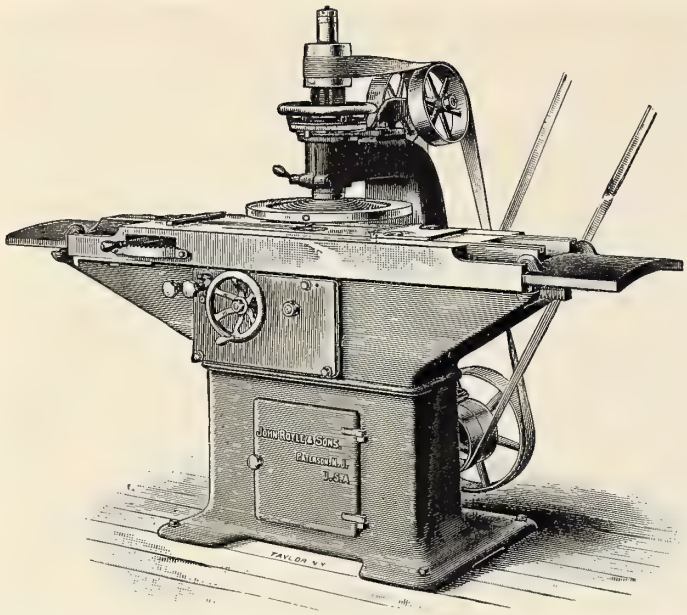




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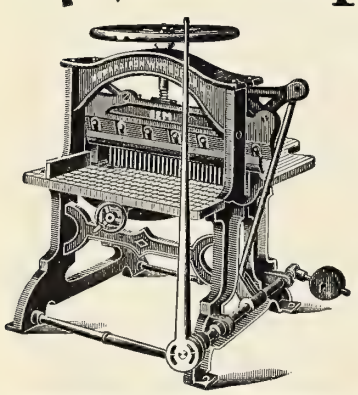
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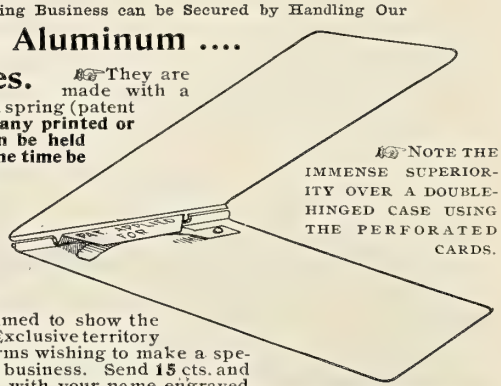
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N.M. 1/30	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
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7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30	31	F.Q.	F.M.	L.Q.

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Sun.	Mon.	Tue.	Wed.	Thu.	Fri.	Sat.
N.M. 1/30	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30	31	F.Q.	F.M. 15	L.Q. 23

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1900 January. 1900						
Sun.	Mon.	Tue.	Wed.	Thu.	Fri.	Sat.
N.M. 1/30	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30	31	F.Q. 8	F.M. 15	L.Q. 23

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7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
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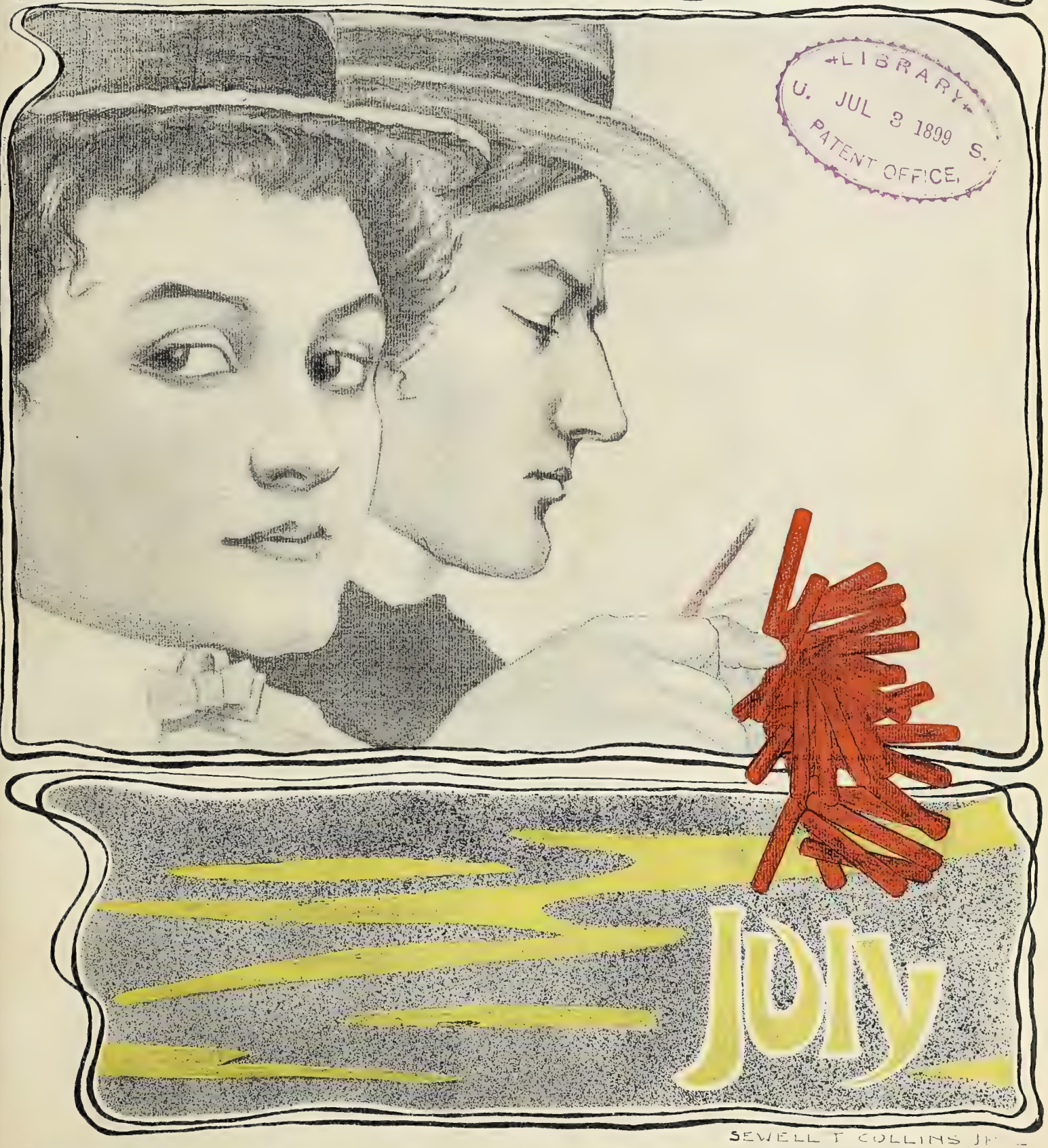
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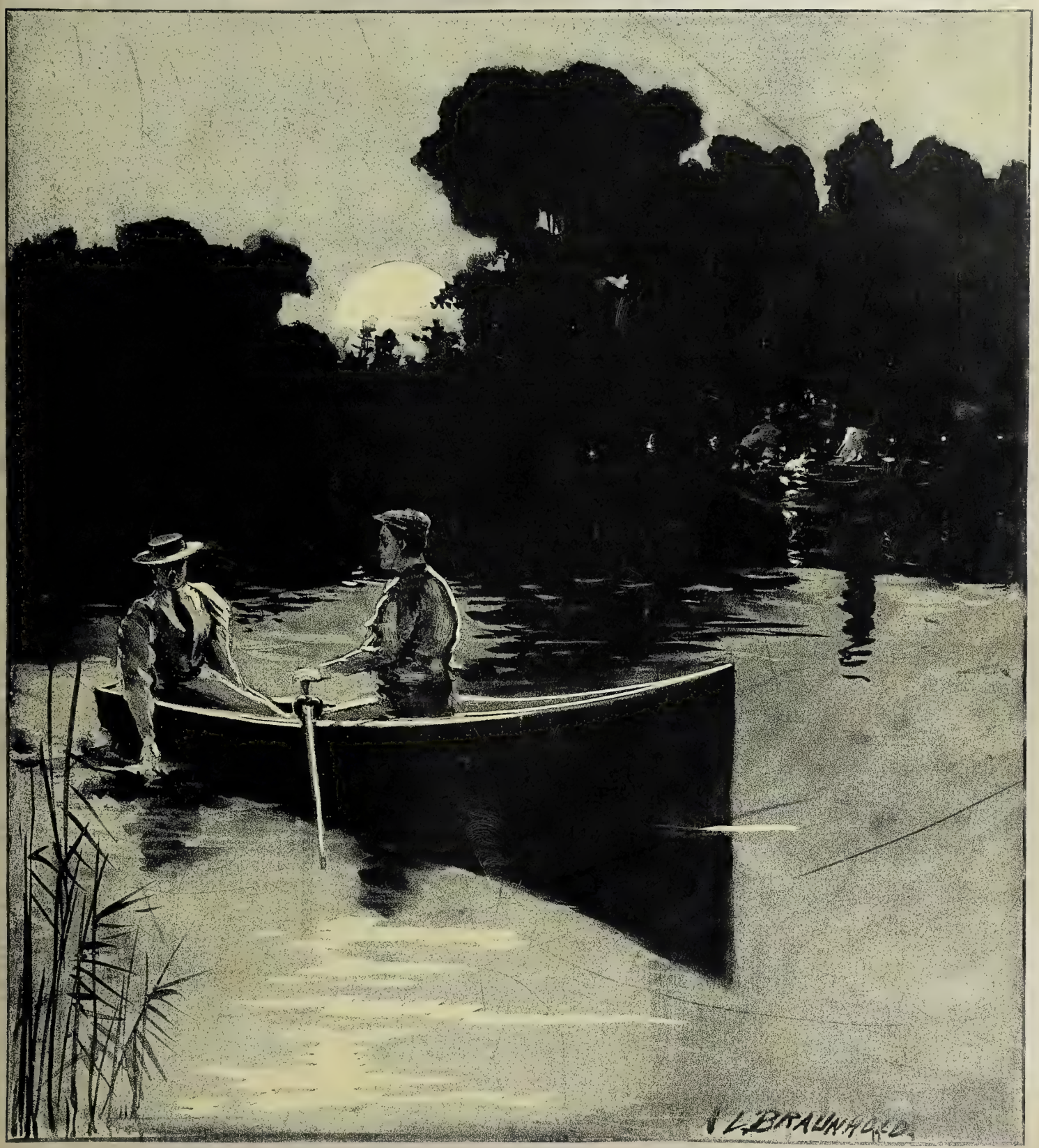
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